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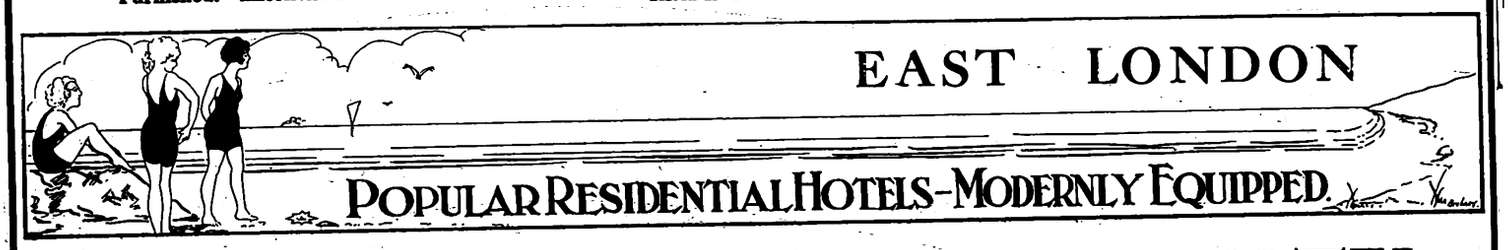

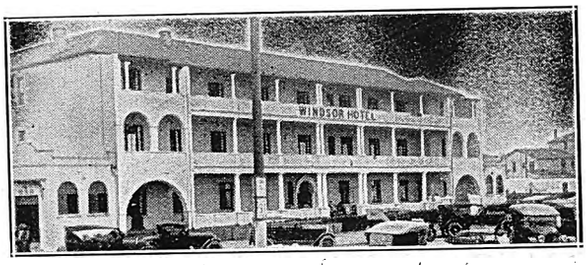

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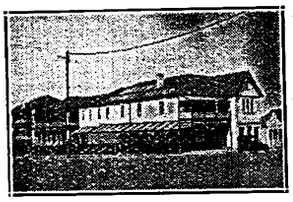

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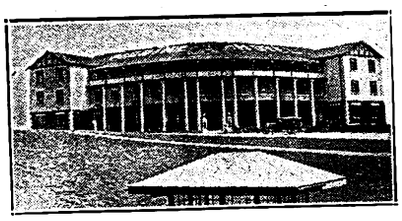

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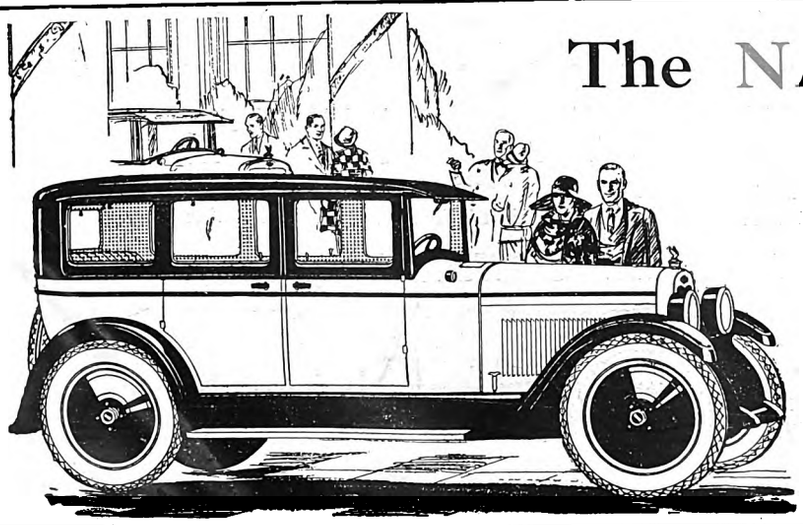

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Bits and Pieces.

Below you see Frothblower George Robey telling Frothblower Rupert Hazell a joke, and I only wish the camera man could have been near enough to tell us what it was. ("Good job, he couldn't."—George.)

What can one write about "Bits and Pieces" this week? That we have been again and again and loved it more and more each visit? That the enormous booking speaks for itself? All that and more we would like to say.

It is rumoured that George Robey has tried hard to find another name for his show, something more "cultured" than "Bits and Pieces," or something more catchy. But it *is* "Bits and Pieces" and it will always remain "Bits and Pieces." "Bits" of the finest, "Pieces" of the best. The inimitable George! That's really enough to say about him; it expresses everything. He's George Robey, and you can't say more.

And my sincere salutation to Marie Blanche, an artiste to her finger tips. One can't help loving her and admiring her, because every little action shows not only the finished actress, but a very charming personality that makes friends of her audience immediately. "Seville" will always remain a picture of colour and light to me; the outstanding personality—the tall, erect figure of the Spaniard, the lilt of "his" voice, the caressing light in his eyes.

George and Marie have come to town. What more can we ask?

C.R.

George Robey tells Rupert Hazell the latest story.

[*Photo: Blyth Clayton.*

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Maidie Scott will star at the Empire, Johannesburg, on July 11th.

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It might have been expected that after the run of Noel Coward's play, "The Marquise," which comes to an end at the Criterion next Saturday, Marie Tempest, on whose energies the piece has made considerable demands, would take the opportunity of going on a summer holiday, but already she is rehearsing a new part very hard. It is a comedy by John Hastings Turner, the author of "The Lilies of the Field," and other amusing pieces.

The new piece is about Monte Carlo. Marie Tempest some time ago demanded from Mr. Turner a part she could "get her teeth into." Well, Turner has written one for her, which is entirely different from any she has had for a long time. The piece is a comedy, but I hear it is quite dramatic in parts. There is some very strong stuff at the end of the second act. So far, the title of the piece has not been decided, but you shall know it as soon as it is.

George Pickett, who played the part of a Chinese last night in "The Silent House," of which he is part author, would only use the pidgeon English words "All light," in response to the enthusiastic cheers, says Hannan Swaffer in the *Morning Express*. He is a provincial actor, who has been playing for years, I believe, on tour, in a Chinese sketch written by himself.

Now, with the assistance of Mr. Brandon, he has written a real Sax Rohmer melodrama, quite as good as "The Cat and the Canary," or any of these American "thrills."

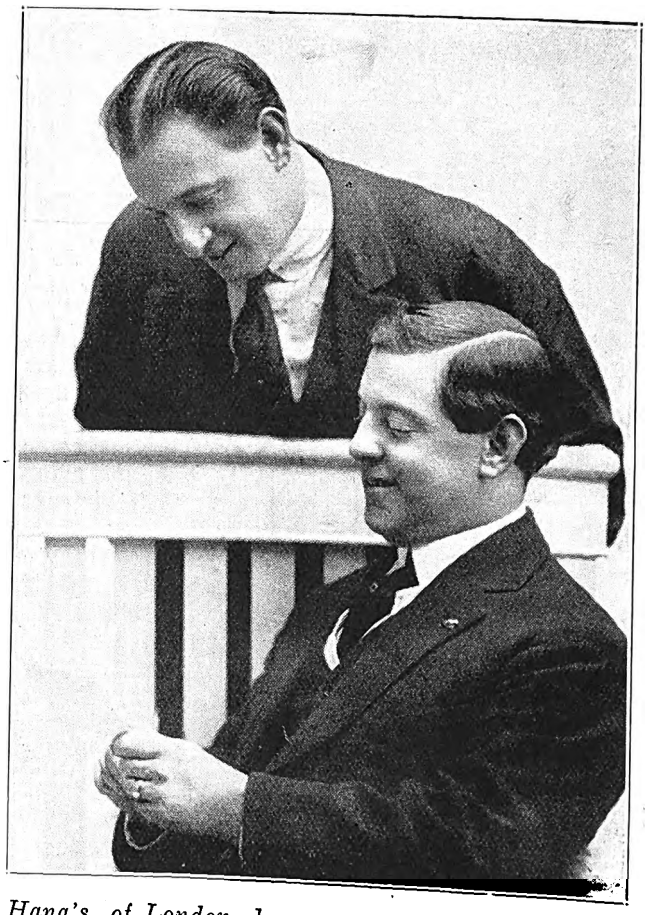
While the hero and the villians compete in rival searches for £250,000 worth of bonds there are hairbreadth adventures for four acts—a mystery door, a steel wall, a cupboard full of corrosive gas, into which the heroine is put, a death chamber, tortures, and a giant Chinese god. Thrills follow one another for three hours. Then, at the end, the Chinese villain, admirably played by Franklin Dyall—Basil Foster, Nora Robinson and Henry Kendall are also in the cast—is bitten by a poisonous snake!

Loud speakers, dragons from whose nostrils gas-fumes pour, chloroform, shots in the night—they all follow each other so rapidly that you forget some silly humour at the beginning, and do not mind over-much a too realistic torture scene.

George Pickett and his partner should make a small fortune out of this play. He now should be able to look back with amusement on his days of struggle in the provinces. He played his own part admirably last night, although he is so deaf that he had to take his cues from the lips of the other actors!

You will ask who the beautiful girl is in the amazingly pretty pyjamas. And I reply that she is Johnne Clare, one of the most important of the beautiful young women in Jack Hulbert's production of the "Lido Lady" at the Gaiety. These pyjamas are in reality even more lovely than the picture shows them to be, but Johnne, like so many who visit the Lido—even its stage representation—prefers to air her beautiful *robe de nuit* on the sparkling sands, rather than to hide its glories behind doors. "Lido Lady" is having an excellent run at the Gaiety Theatre, and the revue has been instrumental in restoring that theatre to its happiest musical tradition.

Here is something that will interest you about an old friend of South Africa. In the foyer of His Majesty's Theatre on the first night of "White Birds," I saw a very worried-looking man rush up to another and heard him say excitedly, "Where can I find Tex McLeod?" The second man suggested half a dozen places in the West End where the yarn-and-rope spinning cowboy might be found that evening.



Hana's, of London, have sent us the latest photograph of the Egbert Brothers, whom South Africa will remember as the pair of acrobats who did an act called the "Happy Dustmen" some years ago.

"Yes, yes," said the first man. "I've got all those down; but I must get him at once!" And he looked more worried than ever.

"But why?" enquired the second man.

"Why, why? Because, idiot, I want him to go into this show!"

"Next week?"

"Next week be blowed! To-night!"

And then the worried man dashed away, and I heard no more of it until, on the following night, I learnt that Tex McLeod was already included in "White Birds."

There should be quite a crowd of celebrities at the fête which Delysia is going to hold in the garden of her Hampstead house next month, in aid of the convalescent home at Brighton connected with the French Hospital in London.

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RED DAISY TEA IS THE BEST—TRY IT.

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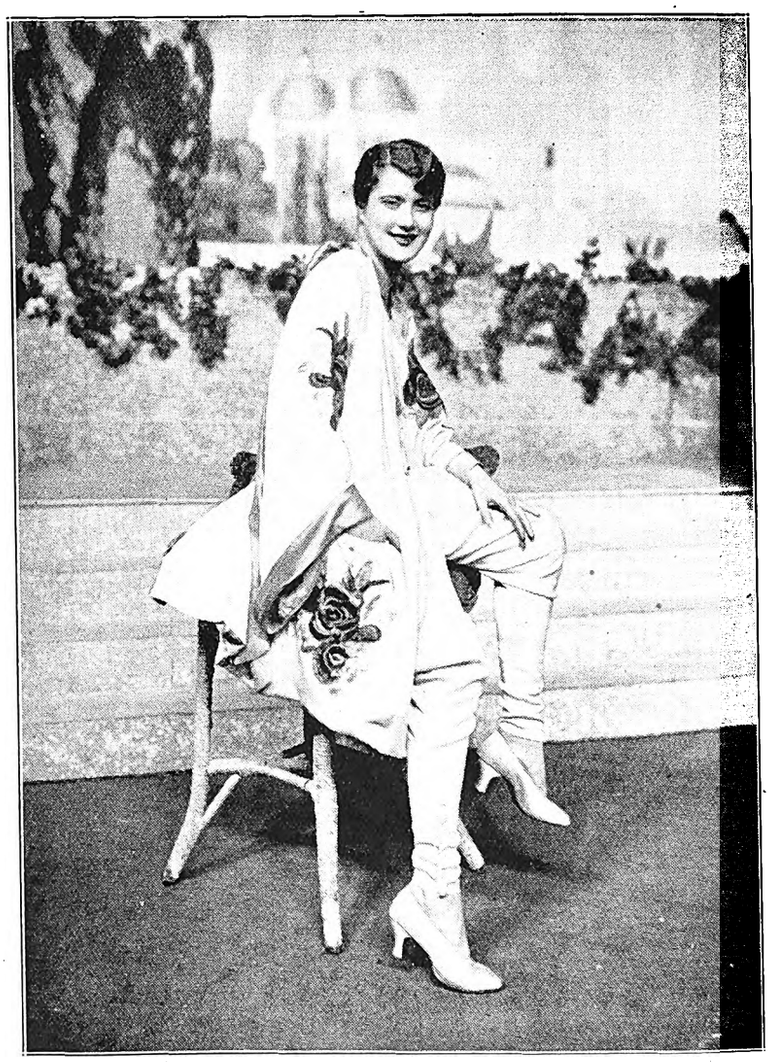
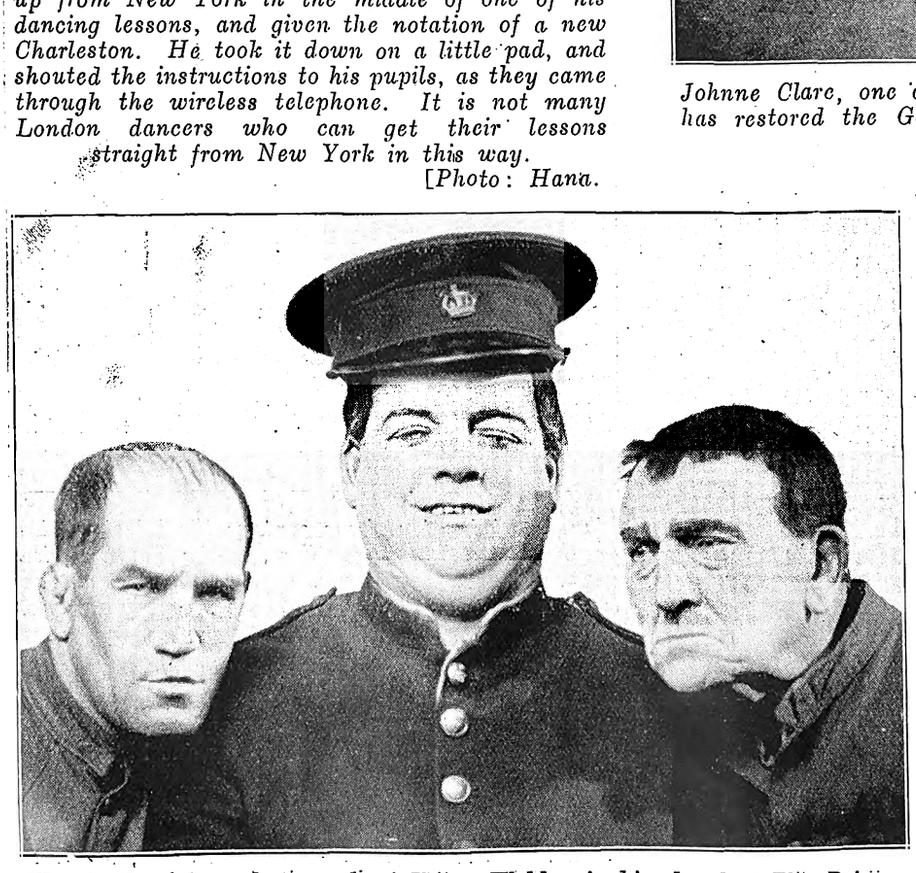
Here is Santos Casani and his partner, José Lennard—the famous London dancing teacher and his pet pupil. Santos Casani was one of the first to use the Trans-atlantic telephone. He was rung up from New York in the middle of one of his dancing lessons, and given the notation of a new Charleston. He took it down on a little pad, and shouted the instructions to his pupils, as they came through the wireless telephone. It is not many London dancers who can get their lessons straight from New York in this way.

[*Photo: Hana.*



Johnne Clare, one of the principals in "Lido Lady," which has restored the Gaiety Theatre to the happiest musical comedy tradition.

[*Stage Photo Co.*



This is the latest photograph of Harry Weldon in his sketch "The Prison Warder." The murderous faces on either side of him belong to the criminals who get tired of being in prison and leave their cells. "Dont go out," says Harry Weldon, "you'll get wet, old chaps." They leave, however, taking no notice of this, but return in ten minutes (during which time Harry Weldon has been placidly knitting socks for them), and ask for their old cells back again. "The Prison Warder" is a very funny sketch, and Harry Weldon is at the top of his form in it. Hana is responsible for this photograph of the three prison inmates.

"I am giving a fête in the garden of my little house at Frognal," she told me, "after the theatre, with the moon shining. I am charging two guineas for the privilege of admission. Cavalli is to run the buffet, and there will be lots of good things to eat and drink. I shall have a cabaret, very chic and not too long. Henri Leoni will sing French songs, and Blanche Tomlin—she has a sweet voice—and perhaps I can persuade Norah Blaney."

I discovered that on July 14th—the French National Fête Day, and, for that reason, the date of Delysia's fête—there will be a full moon.

Delysia, as you know, is playing at the moment in "Princess Charming." The lure of this delightful French woman is amazing. It never fails, but grows stronger with the years.

We are due for another fête very shortly. This is the theatrical garden party at Chelsea. This is always a vivid and entertaining affair, and we are praying that June, in accordance with her name, will flame for it.

PAMELA TRAVERS.

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Paris Fashions.

June 7th, 1927.

Some New Evening Dresses.

There was a time when beading used to appear on evening dresses during one season and then disappear the next. For some time now it has shown signs of becoming a permanent feature. This is partly because so much more attention is paid to its design and colouring that it has become almost an integral part of the stuff and partly because it is so much better made that the wearer of the dress does not run the same risk of scattering it right and left on her passage through a drawing room. Dresses continue to be beaded all over in most elaborate designs, or otherwise beading is combined with a particular material such as black taffetas to produce a particular effect.

Gold and Crystal Beads.

There is the beading which corresponds with the geometrical tendency of the times, which emphasises the straight lines in dresses or scores them with triangles, chevrons, circles and classical patterns such as the familiar key design. In general, rather marked colours are used here, and some of them are reminiscent of old mosaics. Martial et Armand had a dress with a red, grey and brown circular design which might also have been taken from an Etruscan source. Similarly beads are often used in white and gold, to look like a pavement, or in white, beige and blue with a similar effect. White is so much worn now for evening dresses that it also is beaded in more white or in crystal. This depends a little on the texture of the material. Thus, a dinner dress of white velvet was powdered with the tiniest little crystal beads in no particular sort of pattern, which served to give it a soft brightness, but did not actually reveal themselves as beads.

Ninon and georgette dresses in white are very often decorated with crystal beads as bright as mercury, and on one of these a charming effect was produced by means of long loose strings of bright crystal beads which, as they swayed from one shoulder, gave the effect of rain. Stuffs may be altered or shaded merely by their beading. Pink is so much worn just now that every means is taken to vary it. This is often done by embroidering in a deeper shade of pink bead or by using very small gold beads in an inconspicuous design. Some of the prettiest bead effects are obtained by the combination of black taffetas with strass beading. Skirts are made full to go with formal, straight bodices. The severity of the bodice is contrasted with the elaborate strass beading on the skirt. This often takes the shape of peacocks' feathers or of large overlapping circles. Sometimes on slim black satin or black velvet dresses a graceful spray of strass is embroidered all down one side of the skirt and bodice.

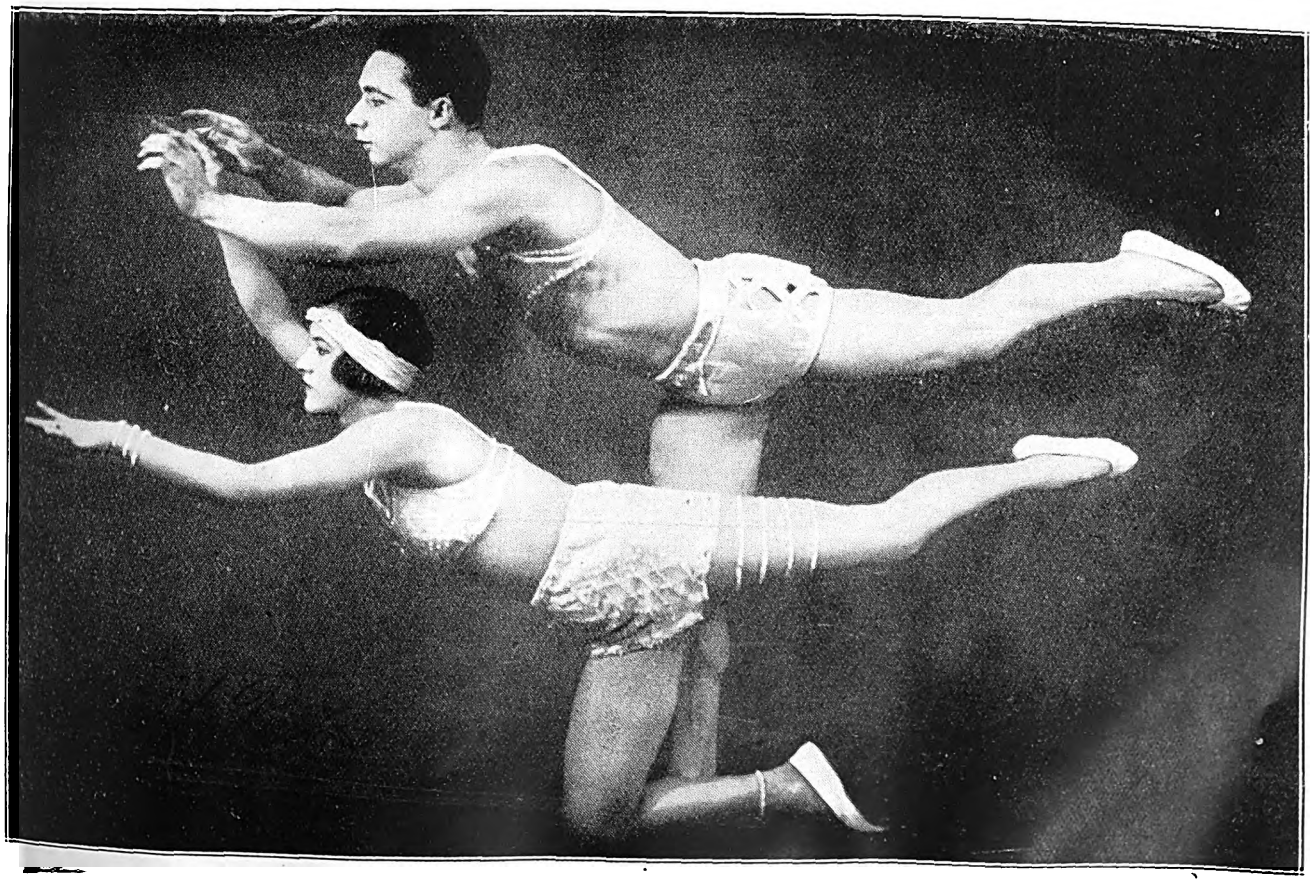
Black and White Lace.

Lace is another material which is among the most popular for evening dresses. It also provides for the kind of dress which may also be worn in the afternoons. Lace is used in any sort of colour, and pink and green are no uncommon shades, especially where dance dresses are concerned. Most fashionable of all, however, are black lace, white lace and the shade known as blond. This may be said to embrace a variety of cream tones in which there is the faintest suggestion of pink, though not as much as in the French *beige-rosé*. Black lace is nearly always used over flesh-colour and very often with pink fittings, either in the form of ribbons or sashes or perhaps a flower on the shoulder. Anna has a lace dress which could be worn for semi-evening occasions, since it has long sleeves, and for race meetings or other public functions. A complete tunic with a short godet skirt is made of the black lace over a flesh-coloured foundation edged with a broad band of black satin. This band of satin comes to the depth of three or four inches below the skirt. The neck is a deep V with a turned-back small collar of black satin and showing a small pink vest. The underdress is varied in tone by covering parts of it with different thicknesses of black. The whole is clinched by a wide girdle of gold and black cire ribbon, tied in a large flat bow in front and finished with an elaborate gold buckle.

Necks.

Necks vary a good deal in black lace dresses. The transparency of the material saves any variation from being

(*Continued on page* 24).



Berndt and partner at the Johannesburg Empire.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUP P'S BUILDINGS, PRITCHARD STREET.

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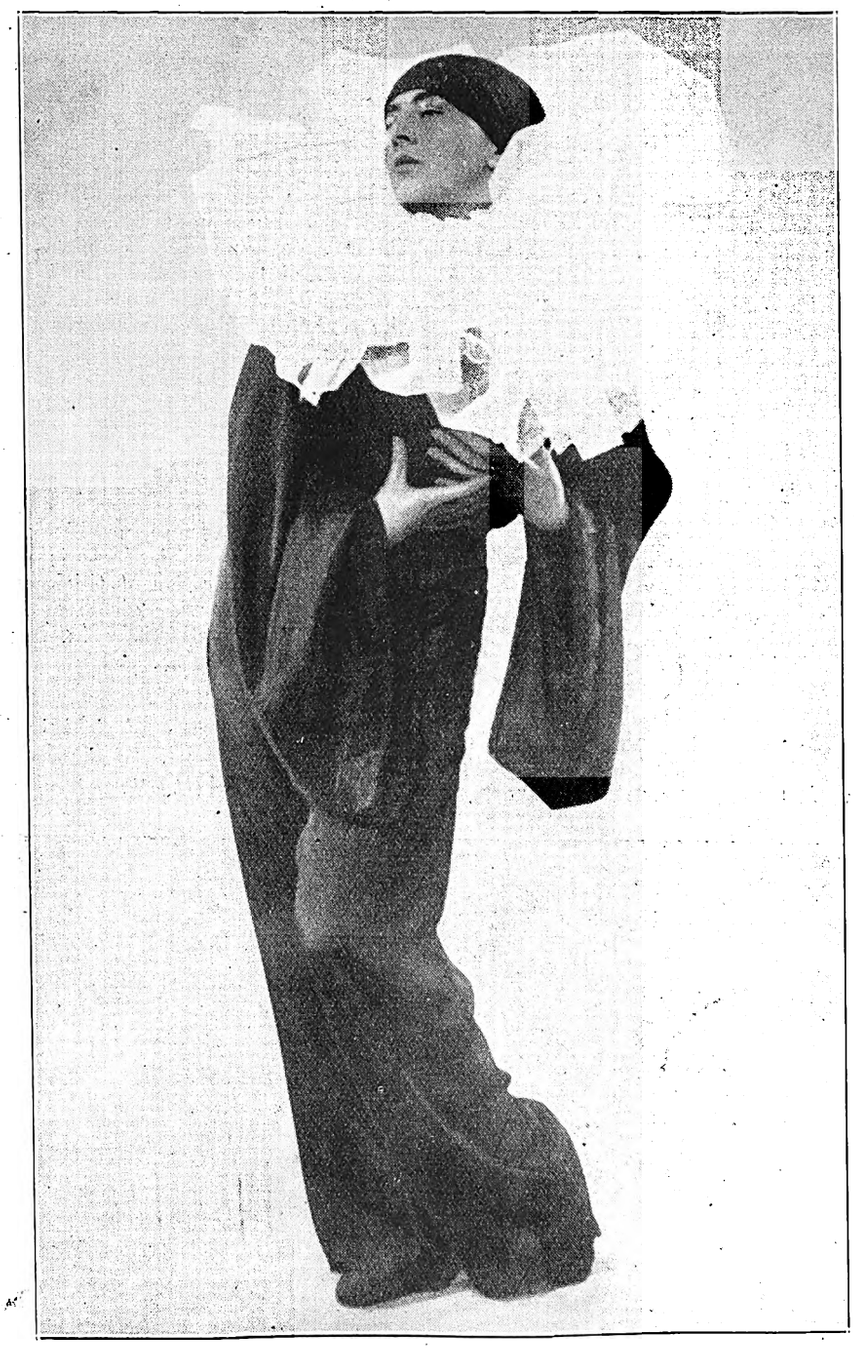

Renée Roy, one of the Roy Sisters, who open at the Tivoli, Capetown, on July 13th.

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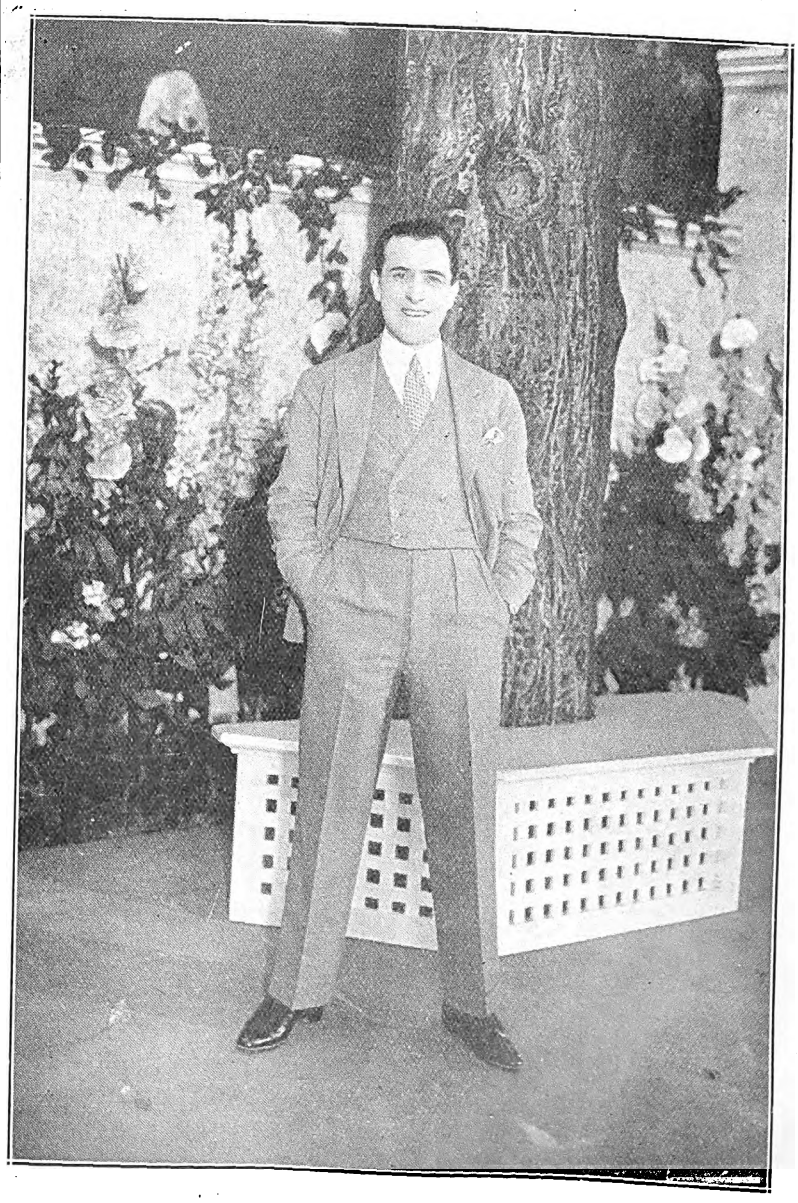

Tony O'Brien, of O'Brien and Thorne, who open at the Criterion, Durban, on July 11th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Philip and the Linoleum.

I found Philip Levard busy with rolls and rolls of linoleum.

I stood silently back and waited to see whether the linoleum or our Philip was to get the best of it. He raised a flushed face and said:

"It's for 'Tip-Toes,' to cover the entire Empire stage, and you'll be able to hear the beats of the dancers. Fine idea!" —the last two words a trifle quickly, as he dodged out of the way of a roll that had, so to say, and in the words of the poets, come unstuck.

Philip D. Levard.

"Sit down a minute," I begged, "and tell me about Europe and the marvellous shows you have seen."

He complied, with a weather eye open on two pieces of the stuff that were apparently clinging together.

"You say marvellous shows; well, you've nothing to get annoyed about in Africa," he began, "nothing at all. You are extremely well catered for; you'd realize that if you saw some of the London shows, they're . . . . oh! I say, look at that oil cloth."

"And 'Tip-Toes,'" I broke in, hurriedly.

"I'm looking forward to that enormously. It's bright and lively, and quite different to any show we've had here—musical comedy with a dash of revue, rapid dancing, a volley of jazz, every member of the chorus plays a trombone, and we've got a wonderful company—really wonderful.

"There's Diana Maxwell, who will play 'Tip-Toes.' She's small and red haired. When I saw her last she was Eton cropped, for the rôle of 'Miss 1927,' but I understand she is letting her hair bob out again! Ah!

"Then there is Marjorie Fulton. You all know her; she plays 'Sylvia Metcalf.' Dan Booker, who has played Leslie Henson's part for a year in 'Yes, Uncle.' He's almost his double. Edgar Stanmore, who takes W. H. Berry rôles, and Leslie Hatton, a light comedy juvenile, whom the ladies will rave about: a good voice, fine figure and dances divinely. By the way, he does a jazz number on the top of an illuminated table.

"You might call them the 'Big Five.' In addition, J. H. Wakefield, the Sisters Kenealy, pretty blonde singers and dancers, who were with Dolly's Revels; Bonnie Barker, Leon and Alys, and—well, lots of others.

"There will be a false proscenium, for the first time, in the Empire. And the dresses! They are to be exquisite; some of the materials are specially imported from Paris, and they change colour when the lights fall on them."

"And your trip?"

"Wonderful and so much to see! To give you an idea, I only spent fourteen days in America, and I visited ten theatres, nine cinemas, went to Lamb's Gambols at the Metropolitan Opera House one Sunday, and to the Roxy Theatre and the Paramount. Then I popped into eight night clubs and five dance halls. . . . Oh! I say, look at that linoleum! . . . ."

I crept silently away.

C.R.

Diana Maxwell.

Leslie Hatton.

Marjorie Fulton.

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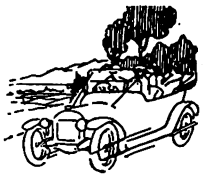
Pensive thoughts.

PORT ALFRED SEASON

All the Year Round



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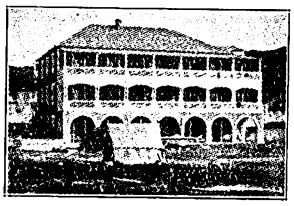

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The Roy Sisters.

Renée and Valerie Roy—those two names are synonymous with all that is youthful, happy and brilliant. Renée and Valerie, a pair of sisters who really are sisters, are the clever singers and dancers who will open on July 13th at the Tivoli, Capetown.

Marie Blanche feeds a lion cub at the Johannesburg Zoo.
[Snapshot: Sam Alexander.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ

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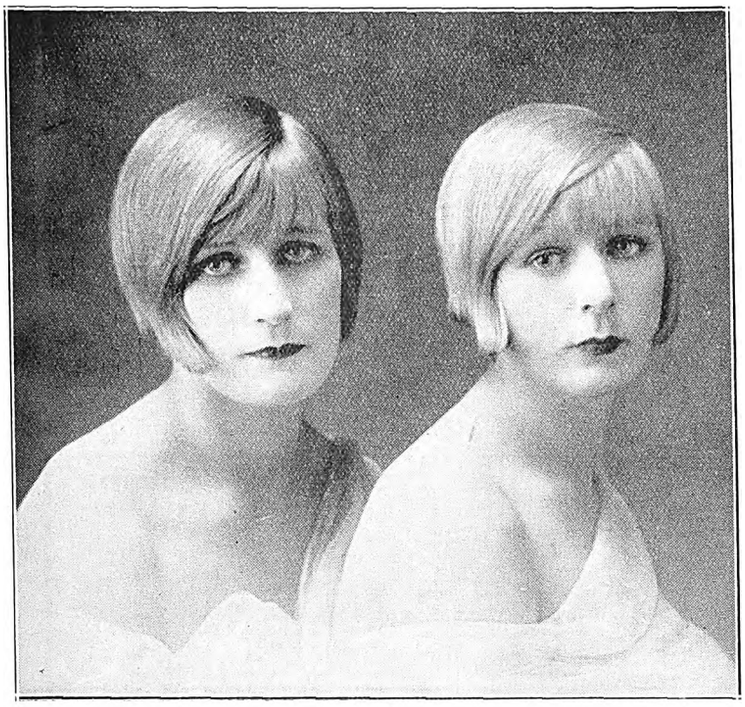

The Kenealy Sisters, who will appear in "Tip-Toes."

Edwin Morton, of the Percy Hutchison Company.

[*Photo: Jane Plotz.*

John Alex Brothers.

I suppose one would call them the "Humming Acrobats," for their act consists not only of most marvellous feats of strength and acrobatic endurance, but they have a most delightful habit, the John Alex Bros., of humming while they work. When their feats draw close to a climax, the hum magically increases, and it says so much, that words seem hardly so effective as that little musical drone. They have got their hum to such a fine art that it acts as a sort of Cooks' guide to their work. If you hear the John Alex Bros. humming slowly and laboriously, as a bee does when it is collecting honey, you will know that they are doing the ground-work, as it were, of their feats. Gradually, however, the tune of the hum rises, and with this change comes a change in the work of the John Alex Bros. It becomes more difficult, more highly technical, more breath-breathing on the part of the spectators. And then comes the final coup, and the hum drifts into a kind of soft pleased whistle.

This act of the John Alex Bros., coming to the Grand, Pretoria, on July 11th, is difficult to describe. One has to see it to properly appreciate it. This clever pair of entertainers have played in all the prominent music halls of London, such as the Coliseum and the Alhambra. Although they are Frenchmen by birth, they nevertheless manage to make themselves understood in English. Their act is famous all over the Continent, and I think that the humming acrobats will shortly add South Africa to the list of countries who hold them high in their regard.

ARE YOU PALE— TIRED?

When you are pale it is due to poverty of the blood—Anaemia. This is a disease commonly found among young girls and elderly women. The cause of it is too rapid growth, poor diet, want of exercise, grief, etc. The symptoms are paleness, weakness, dizziness, breathlessness after the least exertion, and even in some cases fainting. It is necessary that the red corpuscles of the blood must be increased, and "NERVINA TONIC" will supply those elements to the system that the blood requires, and will rapidly restore you to a perfect state of health.

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NERVINA POSITIVELY CURES:

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NEXT TIME BUY GOODYEAR TYRES

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Don'ts to the Bride.

By George Robey.

DON'T forget to leave a list of those to whom you wish boxes of cake-crumbs and broken sugar to be despatched. If the wedding cake has been a particularly unpleasant one, you might even go to the expense of posting it by the pound to those whose wedding presents or omission of same have annoyed you. Old scores can be wiped off in this way, and in any case your bijou flat will have no room for lumber.

DON'T worry and upset yourself trying to guess what his mother is thinking about you. Set your mind at rest. She is thinking that, though you are not much to look at and no good at making a home for a man and what he sees in you she never will understand, still, the poor boy might have done worse. He might have married that young person he met in——. Yes, believe me, your mother-in-law is grateful to you.

DON'T be alarmed because, in the midst of the fun, you have suddenly caught a queer expression upon your brand-new husband's face. The explanation is simple: It has just struck him that you will one day be very like your mother. Don't let this distress you. Most men have these unexpected flashes of insight, but, providing they come after the ceremony, they are not serious. Once aboard the lugger, why worry?

DON'T allow the wording of the marriage service to cloud your happiness. "To obey" is just a figure of speech. He doesn't expect you to for a minute. Therefore it is not necessary to murmur "I don't think" below your breath. St. Paul would have his little joke.

DON'T be put out by idiotic jokes you will have to endure for the nonce. They are hallowed by custom and tradition and ripples of girlish laughter are expected from you in return. It is a good plan to practise these ripples beforehand, say for twenty minutes or so each day for a week before the wedding, so that you will have no trouble in this direction and everybody will be delighted.

DON'T forget to blush at frequent intervals. Remember, that though your friends have discarded the old-fashioned idea of the blushing bride, the society reporters still cling to it. Don't disappoint them .

In the gardens at Capetown, George Robey, Marie Blanche and company were photographed in front of Cecil Rhodes' Monument.

[Photo: Blyth Clayton.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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The Man Who Meant Well.

By George Robey.

I believe that the wicked people of this world are responsible for only a negligible proportion of the unhappiness of this world. I believe that most of the real misery of life is due to the people who mean well.

Few will deny this. When we hear a certain person referred to as a well-meaning man, we know at once that that man hardly ever does anything that is not disastrous.

If the well-meaning man is a person to whom you have instructions to give, for instance, he will listen to those instructions so intently that you will go away convinced that you can leave everything to him with the utmost confidence.

The first thing the well-meaning individual will do is to cast about him for some way of improving upon your instructions in order to give you a pleasant surprise. The pleasant surprise invariably ends in catastrophe. Should this upset you, no one will be more pained than the well-meaning man.

I know a man of this sort. For the purposes of this narrative I will call him Henry, though that is not his name.

The moment Henry heard that I intended to catch the 12.30 from Waterloo to Bournemouth, accompanied by my friend, Horace, Henry offered to arrange our journey for us. In fact, he insisted upon arranging it.

"This being the holiday season," he said, "there's sure to be a bit of a scrimmage unless you're at the station hours beforehand. But you two needn't bother about that, because I've got any amount of time. You can leave everything to me. I'll have your luggage taken to the station. I'll see to everything. All I ask you to do is to get to Waterloo in time to catch the 12.30. You will find your luggage in the train and seats in a smoker facing the engine." I thanked Henry cordially. On the appointed day I arrived at a quarter past twelve, thus allowing myself ample time to find my platform and take my corner seat. The 12.30 was in. Upon the platform I met Horace. He was looking a little worried.

"Have you seen Henry?" he asked. "I've been here since 12 o'clock. It's a beastly long train. I've been sauntering up and down all the time, but not a sign of Henry."

"Where the devil *is* he?" I asked, a trifle irritably. "Suppose we saunter along to the end—?" suggested Horace.

"I thought you said you'd been sauntering up and down all the time," I remarked crossly. "What's the good of keeping on sauntering if Henry isn't on the platform?"

"Well, he may be," said Horace hopefully. "In this crowd I might have missed him."

"He's got no business to *let* himself be missed." I observed with annoyance.

We sauntered twice up and down the whole length of the train. We convinced ourselves that Henry was not upon the platform.

I asked Horace whether he proposed to saunter up and down for ever.

At that moment Horace uttered an exclamation.

"There he is, outside the platform!" he cried.

Together we rushed off the platform and towards Henry. He was looking vaguely and rather anxiously about him. At sight of us his face assumed an expression of mild reproach.

"Ah! There you are!" he said. "You've missed the 12.10.

"Missed the 12.10!" I looked inquiringly at Horace. "It's the 12.30 we want to catch."

Horace in his turn regarded Henry.

"The 12.30, I told you the 12.30, didn't I?" he exclaimed.

"You did," said Henry, "but I found the 12.10 relief train, so I had your luggage put on that, and reserved two seats for you. It's an excellent train, and now you've missed it!" he ended regretfully.

"And our luggage " cried Horace.

"Oh, I had a terrible job, getting it all out again just as the train was starting, and when I found you weren't going to turn up," explained Henry.

"Weren't going to turn up," There was indignation in Horace's tone. "I have been waiting on the right platform, the 12.30 platform, since 12 o'clock. Did you expect our intuition to guide us to the 12.10?"

Henry looked surprised and hurt.

"I did it for the best," he said, not without a certain dignity. "Out of consideration for your comfort. The 12.30 looked like being crowded."

"And we look like missing it!" I interrupted, "unless we look sharp!"

Henry began to signal frantically to someone. It was the porter in charge of our luggage. The porter joined us in a leisurely fashion.

"The 12.30, porter! Look sharp!" gasped Henry. "That's all right," he added turning to Horace and me, and wiping the perspiration from his forehead.

The 12.30 was packed to suffocation.

"Don't worry," said Henry. "*We'll* find you a couple of seats. Just you wait here!" And he began to run distractedly up the platform.

He returned just as the guard was blowinghis whistle.

"Not a seat to be had!" panted Henry. He was perspiring at every pore. "Your luggage? Don't worry. I'll see to it!" And he was off again.

As the train moved out of the station, Henry returned with the porter and luggage.

"We got it out just in time; lucky, wasn't it?" he observed, mopping his face and neck.

"Lucky! There's nothing lucky about it," I said. "We've lost the damned train, haven't we?"

"Ah, but there's the 1.15, relief train, the porter tells me," Henry rejoined in a congratulatory tone. "We're in splendid time for that. I'll get you a couple of nice seats facing the engine. Just you wait here quietly."

A couple of minutes later, Henry came back beaming.

"You've got a corner seat each in a smoker facing the engine," he said, "and your luggage is all in. I've checked every piece. It's not at all a crowded train," he went on in a gratified tone, as he led the way to the platform.

"Then what's the matter with it?" demanded Horace. Whereat Henry looked hurt, but said nothing. In silence he conducted us to our smoker.

"Of course! I know what's the matter with it!" I ejaculated in disgust. "This train hasn't got a luncheon-car. We shall have to starve!"

Henry looked distressed.

"I didn't notice there was no luncheon-car," he said, then added hopefully, "but there's a nice time for you to go and have a snack in the refreshment-room."

"I hate snacks in the refreshment room," retorted Horace crossly.

"Besides," I added, with some indignation, "I am not in the least bit hungry now."

Henry winced.

"I thought I was acting for the best," he murmured, in a grieved voice. "I will see if anything can be done."

"You've done quite enough, Henry," said Horace. "For Heaven's sake do nothing more!"

But Henry was by this time retreating rapidly.

"The devil take Henry and his X. Y. Z muddling!" I cried, in exasperation.

We settled ourselves disgruntedly in our smoker and waited for the train to start.

At ten minutes past one, Henry returned, flushed with triumph.

"Good news!" he cried. "There's a luncheon-train that leaves at 1.30. You've plenty of time to change over into that."

"But our luggage," protested Horace.

"Don't you bother about your luggage," said Henry. "I'll see to that. I've got a porter all ready and everything. Now, don't get flustered, you chaps. I'll see to the stuff and you two can follow at your leisure. Platform 67 it goes from."

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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A little heated, but happy, Henry hurried away.

We proceeded at our leisure to Platform 67.

We met Henry streaming with perspiration and looking distraught.

"It seems this train is full up," he said. "Not an inch of room. They won't let any more on."

Horace uttered a dreadful oath.

"And do you realise that the 1.15 has departed," he said, regarding Henry with intense hatred.

"But I've put your luggage into the ten to two relief train," Henry informed us. His tone was gently deprecating.

"I don't care where you've put it," I observed. "I'm past caring. In any case, it won't be any train we're going to travel by."

"Leave us, and never let us see your face again," murmured Horace faintly.

"But your luggage is on the ten to two," repeated Henry, more in sorrow than in anger.

"The ten to two be—" I began, but paused in time.

"I suppose we'd better catch the wretched thing. Come along, George," muttered Horace wearily.

"I'm afraid," Henry observed, as he led us to our seats, "it—it hasn't got a luncheon car."

"Of course not!" I shouted furiously, as I hurled myself into my seat. "Not a bite of anything till we get to Bournemouth! Damn it, man, are you trying to starve us to death?"

"No, no, certainly not," protested Henry. He wiped his streaming brow. "I've thought it all out," he said, "and I'm going to fetch you a nice luncheon-basket each."

With that he darted down the platform and disappeared from view.

He was gone a long time. In fact, we began to believe he had gone for good.

"It's obvious he can't get the luncheon-baskets and he's afraid to face us, the coward!" I exclaimed.

"You may depend upon it he'll try till the last minute," observed Horace. "Hullo! We're off!"

So we were. I leaned out of the window, looking for some sign of Henry. There was none. The train began to move slowly out of the station. I became aware of some commotion at the barrier. It was Henry, two luncheon-baskets in his arms. He tottered excitedly towards us.

"Stop! he yelled. But the train took no notice.

Scarlet of face and bathed in perspiration, Henry made heroic efforts to reach us.

Too late. At the moment that our compartment cleared the last bit of platform, I had a final glimpse of Henry. The poor fellow had tripped, in his eagerness. He was lying upon the platform, prostrate among the ruins of two lunches.

"I must say that for poor old Henry, he's a trier," said Horace.

Horace informed me, later on, that my reply to this remark was totally unsuited to the ears of holiday-makers.

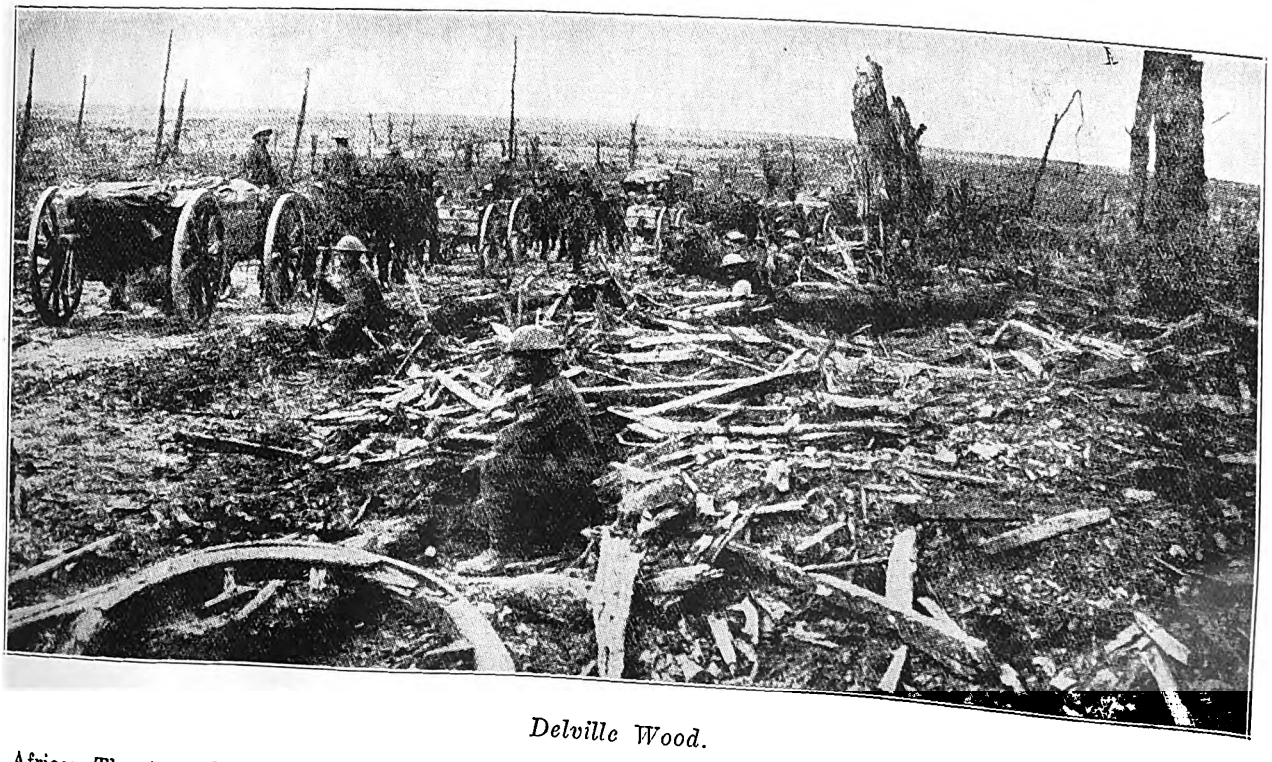
The ten to two proved to be a slow train. It reached Bournemouth some five hours after it had set out from Waterloo.

I do not remember what I said during those five hours. Horace informs me—but then, Horace is not reliable. Besides, his own language was not such—no, the less said about the language of Horace, the better.

When we encountered Henry some weeks later, he said he thought that our attitude towards him was most unreasonable. He said he could honestly say that he had done his best. He had meant extremely well.

"Delville Wood,"

At the Bijou, Johannesburg, July 11th.



Delville Wood.

African Theatres, Limited, take pleasure in announcing that they have concluded arrangements with the South African National (Delville Wood) Memorial Committee to exhibit the official film of the dedication and unveiling ceremony performed at Delville Wood on October 10th, 1926, by the Union Premier, General Hertzog.

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"Circe the Enchantress," featuring Mae Murray, comes to the Orpheum, Johannesburg, on July 11th.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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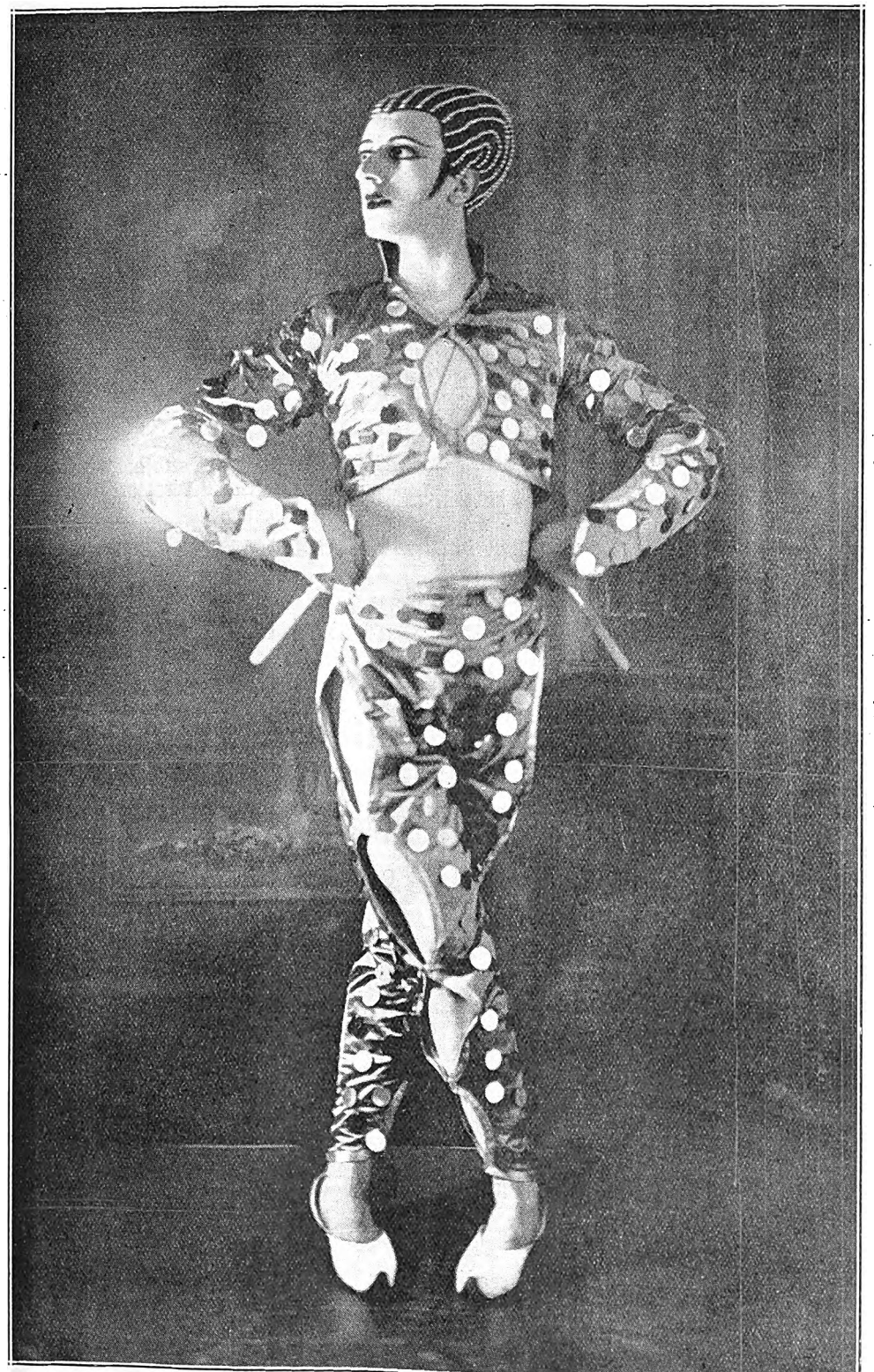

JEAN PERRIE AT THE JOHANNESBURG EMPIRE.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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WIRELESS NEWS.

The Great Day.

"They are lining up, ladies and gentlemen." A vast audience stiffened to attention. Mr. Wellbeloved, of Tattersall's, spoke in a quiet and even voice that carried well over the air, and in every corner of the Union to which the signal, "JB calling," had penetrated, hundreds of thousands of listeners who had staked on the great event waited tensely for the next announcement.

In the pause that followed, how many saw in their imagination the sunlit Durban Bay, snug within the arm of the Bluff, the tropical beauty of the Berea, and below it the white sweep of the racecourse with a packed crowd all strained to watch the restive, wavering line of horses.

"They are still lining up." One saw first one and then another animal break away from the grip of his rider and throw the whole line into commotion. "They are off." At last! One almost heard the racing hoofs. "They are coming round the bend, Compensation leading." "Hoy is leading at the Silver Ring." "They are coming up the straight." South Africa held her breath. "The race is over, ladies and gentlemen." "There are no numbers up yet." A babel of comment and speculation among the crowd assembled outside by the loud speakers. "It must have been a very close finish." "Still no numbers up."

At last the unofficial result was announced, and for those who had backed the winner came a few more moments of suspense before their good fortune was confirmed by the tardy hoisting of the numbers. For those who were unable to attend the now historic race, it was quite the next best thing to listen-in to Mr. Wellbeloved's well-sustained account, and when the event was over, one's mind was occupied with thoughts of the future and the possibility of relaying to all corners of the globe every phase of the "Derby" and other races of world importance. It is no vain dream. Long distance transmission may be still in its early infancy, but our infant is a very energetic one and kicking as vigorously as a healthy baby should. Of his manhood much is expected.

It was a happy combination of events that brought Durban broadcasting so strikingly before the public of South Africa at the very beginning of its new career under the aegis of the African Broadcasting Company, and the successful relay of the July Handicap has given great satisfaction to all the friends of "JB." For the past month, preparations for the official opening of the Durban Station under the African Broadcasting Company have been going forward and many improvements effected, ready to be put into force on the opening night.

On the evening of July 1st all was in complete readiness and ceremonies were opened by a speech from Councillor H. L. Buzzard, Mayor of Durban. Mr. Albrecht, the Durban branch manager of the African Broadcasting Company, also spoke on behalf of the Company. From nine to ten the "JB" programme was due to be relayed to Durban, but owing to some difficulty at the Durban end of the line, transmission was delayed for twenty minutes, and "JB" was finally relayed from 9.20 to 10.30 p.m. The relay was opened by a speech from the Johannesburg Studio by Mr. R. J. Wilson, the general manager of the African Broadcasting Company, and included items from the Bijou and Orpheum Theatres. That the regular relay of "JB" to Durban and Capetown cannot be promised until the high-powered station and other projects still under consideration are able to be put into effect, has been mentioned in a previous article, but the success of this first relay is a good omen.

African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. Lago Clifford.
Musical Director ... ... Mr. J. Shulman.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, JULY 11th, 1927.

12.30—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.30 p.m daily, except Sunday: Weather Forecast, followed by Women's Session (arranged by **Mrs. C. Rothkugel).**

5.0 p.m., Monday, Wednesday and Saturday: Children's Session (arranged by **Aunt Carrie).**

5.0 p.m., Tuesday: Teens' Session (arranged by **Uncle Joe** and **Aunt Carrie).**

5.0 p.m., Thursday and Friday: Children's Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by Department of Agriculture) in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m., daily, except Sunday: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

MONDAY, JULY 11th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Astronomy Talk, "Comets," by **Mr. W. M. Worssell,** of the Union Observatory.
3. Piano Soli: Two North Sea Fantasies ... Alec Rowley. **Miss Margaret Williams.**
4. Soprano:
   (a) "Bohemia" ... ... P. A. Rubens.
   (b) "I did not know" ... ... H. Trotere.
   (c) "A Little Coon's Prayer" ... ... B. M. Hope.
   Miss Marie Mundelle.
5. **Maidie Scott,** Comedienne, relayed from Empire Theatre.

FLEET FOOT SHOES Wear Better!

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6. **Bijou Orchestra,** relayed from Bijou Theatre.
7. **King and Benson,** Comedy Duo, relayed from Orpheum Theatre.
8. Soprano:
   (a) "Were I a Moth" ... ... Montague Phillips.
   (b) "Comin' Through the Rye" ... ... Old Scotch.
   Miss Marie Mundelle.
9. **The Cameos,** relayed from St. James' Restaurant.
10. **Orpheum Orchestra,** relayed from Orpheum Theatre.
11. **Bijou Orchestra,** relayed from Bijou Theatre.
12. **Carlton Orchestra,** relayed from Carton Hotel.

11.0 p.m.—Close down.

TUESDAY, JULY 12th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. A Talk on "Stamps and Stamp Collecting," by **Mr. M. P. Vallentine.**
3. Bass-Baritone:
   (a) "Spanish Gold" ... ... Howard Fisher.
   (b) "Inverness to Fell" ... ... Howard Fisher.
   Mr. Rene M. Ellenberger.
4. **Orpheum Orchestra,** relayed from Orpheum Theatre.
5. **Rich and Galvin,** Comedians, relayed from Orpheum Theatre.
6. **Bijou Orchestra,** relayed from Bijou Theatre.
7. Item by **Mr. Lago Clifford.**
8. Bass-Baritone:
   (a) "My wish for you" ... ... Howard Parsons.
   (b) "Sincerity" ... ... Emilie Clarke.
   (c) "Mavourneen" ... ... Florence Aylward.
   Mr. Rene M. Ellenberger.
9. **Rupert Hazell,** with **Elsie Day,** Entertainers, relayed from Orpheum Theatre.
10. **The Cameos,** relayed from St. James' Restaurant.
11. **Orpheum Orchestra,** relayed from Orpheum Theatre.
12. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

WEDNESDAY, JULY 13th, 1927.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Talk on "Native Customs," No. 3, by **Mr. W. G. A. Mears, B.A.**
3. **Orpheum Orchestra,** relayed from Orpheum Theatre.
4. Soprano:
   (a) "Valley of Laughter"... ... ... Sanderson.
   (b) "A Night of Romance" ... ... H. Nicholls.
   Mrs. E. T. Bird.
5. Hawaiian Trio:
   (a) "My Hawaiian Evening Star."
   (b) "Hawaiian Echoes."
6. **King and Benson,** Comedy Duo, relayed from Orpheum Theatre.
7. **Bijou Orchestra,** relayed from Bijou Theatre.
8. Soprano:
   (a) "The Little Damozel" ... ... Ivor Novello.
   (b) "A Rosebud Smiled in the Garden" D. Forster.
   Mrs. E. T. Bird.
9. Hawaiian Trio:
   (a) "Mona Chimes."
   (b) "Palikkiko Blues."
10. **Orpheum Orchestra,** relayed from Orpheum Theatre.
11. **The Carltons,** Musical Act, relayed from Empire Theatre.
12. **The Cameos,** relayed from St. James' Restaurant.
13. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

THURSDAY, JULY 14th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "The Romance of the Human Body," by **Dr. A. D. Stammers,** No. 4.
3. Baritone:
   (a) "Gor the Green" ... ... Lohr.
   (b) "Ah, though the Silver Moon were Mine," Lohr.
   (c) "So Fair a Flower" ... ... Lohr.
   (d) "This Passion is but an Ember" ... ... Lohr.
   Mr. F. W. Solottie.
4. **Orpheum Orchestra,** relayed from Orpheum Theatre.
5. "Die Bontrokkie," 'n Humoristiese Verhaal, deur **Mnr. B. Northling Swemmer.**
6. **Pierce and Rosslyn,** Vocal and Instrumental, relayed from Empire Theatre.
7. **Bijou Orchestra,** relayed from Bijou Theatre.
8. Baritone:
   (a) "To the Forest" ... ... Tschaikowsky.
   (b) "The Bloom is on the Rye" ... ... Bishop.
   (c) "Three Little Birds"... ... ... Emilie Card.
   Mr. F. W. Solottie.
9. **"The Cameos,"** relayed from St. James' Restaurant.
10. **Maidie Scott,** Comedienne, relayed from Empire Theatre.
11. **Orpheum Orchestra,** relayed from Orpheum Theatre.
12. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

FERRANTI

A.F.3.

INTERVALVE TRANSFORMERS

Ensure that music reaches the listener-in exactly as rendered at the Broadcasting Studio. The tone of each instrument in the Orchestra, and the slightest inflection of a song or speech are distinctly heard.

Ask any friend who uses them, or ask your Dealer to Demonstrate.

Remember! FERRANTI A.F.3.

RICE & DIETHELM, LTD.,
Engineers,
P. O. Box 930, Johannesburg.

Better Wear—FLEET FOOT.

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FRIDAY, JULY 15th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Contralto:
   (a) "Killarney" ... ... Balfe.
   (b) "My Ain Folk" ... ... Lemon.
   Miss Susie M. Everett.
3. Sketch by **"JB" Studio Dramatic Company.**
4. **Orpheum Orchestra,** relayed from Orpheum Theatre.
5. **Rupert Hazell** and **Elsie Day,** Entertainers, relayed from Orpheum Theatre.
6. Contralto:
   (a) "The Ash Grove" ... ... Old Welsh Air.
   (b) "All Through the Night" ... ... Welsh Air.
   Miss Susie M. Everett.
7. **Bijou Orchestra,** relayed from Bijou Theatre.
8. **Rich and Galvin,** Comedians. relayed from Empire Theatre.
9. **"The Cameos,"** relayed from St. James' Restaurant.
10. **Orpheum Orchestra,** relayed from Orpheum Theatre.
11. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

SATURDAY, JULY 16th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.

12.0 midnight—Close down.

SUNDAY, JULY 17th, 1927.

8.0.—EVENING PROGRAMME.

7.10 p.m. Relay of Service from **Central Congregational Church.**

1. Organ Recital by **Mr. Horace Walker.**
2. Introit: "Again as evening's shadow falls" (verse 1).
3. Hymn: "Eternal God, Whose changeless will."
4. Invocation.
5. Lord's Prayer (Chanted).
6. Solo: "My task" ... ... Ashford.
   Miss Susie Everett.
7. Lesson: St. John XIV., 1-14.
8. Hymn: "Eternal Light."
9. Notices.
10. Offertory.
11. Dedication of Offertory.
12. Solo: "The King of Love my Shepherd is"...Gounod.
    Miss Susie Everett.
13. Prayer.
14. Hymn: "Art thou weary."
15. Sermon: "Religion and Life," by **Rev. John Mullineux, M.L.A.**
16. Hymn: "Father, in high heaven dwelling."
17. Benediction.

1. Vesper: "Thou wilt keep him in perfect peace whose mind is stayed on Thee" (Lee Williams).

8.45 p.m. Concert by **"JB" Studio Orchestra.**

10.0 p.m.—Close down.

The African Broadcasting Company, Limited, Capetown.

Inside the Studio.

30th June, 1927.

Mr. Frank Ferramosca, conducting the augmented Waldorf Orchestra, will take his stand before the Studio microphone on Monday. J.B. admirers will try to catch the Capetown wave-length that night, because Mr. Ferramosca was one of the first Johannesburg musicians who made a serious attempt to bring chamber music before the public. His name, with that of Signor Danza, will ever be held in grateful memory by the musical fraternity on the Rand. His marriage to a talented little Johannesburg pianist gave him a very helpful colleague in his work. Mrs. Ferramosca is the pianist of the Waldorf Orchestra.

The solo instrumentalists for that night are Michael McGrath and Bert King, both experts in their own line. Sometime ago a listener wrote that, having heard Mr. McGrath, he would never again answer "Two" to the historic query, "What is worse than one saxophone?" A subtle compliment.

Go as you please.

In the dark ages of wireless we noticed that a number of singers always came to the Studio with a little lady who accompanied them in a whole-hearted musical manner and cheered the nervous and ill at ease by her infectious laugh. One night the Capetown Orchestra had to cancel one of its concerts and we were literally stranded. "Don't worry," she said, "I'll bring up a concert party for you." And she arrived in due course with a constellation of original 4Z

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Stars. That concert was a milestone in radio entertainment. People were actually heard to laugh in the sacred precincts. They clapped, they joked, and they acted like ordinary human beings. Basutoland, Natal, Rhodesia and the Transkei all cried, "Give us more."

That was the beginning of the "Go-as-you-please" concerts, and the lady's name is Mrs. Williamson. Her lieutenant-in-chief is Will Clem, and we expect another invasion from them on Tuesday, this time reinforced by the "Orpheans," under the direction of Lancelot R. Todd.

A South African Musical Comedy Actress.

That dainty little musical comedy actress, Nita Stodel, is to make her second bow to the Studio microphone on Wednesday. Her charming voice and fresh personality should reach her many admirers, who will find it easy to recall her successes when she toured with the London Gaiety Co. and understudied Nancy Benyon; finally playing lead in "The Maid of the Mountains."

Knowing that Nita Stodel is a South African, I was anxious to learn where she trained. "Well, I began in Johannesburg, but I've really studied—everywhere," which, after all, is the best school for musical comedy work, with its demands for versatility and resourcefulness of the highest order.

Although it is some years since Miss Stodel married Philip Marcus, the well-known auctioneer, and decided to settle in the Cape, her interest in the stage is as keen as ever it was. Indeed, the big annual production of the Amateur and Dramatic Society would seem incomplete without her name on the programme. "High Jinks," "The Quaker Girl" and many others have beckoned success by the flash of her smile and the lilt in her voice.

"Cut Diamond."

"Cut Diamond" is the second play by "Christopher Montana" to cut its teeth on our microphone. Tempting as it is to reveal the identity of the author, I can venture no further than to say that he is one of the most popular of our young professional men about town. He writes plays for the excellent reason that he likes writing them, and if this one is as successful as the last, you can be assured of a good twenty-five minutes of thrill and suspense.

Classical Programme.

The *pièce de resistance* on the Thursday programme will be Tchaikowski's Symphony in B Minor, known the world over as the "Pathetique"; although the pianoforte enthusiasts may clamber for the headphones when the Mendelssohn Concerto in G Minor comes over just before the News Service. The "Leonore No. 3" and "Francessa da Rimini" complete the first part of the programme.

"We take you to Australia."

Last year, when the "Columbia" Factory opened in Australia, we were glad to pay them the compliment of broadcasting their first record made. Letters of thanks reached us from Mr. Parker, their managing director. Such strides have they made since then, that a special feature of Saturday's programme will be an attempt to reconstruct for you *via* radio the opening of the factory and some of their outstanding successes since recorded. Of course, the inimitable Rupert Hazell is there, and many other 3LO stars. "We take you to Australia" will leave the Studio soon after 8.40 p.m., so be aboard in good time.

Gladys Dickson.

Capetown Programme.

MONDAY, 11th JULY, 1927.

Lunch-Hour Session.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

"Columbia" Records.

Nita Stodel.

1.20 **Lunch-Hour Concert by Capetown Orchestra** (relayed from City Hall).

1.45 Close down.

Afternoon Session.

4.30 "His Master's Voice" Recital. Only "H.M.V." Records used.

Afternoon Topics: "A Glimpse at the Victorians."

Children's Session: Stories by **Aunty Lex.** Songs by **Mrs. Philip Marcus.**

Evening Session.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Orchestral Items** by the **Augmented Waldorf Orchestra.** Conductor: **F. Ferramosca.**

March: "Florentina" ... ... Fucik.

Selection: "La Boheme" ... ... Puccini.

Songs: **Miss Thora Perry.**

Saxophone Solo: **M. McGrath.**

Three Dances from "Nell Gwynn" ... ... German.

Banjo Solo: **Bert King.**

Overture: "Prometheus" ... ... Beethoven.

Cornet Solo: **Bernard Hand.**

9.0 **News Service** (English).

9.5 (a) "How I love Bulgarians."

(b) "In a little Spanish town."

Songs: **Miss Thora Perry.**

Selection: "Sullivan-Melodies" ... ... Sullivan.

Cornet Solo: Bernard Hand.

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10.0 News Service (Afrikaans).
10.5 Relay from **Tivoli.**
10.30 Close down.

TUESDAY, 12th JULY, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of " Cape Times ").
1.15 **Lunch-hour Organ Recital,** relayed from the City Hall. Organist: **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.
1.55 Close down.

AFTERNOON SESSION.

4.30 " Edison Bell " Recital. Only " Winner " and " Velvet Face " Records used.
5.2 **Special Hour of Music,** devoted to Schubert, 1797-1828.
(a) Trio in B Flat.
Birthday Greetings:
(b) Songs Grelaten am Spinnrade.
Auf dem Wasser zu Singen.
All " H.M.V." Recording.
Viola Nachtund Traume.
Song: " Who is Sylvia? "
Ballet Music, " Rosamunde."

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Another " Go-as-you-please."** Organised by **Mrs. Williamson** and **Will Clem.**
The Orpheans, under **Lancelot R. Todd,** will join in the fun.
9.0 News Service (English).
10.0 News Service (Afrikaans).

WEDNESDAY, 13th JULY, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal. Musical Items.**
News Service (by courtesy of " Cape Times ").
1.45 Close down.

AFTERNOON SESSION.

4.30 **Edison Diamond Disc Recital.**
5.2 **Afternoon Topics:** An Essay.
5.20 **Teens:** " The Origin of some of your Dogs," by **Mrs. Given-Wilson.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by **Alhambra Orchestra.** Conductor: **Isidor Fisher.**
Items from **Tivoli.**
Excerpts from " The First Year " **Percy Hutchison and Co.**
Songs: **Nita Stodel (Mrs. Philip Marcus).**
Songs: **Mr. A. L. Johnson.**
Humorous Items by **Harry C. Thorn.**
" Cut Diamond." One Act Play by Christopher Montana. Characters in order of speech—
Inez Castagni (Castagni's daughter).
Signor Castagni (a Cosmopolitan).
Jim Hamilton (Diamond Dealer).
The Intruder (an International Jewel Thief).
Inspector Edwards (of Scotland Yard).
Scene: The drawing-room of Castagni's luxuriously furnished flat in London.
Time: 8 p.m., present day.
9.0 News Service (English).
10.0 News Service (Afrikaans).
10.30 Close down.

THURSDAY, 14th JULY, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-hour Organ Recital** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 " Edison Bell " Recital. Only " Winner " and " Velvet Face " Records used.
5.2 **Afternoon Topics:** " The Toy Farm."
5.20 **Children's Hour.** A Few True Short Stories by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.2 **Classical Programme.**
Overture: " Leonora No. 3 " ... ... Beethoven.
Symphonic Poem: " Francesca da Rimini " —Tschaikowski.
Concerto No. 1 in G Minor for Piano and Orchestra —Mendelssohn.
Benno Moisievitch.
9.0 **News Service** (English).
9.5 Symphony No. 6 in B Minor, " Pathetique " —Tschaikowski.
10.0 **News Service** (Afrikaans).
10.5 Relay from **Fletcher and Cartwright's.**
10.30 Close down.

FRIDAY, 15th JULY, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of " Cape Times ").
Musical Items. " Columbia " Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 " His Master's Voice " Recital. Only " H.M.V." Records used.
5.0 **Short Story:** A Sailing Yarn.
5.15 **Teens:** " The Gate of a New Earth."

EVENING SESSION.

7.30 **Market Prices** (issued) by the Bureau of National Information.
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
Portion of **Tivoli Programme** will be transmitted.
11.0 Close down.

SATURDAY, 16th JULY, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of " Cape Times ").
Musical Items.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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1.30 **Programme of Afternoon Sports.**
1.45 Close down.

Afternoon Session.

5.0 **Children's Hour:** The Family at Home.

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 Items by **Stanley Welsh's Syncopated Orchestra.**
Songs: **Bob Sivier.**
Cornet Solo: **Theodore Karlsson.**
Songs: **Miss Dudleigh Weatherhead.**
A Radio Incident: "We take you to Australia," by Gramradio.
9.0 **News Service** (English).
9.5 **Alhambra Orchestra.**
Songs: **Miss Dudleigh Weatherhead.**
"The First Year." **Percy Hutchison and Company.**
Relayed from Opera House.
Songs: **Bob Sivier.**
Stanley Welsh's Syncopated Orchestra.
10.0 **News Service** (Afrikaans).
10.5 (approx.) Relay from **Tivoli.**
10.30 Close down.

SUNDAY, 17th JULY, 1927.

Special Transmission—11th Delville Day Commemoration Services (Relay from City Hall).

2.30 Organ Recital.
Fantasy in E Flat ... ... Saint Saens.
Alban Hamer.
Grand March ... ... Dubois.
Mrs. Barrow-Dowling.
Hymn: "Nearer my God to Thee."
Organ Solos:
"Meditation" ... ... D'Evry.
"Cantalene" ... ... Guilmant.
Hymn: Through the Night of Dark and Sorrow."
3.30 **Commemoration Service.**
National Anthem.
"The Delville Lament"
Pipers of Capetown Highlanders.
Recessional: "God of our Fathers" ... ... Kipling.
Prayers.
Psalm 26
Anthem: **Municipal Choral Society.**
Reading: The Great Commemoration.
Rev. E. F. S. Bull.
Funeral March ... ... Mendelssohn.
"The Last Post."
Silent Prayer.
"Reveille."
Hymn: "O, Valiant Hearts."
Address: **Rev. H. Booth Coventry.**
Hymn: "Pleasant are Thy Courts above."
Prayer in Dutch: **Rev. Meiring.**
Hymn: "Now thank we all our God."
Benediction: **The Archbishop of Capetown.**
"God Save the King."

Evening Session.

6.50 **Announcements.**
6.55 Divine Service will be relayed from **Baptist Church,** Wale Street. Preacher: **Rev. Chas. Garrett.**
8.30 Programme of Music by the **Waldorf Orchestra.**
10.0 Close down.

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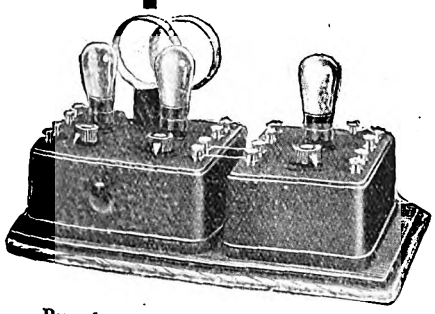

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Rod La Rocque.

The Romance of the Month.

The romance of the month, says *Photoplay*—Vilma Banky and Rod La Rocque.

Vilma and Rod were oh, so anxious to keep their engagement a secret!

Vilma didn't want to tell a soul. So she gave a small dinner and told several of her intimate friends, swearing them to secrecy.

And Rod, at a luncheon, told his intimate friends, also swearing them to secrecy.

By that time, every newspaper in the country had carried the news, and so Mr. and Mrs. Samuel Goldwyn decided to make it official by giving a tea and announcing the engagement again.

Miss Banky starred with Ronald Colman in Goldwyn's "The Winning of Barbara Worth."

Vilna Banky.

(*Continued from page* 7).

merely eccentric, and some necks are made on curious bias lines coming down into a point on one side. From this point hangs a long triangular fold of the lace which reaches below the waist and decorates an otherwise plain bodice. A good many lace dresses have some appendage of this kind for all decoration. It may take the form of immense revers which hangs from the front of the low neck to the edge of the skirt and may or may not be caught in by a girdle. Sometimes it is a loose back which shows off the pattern of the lace and gives a glimpse of the under-dress. Again, it may consist of a couple of fins, one down one side of the front and the other down the back on the opposite side.

Dance Dresses.

Most evening dresses for dance purposes are in the light pastel shades or in white, and if they are varied in colour it is generally by means of shading. Pinks, greens and mauves are used in this way, and they all look as though they had been mixed with a thick, dead white, so flat is their colouring. Ballroom dresses for the most part have the straight or the semi-fitting bodice, generally made very plainly and with a rather full skirt. Where the bodices are fitting the skirt is generally set in in large folds or close gathers. This applies particularly to taffetas which may also be decorated with ruching.

A good many taffetas dresses open down the front like curtains, revealing an embroidered under-dress which is rather suggestive of Louis XV. Where full skirts are used, they are nearly always wide if seen from the front, but perfectly slim when seen from the side. Very pretty, simple white satin dresses are made for girls with plain bodices and petal-like skirts. Sometimes the satin is tucked under at the bottom to give the Turkish trouser effect. Long trails of satin may be worn from the shoulders or swathed round the waist and from one hip, falling in long lines to the floor. The ostrich feather has almost induced a specially shaped skirt. Jenny has a dance dress of which the skirt is composed of pale green ostrich feathers, joined to a fitting bodice. The skirt is longer in front than at the back and the bird-like suggestion is clear. This has given rise to other fluffy skirts of feather, tulle, or chiffon which also have the prim, attractive appearance of a little wren.

M.H.

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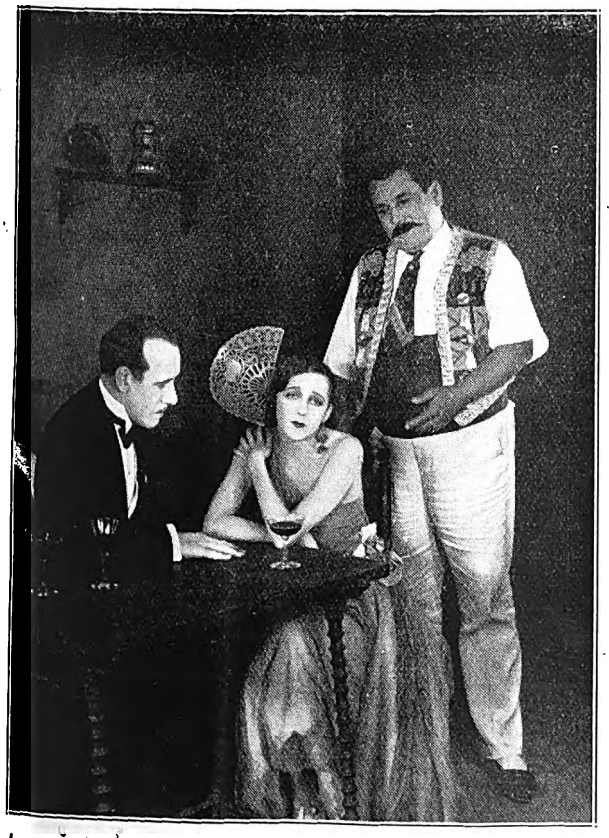
Alice Craven.

Alice Craven.

I suppose one would describe Alice Craven, who comes to the Rinko, Maritzburg, on July 11th, as a burlesque comedienne. Her act consists of character comedy and burlesque on popular songs and personalities of the day.

Now, the power of burlesqing is really a very great gift. Few people realise that burlesque and parody are quite as worthy of being designated art, as are pure comedy and tragedy. The secret of burlesque is to retain all the characteristics of the thing burlesqued, but to exaggerate them subtly and delicately. Alice Craven has long possessed this secret. One might say that she used the brush rather than the trowel. Her burlesques are shrewd exaggerations of the personality or the song which she parodies. It is impossible to hear her rendition of Tosti's "Good-bye" without being drawn into a net of appreciative laughter. Imagine Tosti's "Good-bye" sung to the same tune but in jazz time. In addition to this, Alice Craven has in her bag twenty different songs, all of them burlesques on popular favourites. She also carries her subtlety into the dresses she wears in her act. In "The Girl from the Sahara" she wears exactly the kind of dress that a desert girl might wear, but—and herein lies her cleverness—the dress is made of humorous and preposterous materials. The line is correct, but it is the general effect which creates the comedy. It is the same with her song, "Chinatown." Hers is a Chinese costume in every detail, not exaggerated in line, but the material is absurd, and creates that subtle burlesque atmosphere.



A scene from "The Girl from Montmartre," featuring Barbara La Marr and Lewis Stone. When the soul-flame of a Spanish dancer leaps to kindle a bachelor's heart there's romance and drama aplenty. It is to be screened at the Grand, Capetown, on July 11th and 12th.

Marie Prevost and her dog.

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ADDIDDIDDID

To play at the Criterion, Benoni, on July 11th. These two artists broadcasted a great deal in Australia.

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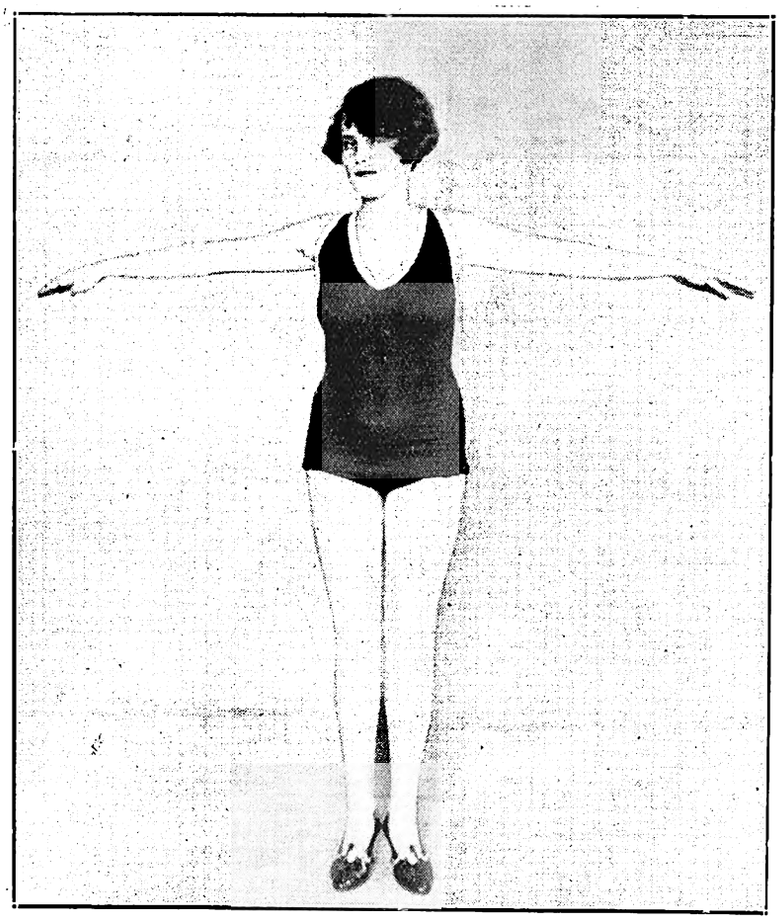
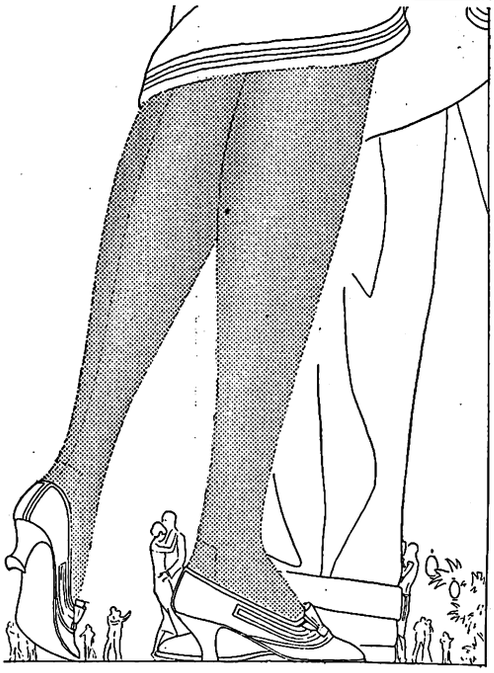


The Johannesburg Venus—Miss Marie Olsen.
[Photo: T. G. Hall.

The Venus.

Tremendous success attended the competition to find "Miss Johannesburg," and among the hundreds and hundreds of entries sent in, the judges had a very difficult task to select those five from whom the public were to choose. We give a table giving Miss Olsen's measurements as compared with those of "The American Venus," Miss Lampier, who starred in the film, which was showed in Johannesburg:—

	American Venus	*Miss Olsen.*
Height	5 ft. 6 in.	5 ft. 5½ in.
Neck	13½ in.	13¼ in.
Arm	10 in.	12 in.
Bust	34 in.	36 in.
Waist	26½ in.	27 in.
Hips	37½ in.	36 in.
Thigh	20 in.	21 in.
Calf	13½ in.	14 in.
Ankle	8 in.	8¼ in.



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"Tess of the D'Urbervilles."

Tess at home.

Life unfolds before her in all its crudeness.

The picture version, coming to the Alhambra, Capetown, on July 11th, begins in the D'Urberville home, showing to what depths of poverty the once proud D'Urberville family has descended. The wily father sends Tess with a letter to Alec D'Urberville, who took over the name when he bought the family castle.

Her disgrace at the hands of Alec, her meeting with Angel Clare, their marriage, and his desertion when he discovers her guilt all leads up to the powerful climax, when Angel Clare comes back for Tess, consumed with love for her.

Tess, disheartened, has in the meanwhile been drawn into another net by Alec, who this time asks her to marry him. She goes to the castle, but when he wants her answer, she decides against it. When he tries again to overcome her, she fights him, and in the struggle he is killed. Angel arrives, and the two are reunited, only to lose each other in this world, when Tess is captured and executed for Alec's death.

A scene from "Arizona Sweepstakes," at Wolfram's Bioscope, Capetown, July 14, 15 and 16.

MILKA & VELMA SUCHARD'S CHOCOLATE

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Tessi Storri—

Facing death for a crime he never committed.

Every motion picture fan will be thrilled by the prison scenes in "Silence," coming to the Carlton Bioscope, Johannesburg, on July 11th, 12th and 13th, wherein Jim Warren is awaiting execution for a crime he never committed; when he meets his idolized daughter who did not know him as her father; when he is double crossed by a scoundrel; when, not even to save his own life, he refuses to reveal what he knows of the murder of which he is accused, and, finally, when he makes his escape from prison, after saving his daughter's good name, to return to his old life—that of a crook. All of these incidents are impressively pictured and are absolutely unforgettable.

It was certainly an awkward moment.

A scene from "Rainbow Trail," at Wolfram's Bioscope, Capetown, on July 11th, 12th and 13th.

—and again.

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Our Childrens Column

My Dear Nieces and Nephews,

It is easy enough for me to talk—I sometimes feel like a gramophone record. Just stick a pin into me and I'll talk—and once I get wound up I can't stop—but *writing!* oh, that's a different thing. If there is one thing I dislike more than castor oil, it is writing, and I am sure that the very fact of having these two subjects "inculcated" (good word, that; I am not quite sure what it means, but it has something to do with having it rubbed into you early in life—like soap into your eyes when you wash), well, as I say, because you had to write and had to take castor oil, you just hated it—and I still do. However, Aunty Carrie says it's my turn to write to you, so here goes. I must first of all wipe the ink off my fingers; you know, I am always "admonishing" (that's another good word) little girls and boys who come up to Uncle Joe's hour with half a pint of ink all over their hands, but I'm nearly as bad, and also I keep on forgetting it's a pen I'm writing with, and often while thinking of what to write I put the point in my mouth and suck it like a pencil—which is not good for one, and I generally get in an awful mess. Still, my letter is printed, so you cannot see the blots and mistakes I make without thinking.

Mavourneen Brandt.

I know most of you are going off for your holidays, and Uncle Joe wishes you all a very happy and jolly time—and don't forget "JB" while you are away. Get daddy to take his set down with him and let us know where you are, and either Aunty or I will give you a cheerio, and then you can let us know how you got it.

Now for those who are going away with their sets. Give Uncle Joe your addresses. He will call up—or Aunty will—and those who write and say when and at what time they received their call, and how it came through, Uncle Joe will give a prize of a fine box of chocolates. So let me know, won't you. Tell me where you are going, and what day you want to be called up, and then let us know if you got the message clearly. Now I must conclude; all the fingers of my right hand are stuck together with ink, and I have a nasty copying-ink taste in my mouth.

Don't forget every Tuesday are our elder children's afternoons. Aunty Carrie will be there, too, and we have a lot to talk about and arrange.

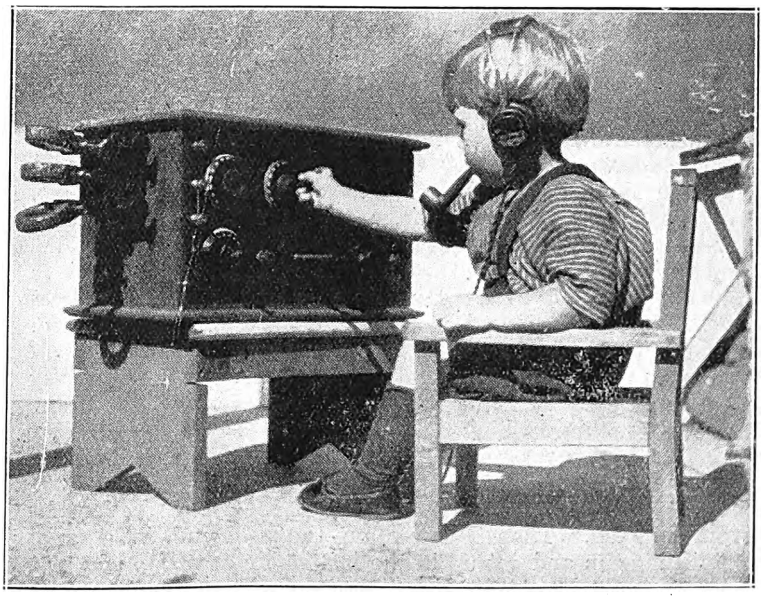
Those who can't come in from up-country, try and listen-in, and then write as their suggestion about that special hour which will take place every Tuesday.

Now, boys and girls I really can't write any more—cheerio, all of you.

Your loving old bald-headed

Uncle Joe.

A Wireless Enthusiast.



Douglas Heathcote, of 3, North Avenue, Judith Paarl, Johannesburg.

JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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Racing Notes.

By "Observer."

In a letter to Mr. J. Gard, L. Hammon, who is riding in the U.S.A. for Jim Russell's stables, states that he is leaving America and expects to reach South Africa early in August.

Mr. C. W. Hollidge's horse, All Steel (Volta—All Boy), which he purchased in the Argentine, reached Capetown last week and is now at Durban, and there he joined W. W. Pickering's team, and after the conclusion of the coast fixtures will come up to the Rand with that trainer's other horses.

Rand owners did not meet with their usual success on the opening day of the Durban July meeting, and the only winners from these parts were Mr. G. S. Weale's Grecian Lad and Sir Abe Bailey's Dry Fly.

Had Polymelia kept a straight course when finishing, she would have won the Park Hill Handicap B at Germiston on Saturday. Close home she swerved badly and interfered with Norwood and Victorious. The infringement was so obvious that the stewards met immediately after the weighing-in, disqualified Polymelia and fined her jockey, J. Markley, £5. In this race Mr. T. Fisher started two. Norwood was favourite, but his other runner, Blue Dye, a 12 to 1 chance, won, and Norwood ran fourth, but in the disqualification of Polymelia, was placed third.

Another Durban July Handicap is past history, but the one decided last Saturday will be remembered for a long time. The 26 that went to the post was the second largest number that has contested the event, and in winning, Hussein ran the course in 2 min. 4 secs. Hussein put up a new time record for the race. Betting over the race assumed large dimensions, and small fortunes would have been made by many owners had their respective candidates been successful.

The connections of Hussein say they got none of the long prices on offer about their horse. Some weeks ago, he was quoted at 50 to 1, and this was taken by the public. Hussein arrived in the country in October of last year, and I daresay his owner was afraid that he would not be ready by July Handicap day. After being sent round to Durban, where he was trained by C. Wade, Hussein went off, and at one time it was proposed to withdraw him. The son of the Vizier, however, threw off his ailment, and a few weeks before the race began to improve so rapidly that his owner backed him and won a nice stake, but I believe averaged only 8 to 1. Hussein was undoubtedly the best horse in the race and would have been unlucky to lose. One of the last to leave the barrier, Hussein had to thread his way through the big field, and the beaten horses as they came back to him impeded him. At the turn for home he was within striking distance of the leaders—Hoy, Poly Rose II., Bruyere and Full Dress. Poly Rose II. was doing well after crossing the road, and Hoy then began to tack across to the rails and must have lost a few lengths in doing so. Then Hussein on the rails put in a great finishing run and got up in the last stride or two to win by a head, while Hoy beat Full Dress by a similar margin for second place, with Bruyere fourth and Poly Rose II. fifth.

Both Hoy and Poly Rose II. were kicked at the post, which could not have improved their chances. One can understand why it was such a good betting race. Several of the candidates had been well tried, which is proved by the fact that at least the first four must have broken Moosme's record of 2 min. 4 3-5 secs., and any of the first six would have won in a normal year.

Hussein, an imported horse by The Vizier out of Preference, was selected in England by that good judge, Jim Russell, who is now training in America. The horse was offered to several owners in South Africa before Mr. Willie Langerman, of Capetown, bought him. J. Russell at one time trained for Mr. Langerman, and one of his best horses was that good stayer Wavy, who won two Goldfields and three Transvaal Handicaps. Russell's association with Saturday's race, however, did not end there, for G. Girton, who rode him, did a lot of riding for the absent trainer at Capetown, and C. Wade, who trained Hussein, served his apprenticeship as a jockey with Russell at Turffontein.

In running so close with 7 st. 12 lbs., the South African-bred three-year-old Full Dress, put up a meritorious performance. Red Ronald ran second to Oriel with 8 st. 12 lbs., but the time of that race was much slower. The run of Full Dress compares very favourably with that of Mr. Arthur Forbes's champion. Full Dress won the Gosforth Park Two-year-old Plate, but went wrong before the Derby. He did not start in the classic, a race he would have won had he been fit and well.

The three chief racing centres of South Africa were represented in the finish of the Durban July Handicap. Hussein comes from Capetown, and is the first horse from there to win this important event; Hoy is a Durban horse, while Full Dress (third) and Bruyere (fourth) belong to Johannesburg.

The Johannesburg Pony and Galloway Club will hold a meeting at Turffontein on Saturday. Entries for the horse races were not as good as anticipated, but, nevertheless, fields promise to be satisfactory. The following should run well:—

12.50 p.m.—Maiden Handicap. One mile.
Festival, 1; Svedsker, 2; The Saint, 3.
1.40 p.m.—Galloway Handicap (B). Five furlongs.
Gabeon, 1; A B, 2; Ettrick, 3.
2.20 p.m.—Moderate Handicap. Six furlongs.
Pedro, 1; Cardinal's Park, 2; Thunderclap, 3.
3.0 p.m.—Galloway Handicap (A). One mile.
Our Princess, 1; Butterfly, 2; Domain, 3.
3.40 p.m.—Galloway Handicap (C). Six furlongs.
Infula, 1; Golden Dream, 2; Dolly Young, 3.
4.20 p.m.—Pony Handicap (B). Five furlongs.
Florrie, 1; Tippit, 2; Pennant, 3.
5.0 p.m.—Pony Handicap (A). Six furlongs.
Mirabelle, 1; Moss Rose, 2; Miss Wolf, 3.

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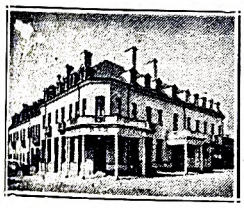

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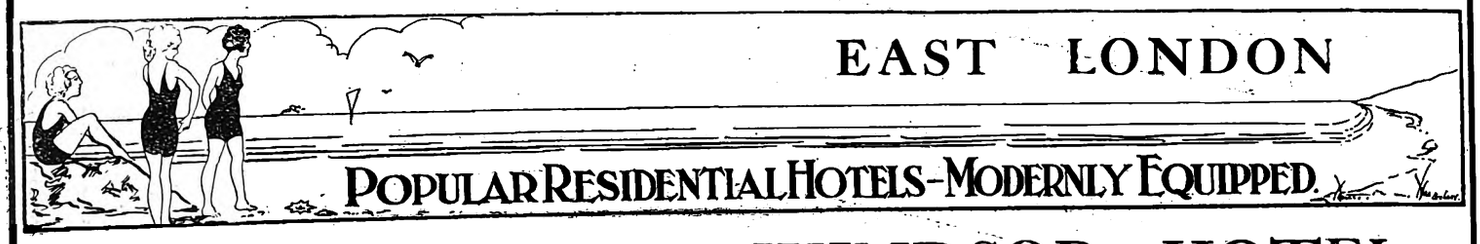

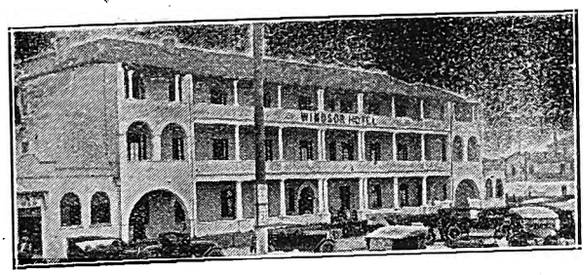

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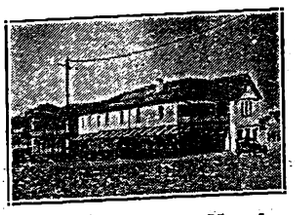

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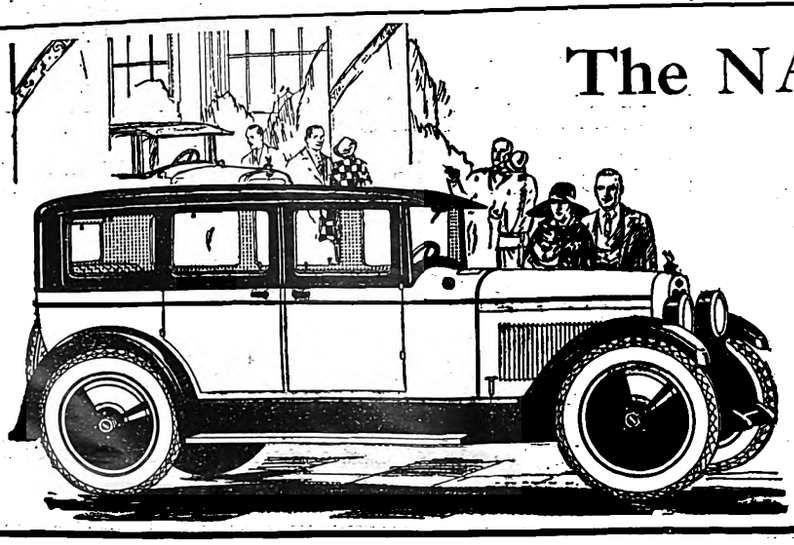

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VOL. XX. No. 624. WEDNESDAY, JULY 13TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

A dainty mannequin in the film "Irene."

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Musical Comedy Again.

BY W. J. MAKIN.

June 15th, 1927.—

I think we all have a sneaking affection for musical comedy, even those among us who listen to a sentimental waltz tune with a slight sneer of contempt on our faces. Many who have musically progressed to a delight in the intricacies of Stravinsky and the mystic atmosphere of Debussy, will be prepared to admit that their musical education began with "The Southern Maid" or "The Chocolate Soldier." Even those who now jazz with epileptic gravity to the latest novelty played by the Carlton Orchestra in Johannesburg, will recall with sentimental regret the waltzes in "The Geisha Girl," "The Sandow Girl," "The Gibson Girl," "The Girl in the Train," and a hundred-and-one other musical comedies concerned with girls.

It astonished me considerably when I arrived in London from South Africa to discover that musical comedy was again the craze of the town. A glance at a theatre list to-day reveals no less than seven musical comedies being performed, and only two revues.

Two Years Ago the Situation was Reversed.

People laughed when you began to talk of musical comedy. Slick, smart revue seemed to have killed it. And now there are seven musical comedies all luring queues of people every evening. I am half inclined to whistle for one of the six solitary hansoms that still perambulate London, and recapture a thrill I thought was dead.

I expect South Africa, too, will soon discover a similar awakening delight in musical comedy. The seeds were sown by "No, no, Nanette," and "Mercenary Mary." These could not be called revues, and they approximated more nearly to the old musical comedy than anything we have seen for many years. They were American in idea and construction, and it is curious to find that it is American composers, American producers and American theatrical magnates who are responsible for the present revival of musical comedy in London.

The Revival of Musical Comedy.

Time was when our theatrical people went to Vienna for their musical comedy. That was the time when Johann Strauss, the elder and the younger, were responsible for most of the Daly and Adelphi productions. It was the period, too, when Leo Fall's "The Dollar Princess" became the rage of town, a success soon to be overwhelmed by the irresponsible music of that Hungarian bandmaster, Franz Lehar, who gave us "The Merry Widow," "The Count of Luxembourg" and "Gipsy Love."

I often wondered why it was left to amateur societies in South Africa to give us revivals of these musical comedies. I have sat, a pathetic critic in the stalls, watching these fragile musical plays smashed to pieces by well-meaning and energetic amateurs. If ever anything needed sound professional production it is the musical play, be it by Franz Lehar or that English combination—Gilbert and Sullivan. And I am inclined to think that the present success of musical comedy in London is due to the brilliance of production and the luxurious thoroughness with which these American theatrical magnates present their show. Whether it be "The Blue Train," "The Blue Mazurka," "Lido Lady," "Lady Luck" or "The Vagabond King," there is a brilliance of technique, singing and dancing which would captivate even the sternest critic of musical comedy.

This revival of musical comedy has seen also the revival of the waltz. Lily Elsie, whom one believed to be a vision of the past, has proved the eternal youth of musical comedy by appearing once again, dancing a slow, sentimental waltz in "The Blue Train," that shames the modern jazz into an epilepsy of noise.

One Cannot Define the Charm of Lily Elsie.

It is not in her prettiness, in her rather weak voice, or in her graceful dancing. It is just a musical comedy allurement that is a charm entirely its own. The waltz has returned with Lily Elsie, and not too late to save the youth from a dancing swagger once the prerogative of a Haarlem negro. I am pleased to see that the dancing teachers of South Africa are also declaring for the waltz. I wish them a multitude of new pupils who have forgotten one of the most graceful dances ever devised.

What is the Real Attraction of Musical Comedy?

As I go to lunch each day I see the faithful people of the pit beginning their vigil on a little stool, a vigil which may last for seven hours. I imagine these people clutching 2s. 9d. in their hands, the price of a few hours in paradise. For it is an unreal world that we pass into in musical comedy. The young men are always handsome and fautlessly dressed, declaring their love in fine baritone voices; the heroines are always appealingly pretty, and are sure to be in tears at the fall of the first curtain.

Always the Sun is Shining in Musical Comedy.

There are blue skies, white flannels and summer frocks. Even though the adventure may begin in a millinery establishment with a score of distractingly pretty girls pretending to dust chairs, there is sure to be someone arriving who will invite all on the stage to join him in a Mediterranean yachting cruise, or for a week on the Lido. And there is never any hesitation about accepting. We shall find them all in the next scene, without exception, basking in the sunshine in wonderful bathing costumes, and singing catchy melodies with a beautiful blitheness.

The Girl in the Pit.

Imagine what this romantic, unreal world means to the girl in the pit who has sat for hours in a dirty street clutching her 2s. 9d. She forgets in this dazzling splendour of new frocks that her old cretonne will have to be brought out for the summer as she cannot afford a new one. She forgets, too, among these handsome, sun-tanned men, exquisitely dressed, that her own young man has a pale, tired look, and appears ghastly in a bowler. And there is no need to remember that her own holiday will be spent with a packed, perspiring crowd at Southend and not in a luxurious hotel at the Lido. It is all gorgeous make-believe, and well worth 2s. 9d.

I wonder if that is the secret of the popularity of musical comedy? The work-a-day world is a very dull and drab one, and it is good to escape even in the artificialities of the theatre. And the realists of to-day are all sentimentalists at heart. I think, after all, I shall go and see another musical comedy.

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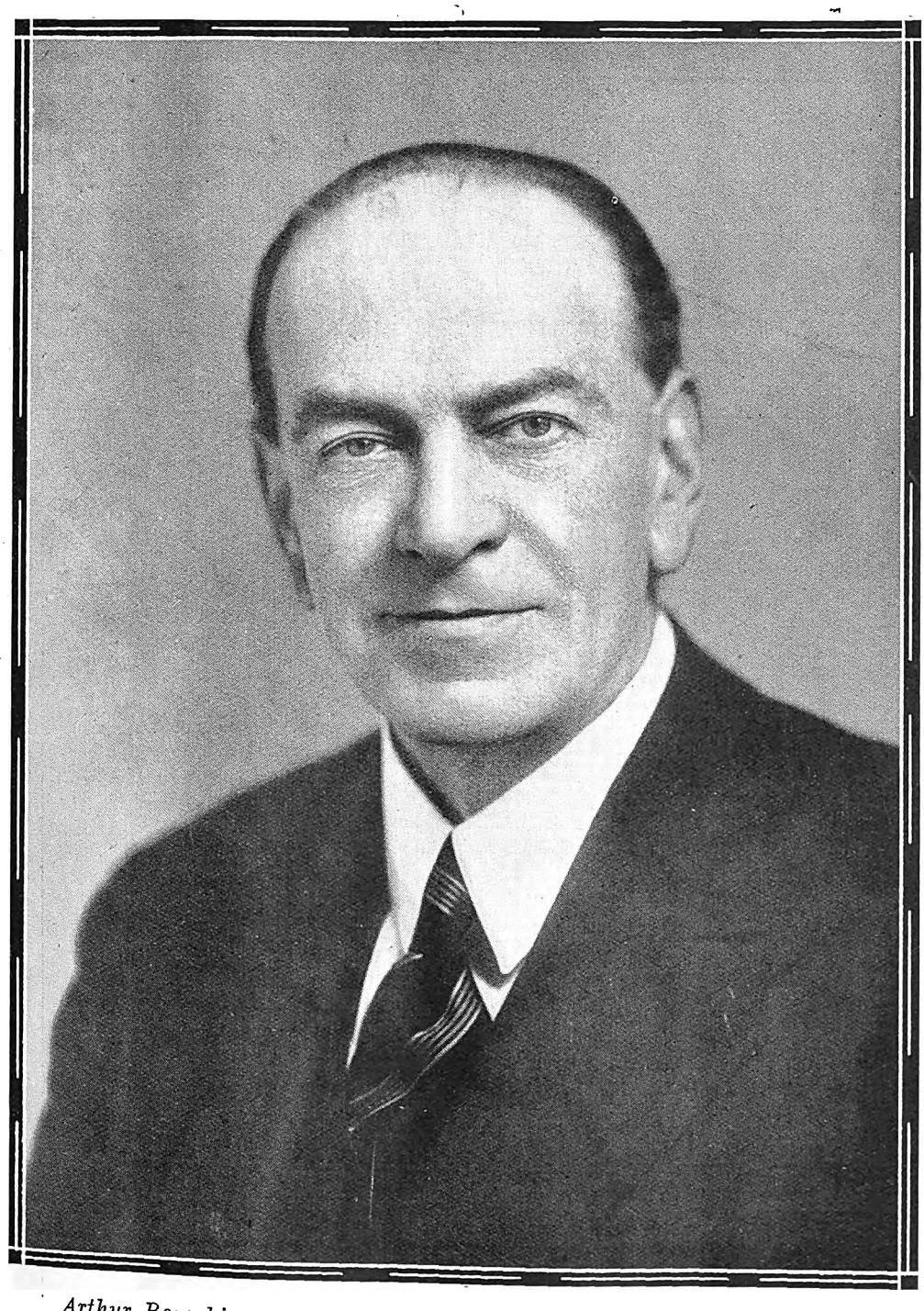

Arthur Bourchier opens in Johannesburg on July 25th in "Interference."

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June 16th, 1927.

What to tell you of "Whitebirds," produced at long last before an audience that sat expectantly prepared for something out of the ordinary in this much-boomed show? And it was as one London critic had it: "Much, much ado about, oh! so very, very long and so very, very little." There is a rumour that Jack Hulbert and Paul Murray are to be brought in to reproduce it. But the producer, Lew Leslie, sticks to his guns, and is going to remodel the whole show himself.

I went the other night to "Meet the Wife," and I met her with inordinate pleasure. I spent a jewel of an evening in her company, and parted from her with infinite regret.

But, My Word, What a Terror!

She was one of those cultured chatelaines, to whom farcical comedy alone does justice. Her moods were as the sands of the sea for multitude, her will was as cast iron; her mind like raw *vers libre*. A mighty lion-hunter, she was preparing for her latest capture, a famous English novelist, whom she had induced to visit her home town and lecture to the club she bossed.

She, in this instance, happens to be Constance Collier, who kept the audience on the verge of rapturous hysterics. That was the chief virtue of this slick little farce: it provided Miss Collier with a part which fitted her to a "T." So long as she was on the stage—and her absences were mercifully brief—our laughter was uproarious.

Altogether a Very Good Farce.

I have heard that Basil Dean's new production, "The Happy Husband," will come to the Criterion very shortly, after a short provincial tour. The cast includes Madge Titheradge, Lawrence Grossmith and A. E. Matthews.

The photograph on the next page is of Miriam Lewes, who is at the moment playing at the Lyric, Hammersmith, that home of quaint musical drama, in "When Crummles Played . . ."

April Harmon, one of the principals in "Lido Lady," which has restored the Gaiety Theatre to the happiest musical comedy tradition. [Stage Photo Co.

IF YOU WISH TO HAVE YOUR PHOTOGRAPH TAKEN, CALL ON OR PHONE "JANE PLOTZ."

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"When Crummles Played——" produced by Mr. Nigel Playfair at the Lyric Theatre, Hammersmith, recently, is inspired by an episode in "Nicholas Nickleby."

In the prologue the scene is set in the Portsmouth Old Theatre as it was a century ago, and we are introduced to Vincent Crummles and his company of travelling players.

How they performed the drama, "George Barnwell or the London Merchant," is made the subject of the main part of last night's entertainment.

The drama is played in the surroundings and conventions of the period, with the orchestra dressed in the costumes of those days.

It is all very jolly fun, and artistically perfect as a production.

Ernest Thesiger as "Master Crummles," Miriam Lews as "Mrs. Crummles," and Wilfred Shine as "Crummles" were the brightest stars in a novel and attractive entertainment, says *The Daily Mirror* critic.

Our latest mystery play, "The Silent House," was produced last night at the Comedy Theatre.

It Was a Drama;

and far better and more thrilling than "The Cat and the Canary," or any other American mystery play. While the hero and the villains compete in searching for £250,000 worth of bonds, there are four acts of hairbreadth adventure. There is a mystery door, a steel wall, a room full of poison gas (into which the heroine is put), a death chamber, a torture scene and a gigantic Chinese god, who dominates every scene in which he appears. I was thankful when, after having been thrilled to the marrow for three hours on end, the Chinese villain was bitten by a poisonous snake and died in torture. This villain was admirably played by Franklin Dyall, who is, of course, well known to you as a portrayer of sinister parts. I think that for some time I shall not be able to go to sleep properly without dreaming of dragons, whose nostrils poured out poisonous fumes; of chloroformed beautiful ladies; of shots in the night and other terrifying thrills.

As I came out of the theatre, a woman behind me said to her friend who accompanied her: "My dear, I thoroughly enjoyed it. I never felt so frightened in my life."

And That is Exactly How I Felt Myself.

The photo on page 4 might also be called "The Velvet Hat," don't you think? The hat, however, luckily for us, does not hide the dark eyes and beautiful face of April Harmon, who does so much to add to the success of "Lido Lady" at the Gaiety. The photographer has snapped her looking very pleased and happy that she is wearing the latest thing in dresses. Nobody is really fashionable this season, unless their gown is decked with fringe. The whole skirt of this diminutive gown of April's is made of white and silver fringe. It forms a fascinatingly cool garment.

PAMELA TRAVERS.

De Groot, the famous jazz violinist. Perhaps he is thinking out a new tune for his famous orchestra. Anyway, the Hana Studios have got him in a pensive mood, which is a rare one for this wizard of the violin.

Miriam Lewes.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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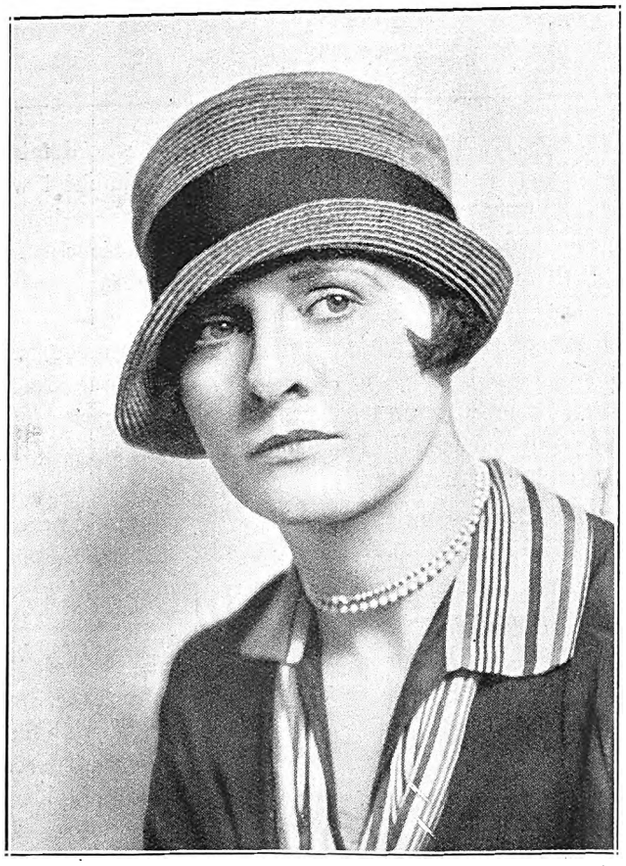
It is obvious that these spritely maidens are twins. They are as much alike as the proverbial two peas. The Dodge Sisters hail from America, and Hana has caught splendidly the smiles which have made them so popular in London.



You will soon know this little lady quite well, for she is Diana Maxwell, who will take the name part in "Tip-Toes."

Valerie Roy, one of the sisters who will arrive shortly in Africa.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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Season all the year round.

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425, SMITH STREET, DURBAN.

Some fashions in "Lady of the Night," coming to the Grand Bioscope, Capetown, on July 18th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

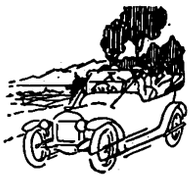
Google

A very clever costume worn by little Doreen Retief (age 3) at the League of Remembrance Fancy Dress Ball held in the Sea Point Town Hall. One could not resist such an invitation to see "The Ghost Train" at the Opera House.

[Photo: Akkersdyke.

PORT ALFRED SEASON

All the Year Round



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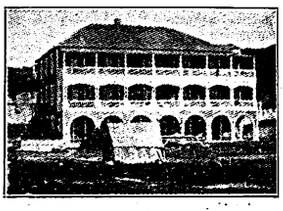

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P. O. Box 29. Wire "JUBB," Port Alfred. 'Phone 64

The Two Stuarts.

Comedy parallel bar acts are climbing higher and higher in the public affection. An excellent bar act which comes to us from the Continent is that of the Two Stuarts, whose work is prodigal of thrills and laughter. The Two Stuarts are brothers, and so far, although they have played a great deal in England, their difficulty is laid in their inability to speak English perfectly. They manage, however, to make themselves understood. They realise that laughter is the same language all over the world, and so they set out to make people laugh. And they achieve their ambition. Their parallel bar act, in addition to being very skilful, is very amusing, and the Two Stuarts are amply repaid for their troubles when they hear a delighted audience chuckling at their absurd and amazing feats. Such a clever pair of comedians and acrobats cannot fail to be as popular in South Africa as they are in England and on the Continent.

Whoop! Zip! Over!

That is the Two Stuarts going over, round and under their parallel bars. Their's is acrobatic work of extraordinary quickness, but yet they have time to interpolate amusing little moments of comedy. The Two Stuarts have a possessive affection for their parallel bar. Indeed, it would be extraordinary if they had not, for they spend a great deal of their lives on it.

Two charming personalities are the Kencaly Sisters, who will appear in "Tip-Tocs."

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Wonderful Hair-Grower

Discovered by Cherokee Indians. Stops Falling Hair and Produces New, Long, Luxuriant Growth of Beautiful Hair, even on Bald Heads.

Photo of Miss M. Little after her hair grew.

HEAD WAS QUITE BARE.

Gorton.

Dear Sir,—What Kotalko has done for me is nothing short of wonderful. Four years ago I lost all my hair. My head was bare and shiny just like the back of my hand. I had been under a hair specialist and a doctor, but all in vain.

One day, on seeing your advertisement, I decided to try Kotalko, and I am simply delighted that I did so, for I now have a head of beautiful, curly, silk-like hair, which is admired by everyone. Kotalko has certainly proved itself a true hair grower.—Yours gratefully,

(Signed) MARY LITTLE.

MILK-WHITE BALDNESS.

My friends have watched the gradual change in my head from its state of milk-white baldness to its present wonderful thickness of hair. The growth did not start immediately—in fact, I had used nearly two tins before the first signs of renewed growth were to be seen. This was a great joy and almost a surprise to me, as I was beginning to wonder if the roots were dead. I used to apply Kotalko every day to the scalp until the hair grew all over my head in its natural brown colour, and thick and curly, as the photograph shows.—Yours truly,

(Signed) Mrs. M. O'NEILL.

Photo of Mrs. O'Neill after her hair grew.

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Kotalko has components of genuine bear fat (oil), juice of the rare pilocarpus plant and other potent ingredients from the three kingdoms of Nature, in accord with the recipe of the original compound, and modern improvements thereon, which the Cherokee Indians have used for centuries in ensuring for themselves the extraordinary growth of hair for which they are noted. While trading in their territory, Mr. Brittain, who was bald, got a completely new hair growth. Later he secured the formula, and has since put Kotalko on sale.

You may obtain a box of Kotalko at your chemist's; apply it twice daily. Or you may obtain a testing box by sending sixpence by P.O. or in stamps to the address below.

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Keeping it in the Family.

By George Robey.

When I do a thing, I do it properly. I don't believe in half measures. So when I fall in love, I fall in love "three bags full," and then some more—as our American cousins put it. I stop at nothing in my desire to make the fair damsel my very own. A few hungry lions or "infuriated" elephants in the path make no difference to me. I simply push everything aside, and with my eyes fixed on the goal plod manfully on till the prize is won.

Having shown you the sort of man I am, you will expect something big from the story of my first love affair. You will not be disappointed. This is a tale of a brave soul tortured and consumed in the flame of an unquenchable passion. A story of the great love of a strong, silent caveman. So give me air and let me start! And, by the way, this tale is not for weaklings. If you cannot stand having your emotions twisted and torn don't read any more. Get on with your knitting, and keep your peace of mind.

I'm sorry to let you down badly at the start. From the foregoing preamble you probably think that it all took place in the desert or in a secret hamlet of brigands. You pictured me probably as a Sheik or a Bandolero. Well, as a matter of fact, the whole thing started in the pullman car of the Brighton train. I had taken my seat and ordered lunch without anything happening. The car was not very full, and there seemed to be nobody in it of very particular interest. I was gazing casually out of the window when we came to a tunnel. You know how the darkened tunnel reflects everything in the carriage? Well, on this occasion it mirrored the most beautiful face I have ever seen. The owner of it sat with her back to me, and I had not noticed her face before, but this reflected beauty made me strong in my desire to see her first-hand, so to speak. At the first opportunity I got up and walked past her, addressed a few empty remarks to the attendant and returned to my seat. As I passed her again I looked her straight in the face, and her eyes met mine for an instant, and then coyly dropped again. But that instant was enough. I went what I believe vulgar people call "All of a doo-dah." My spine was sort of corrugated, and my temperature rose to such a height that I believe if somebody had sprinkled me with water it would have sizzled. I lost complete control of all my limbs and most of my senses. I suddenly became knock-kneed and pigeon-toed. My feet wouldn't go where I told them to, and my legs refused to function. To add to my misery, I stumbled over a suit case some silly ass had left in my path, and landed half in a dear old lady's lap, and half in her cheese and celery. I should think that normally she was a dear, passive old soul. but on this occasion she was otherwise. She was not exactly a "Gainsborough" to look at, and I should say it was the first time in her life she had been embraced by a man. Finding myself with my arms around her neck, I said the only thing that seemed to suit the circumstances. I gazed pathetically in her eyes, and gasped out "Mother!" Now I maintain that most women would have been proud to admit that I am their son, yet not so this old dame. She pushed me from her to the floor, rose dramatically to her feet, and with the air of a tragedy queen said, "Mother, indeed! You unspeakable little puppy! Thank heaven, I am *not* your mother, and even if I were I should not allow you to mention it in public."

I don't mind being laughed at when I'm paid for it, but I did resent the shriek of merriment her somewhat feeble wit provoked. Everybody laughed except the young lady who was the innocent cause of the accident. It more than recompensed me to see the look of deep-souled sympathy she gave me, so I jauntily wiped the red-currant jelly from my coat-sleeve, and resumed my seat.

As I sat there with my brain reeling from the effect of so much beauty, these words kept running through my brain in tune with the jolting of the train: "Pit-y is a-kin

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ

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At the Bijou, Johannesburg.

"The Bandolero" will be screened on July 18th.

The white flash of a taunting smile, the challenging shrug of a slender shoulder.—The romance of Petra, the bandit's daughter, and Ramon, the daring picador.

to love. Pit-y is a-kin to love." There was no mistaking the look she gave me. She was obviously sorry for me. If I had any doubts about her interest in me, they were soon to be set at rest. I had only resumed my seat for a few minutes when she turned round shyly and smiled at me. In repose her face was beautiful, but when she smiled——! Have you ever seen the dawn coming over the hills when the light of the new-born sun sharply defines the beauties that were only suggested before? That's what happened when a smile lit up her face. I began to feel glad the old lady had insulted me. If she hadn't, I shouldn't have had the sympathy of the most wonderful creature in the world.

But how to get acquainted with her? I felt that she had done all that could be reasonably expected of her. I cudgelled my brains to think of a way. What did men usually do in such circumstances? Ah, yes, of course, they picked up the lady's handkerchief and, bowing low, said, "Excuse me, I believe you have dropped this." Yes, that was all right, but she hadn't dropped her handkerchief. Still, I would work on the same idea. It so happened that the corner of the car she occupied was empty except for her. I rose and walked towards the door. As I passed her table I dropped a fork. I picked it up and handing it to her said, "Excuse me, I believe you dropped this." She took it from me and said sweetly, "I don't think I did. I don't make a habit of throwing the cutlery about like gardening tools. And even if I did, it is usual to hand a lady a fork with the prongs towards you." I stammered my apologies and ventured the opinion that it was a nice day. As my remark was punctuated by a peal of thunder and a couple of flashes of lightning, it didn't seem to go as well as it might have done. I was equal to the occasion, however, and quickly corrected myself by saying that if it were not for the weather it would be a nice day. She looked puzzled for an instant, and then with a gay little laugh she said, "Sit down. You amuse me." I did as I was ordered. I could not take my eyes from her face. If you've read Charles Garvice, Ethel M. Dell and all the others, you can take it from me that all their heroines' faces are door-knockers compared to the countenance of this sweet creature. I made up my mind there and then that she should be mine. I felt that "once aboard the lugger" feeling getting hold of me. She chortled sweetly of the happy holiday she was looking forward to, but I only heard snatches of it. My brain was intoxicated with her beauty. One thing I *did* gather, however, and that was that she was going to stay at the "Eucalyptus" Boarding Establishment. I hate the word Eucalyptus. It is always associated in my mind with painful memories of a bowl of hot water and mustard and a couple of yards of Thermogene. But when she said it, it sounded quite musical. I felt that I would welcome influenza, if only because it would remind me of where she lived.

By the time we reached Brighton we had become quite chummy. I got a taxi and took her to the boarding house. Then I booked a room in a similar establishment exactly opposite. And, by the way, if ever you're in Brighton, don't stay where I did. Beware of the "Toujours la Hash" boarding establishment. It may tempt you because it is cheap. Of course, if you're fond of mattresses stuffed with hedgehogs' feathers and iron filings, you may like the place. Also, if you can get through the morning on a diet of half an attenuated kipper and a cup of half-cold tea of a pale grey colour, you will probably spend a happy time there. Personally, I did not mind the discomfort and I was too deeply in love to need food.

NEXT TIME BUY GOODYEAR TYRES

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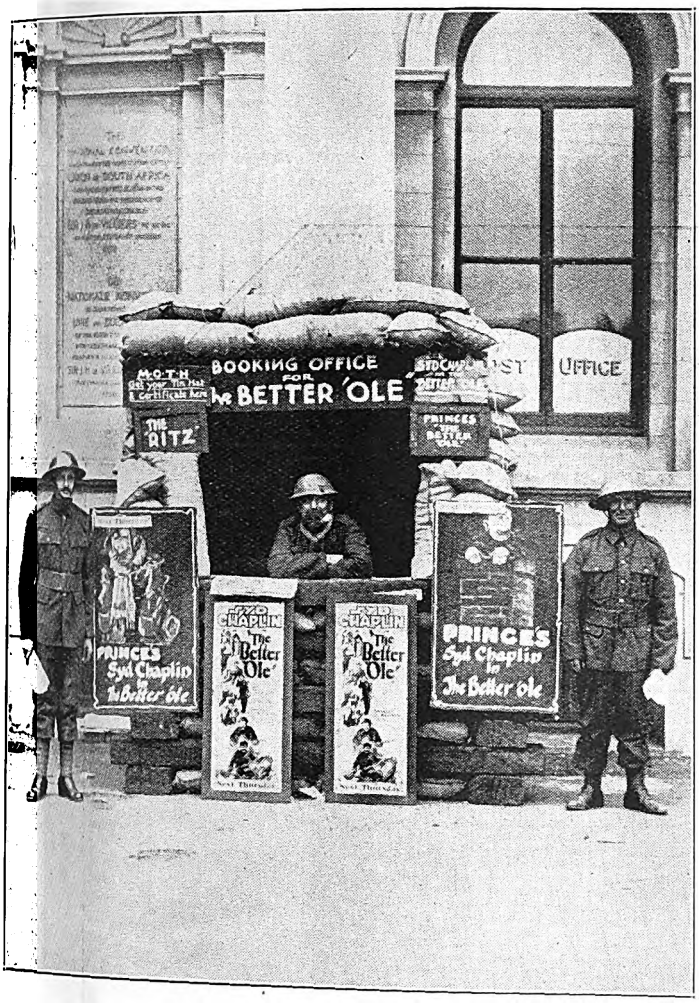

Novel Advertising.

When "The Better 'Ole" was shown in Durban at the Prince's Theatre, permission was granted to build a dug-out on the corner of Gardiner and West Streets. Here "Old Bill" booked seats and "Alf" and "Bert" gave away handbills and information! It was also the head-quarters of a new society of ex-soldiers, the M.O.T.H. (Memorable Order of Tin Hats).

Before leaving the lady of the dining car, I had arranged to meet her that evening. I had also got her permission to call her by her Christian name, "Rose." I went and bought myself a bottle of "Lily of the Valley" brilliantine, a lavender tie, and a pair of canary-coloured gloves. Feeling much too much like a Christmas guinea-pig with a frill round the neck to be comfortable, I presented myself at the door of the "Eucalyptus." I was asked inside and requested to wait in the hall. Rose only kept me waiting twenty-five minutes, but that was quite long enough to give everybody in the house time to inspect me at leisure. Some were decent enough to conceal their curiosity behind the curtain, but others were most open about it. I really thought one old lady was going to come up and pinch my joints like they do the horses in a market-place. It did not add to my comfort when I heard some-body in the dining-room say quite audibly, "Well, there's no accounting for tastes. He's probably much nicer than he looks, *and* he can do with it."

At last she tripped down the stairs in a clinging sort of dress that showed off her perfect figure to advantage. I took her hand in mine, and my knees went wrong again. Off we went side by side—she self-possessed, and I with my heart trying to push a hole through my pretty primrose waistcoat. ("Only a few can be sold at this price. Don't miss this astounding offer.") Every time I tried to think of something interesting to say, my brain refused to spark properly. I know that I remarked that the days were drawing in at least six times. Then from sheer inability to think of anything else, I said, "Will you have an ice?" She said she didn't usually allow her gentlemen friends to pay for anything she had, but as I was so pressing—— So we repaired to a quiet little restaurant.

Have you ever ever seen a sausage-machine swallow up lumps of meat? Well, that is how she dealt with ices. They no sooner got within her reach than they disappeared without having time to say a word in protest. At first I asked her to have another, but once she got into her stride it wasn't necessary. In a very few minutes our table was overflowing with empty glasses. After she had finished she would only have had to breathe on boiling water to turn it into icicles. As we walked away from the shop she said that she thought too many ices were not good for one, but a few now and again did one good.

Then we went to the pictures. We had a box. She said she couldn't risk being seen with a young gentleman, as her people were very well-known in Brighton. I had a presentiment that my holiday was going to be a rather expensive one, but I looked at her in the dim light and decided it was worth it. I saw her home, and retired to my room across the road.

I sat gazing across at the "Eucalyptus," wondering which was her room. A light appeared and a blind was drawn. Ah, that must be her room. I couldn't sleep that night, so I sat up in bed and gazed at the window behind which my darling slept. It was a beautiful idea—the faithful knight keeping watch over his lady love all through the silent hours. It was rather spoilt, however, when I looked across the next morning and saw an elderly gentleman shaving at the window.

Well, things went very smoothly and happily during the next few days. She was evidently used to the best of everything. She accepted the things I bought her as a matter of course. I felt certain she came of very good stock, but every time I asked what her father was, she put her finger to her lips and mysteriously said, "Eh! You shall know all in good time."

Then the course of true love began to live up to its reputation of not running smoothly. On the same level as my bedroom there was a sort of music-room at the "Eucalyptus," into which I could see quite plainly. I had retired rather early one night and was surprised to hear a beautiful tenor voice singing across the road. I looked over and sickened at the sight that met my eyes. There in the music-room sat my darling playing an accompaniment for a man whom I immediately recognised as the tenor of the pierrot troupe we had visited the night before. We sat in the front row, and I noticed at the time that he seemed to sing the song as if there was nobody in the place but my companion. So that was it? I stopped, and I looked, and I listened. "No Rose in all the world, until you came. . . ." The cad! He had even chosen a song that had a personal application. As the last note died away, his hand slid over hers. Did she resent it? Did she rise up in her wrath and order tim to go? Did Cleopatra say she wasn't at home when Antony sent in his card? The answer to these three questions is the same. I shuddered when I saw my darling gaze into the eyes of the curly-haired, oily-tongued assassin of the concert party. I could stand it no longer, and pulled down the blind to shut out the sight from my eyes.

All night I paced the room, fully dressed, thinking furiously. Yes, it must be settled once and for all. On the morrow she must choose between the love of an honest man and the anæmic passion of this animated gramo-phone record. Luckily, I had arranged to call for her at eleven that morning. I met her and we walked to a

(*Continued on page 28.*)

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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Marie Blanche as the girl crook in the wilk stall scene in "Bits and Pieces."

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Sturdy construction throughout the chassis gives the Whippet Six a road durability and strength which resists a large proportion of the ordinary wear and tear on the understructure and adds immeasurably to the sense of safety felt while driving.

Inside this beautiful car you have a feeling of luxury, comfort and room that ordinarily comes only in higher priced cars. Ride in this new car before another day passes. Only then can its unusual performance be realized.

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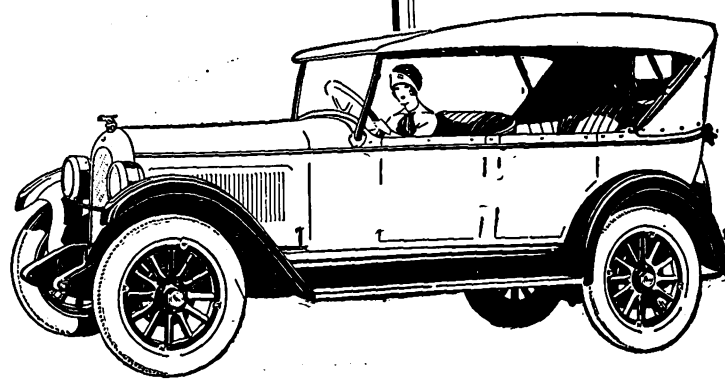

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WIRELESS NEWS.

African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. Lago Clifford.
Musical Director ... ... Mr. J. Shulman.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, JULY 18th, 1927.

12.30—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.30 p.m daily, except Sunday: Weather Forecast, followed by Women's Session (arranged by **Mrs. C. Rothkugel).**

5.0 p.m., Monday, Wednesday and Saturday: Children's Session (arranged by **Aunt Carrie).**

5.0 p.m., Tuesday: Teens' Session (arranged by **Uncle Joe** and **Aunt Carrie).**

5.0 p.m., Thursday and Friday: Children's Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by Department of Agriculture) in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m., daily, except Sunday: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. Announcements.

MONDAY, JULY 18th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Fortnightly talk on "Hygiene," No. 3, by **Dr. A. J. Milne,** Medical Officer of Health, Johannesburg.
3. **Orchestral Selection.**
4. Tenor: **Mr. C. H. Olivier.**
5. Violin Solo: "Caprice Viennois" ... ... Kreisler.
6. **Pierce and Rosslyn,** Vocal and Instrumental, relayed from Orpheum Theatre.
7. **Orchestral Selection.**
8. Tenor: **Mr. C. H. Olivier.**
9. **Maidie Scott,** Comedienne, relayed from Empire Theatre.
10. **Orchestral Selection.**
11. **The Cameos,** relayed from St. James' Restaurant.
12. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

TUESDAY, JULY 19th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "A Literary Gossip" (No. 3): "Gray of the 'Elegy' as Poet and Letterwriter, by **Mr. Marcus Beresford.**
3. Contralto:
   (a) "Caller Herrin'."
   (b) "Ye Banks and Braes."
   Mrs. Harold Fraser.
4. **Orchestral Selection.**
5. Item by **Mr. Lago Clifford.**
6. **Rich and Galvin,** Comedians, relayed from Empire Theatre.
7. Cornet Solo: "Take a Pair of Sparkling Eyes" Sullivan.
8. Contralto:
   (a) "The Dove" ... ... Landon Ronald.
   (b) "The Crown of the Year" ... Easthope Martin.
   Mrs. Harold Fraser.
9. **The Cameos,** relayed from St. James' Restaurant.
10. **St. Dennis Sisters,** Vocal and Dancing, relayed from Empire Theatre.
11. **Orchestral Selection.**
12. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

WEDNESDAY, JULY 20th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Talk No. 4 on "Native Customs," by **Mr. W. G. A. Mears, M.A.:** "The Purchase of a Wife."
3. Bass-Baritone:
   (a) "Shipmates o' Mine" ... ... Sanderson.
   (b) "The Rapture of Your Kiss" ... B. Andrews.
   Mr. C. Butler.
4. **Orchestral Selection.**
5. **O'Brien and Thorne,** Musical Act, relayed from Empire Theatre.
6. **Orchestral Selection.**

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7. Bass-Baritone:
   (a) "Friend o' Mine" ... ... Sanderson.
   (b) "I Pitch my Lonely Caravan" ... ... Coates.
   (c) "Because" ... ... Guy d'Hardelot.

Mr. C. Butler.

8. **The Cameos,** relayed from St. James' Restaurant.
9. **Alice Craven,** Low Comedy Artiste, relayed from Empire Theatre.
10. **Orchestral Selection.**
11. **A Little Jazz.**
12. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

THURSDAY, JULY 21st, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Talk: "The Most Important Items of Woman's Everyday Wardrobe," by **Mrs. Harper.**
3. **Orchestral Selection.**
4. Song Cycle: "The Life of a Rose" ... L. Lehmann.

Miss Irene Band.

5. **Afrikaans Recitations.**
6. **Pierce and Rosslyn,** Vocal and Instrumental, relayed from Orpheum Theatre.
7. Soprano:
   (a) "Per La Gloria D'Adorarvi"...G. M. Bononcini.
   (b) "The Flower Song" ("Faust") ... Gounod.

Miss Irene Band.

8. **Orchestral Selection.**
9. **The Two Vernons,** Comedians, relayed from Empire Theatre.
10. **The Cameos,** relayed from St. James' Restaurant.
11. **Orchestral Selection.**
12. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

FRIDAY, JULY 22nd, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Baritone:
   (a) "The Fishermen of England" —Montague Phillips.
   (b) "To-morrow" ... ... Frederick Keel.

Mr. R. C. Millard.

3. Sketch by **"JB" Studio Dramatic Company.**
4. **Orchestral Selection.**
5. Yiddish Talk: "Nahum Sokolow; his life and works," by **Mr. A. Couzin.**
6. **O'Brien and Thorne,** Musical Act, relayed from Empire Theatre.
7. **Orchestral Selection.**
8. Baritone:
   (a) "Why Shouldn't I?" ... ... Kennedy Russell.
   (b) "The Gay Highway" ... Frederick Drummond.

Mr. R. C. Millard.

9. **The Cameos,** relayed from St. James' Restaurant.
10. **Alice Craven,** Low Comedy Artiste, relayed from Empire Theatre.
11. **Orchestral Selection.**
12. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

SATURDAY, JULY 23rd, 1927.

8.0.—Evening Programme.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

12.0 midnight—Close down.

SUNDAY, JULY 24th, 1927.

7.30 Relay of Service from **Wesleyan Central Hall.**
8.45 (approx.) Concert by **"JB" Studio Orchestra.**

10.0 p.m.—Close down.

The African Broadcasting Company, Limited, Capetown.

Inside the Studio.

7th July, 1927.

Two particularly interesting evenings have been booked for this week. The one is due to the initiation and camaraderie of those good fellows who belong to the local Toc H. They are invading the Seamen's Institute—that formidable pile of brick on the Dock Road—with a troupe of merrymakers guaranteed to cheer the saddest bluejacket.

These jolly souls ask you to picture in imagination the concert room, the improvised stage and, above all, the audience for whom they are acting—"men from all over the world home in dock again."

The First Time?

On Saturday we are to be very military indeed. The Active Citizen's Force Band, under the bâton of Bandmaster Rendle, V.C., will broadcast from the Studio. This is the first time in the history of this Station that a military band has actually played in the Studio itself.

As usual, the engineers are standing by, expecting the worst: a wholesale slaughter of valves and such like, but the Programme Department can safely promise you, after two and a half years of professional cheerfulness, a most stirring evening.

Bandmaster Rendle will give a talk on "Military Bands," an unusually interesting subject by one who has given a life's study to it. There is perhaps only one more interesting subject we could suggest to Mr. Rendle, and

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Special Addresses.

And while on the subject of talks, I may say how well the two Special Occasion Addresses were received last week. It is curious that the two events should follow so closely on one another—the Canadian Jubilee Celebrations and the American 4th July; a fitting symbol of the present cordial relationships between the two countries.

Mr. G. R. Stephens, the Canadian Government Trades Commissioner, spoke on behalf of his countrymen, and the American Consul-General, Mr. Ralph Totten, gave a short address commemorating America's 151st Anniversary. His story about the badly heckled political speaker is delightfully worth repeating:—

"Why, gentlemen, you are making so much noise that I can't even hear myself speak."

"Cheer up, guv'nor," said a voice from the audience, "you ain't missing much!"

Through South Africa in a Caravan.

When Mrs. Warner-Staples, F.R.G.S., came out to join her husband in a caravan tour of the Union she envisioned a charming meandering along country roads broken here and there by picturesque groups of Kaffir huts, and a never-ending panorama of brilliant birds and flowers. After six months of broken disselbooms, sick oxen, corrugated roads and bully beef winkels, she is returning with a very different opinion of South Africa as a caravan Utopia.

But there have been cheery episodes as well. Trains which kindly stopped if your hat blew off; small native children who followed the typewriter with adoring eyes; farm houses with unlimited hospitality and splashes of vivid, unforgettable scenery only seen on the screen in England. How very, very like South Africa as we know her.

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With that miracle a thing of the past, when may we expect the next—beam telephony?

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MONDAY, JULY 18th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

"Columbia" Records.

1.20 **Lunch-Hour Concert by Capetown Orchestra** (relayed from City Hall).

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Special Hour of Music.** Haydn, 1732-1809.

Quartet in F. Major.

Birthday Greetings:

Symphony in G. Major.

"Parsifal" Music.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

Miscellaneous Programme.

Orchestral Items by the Augmented **Waldorf Orchestra.** Leader: **F. Ferramosca.**

8.5 March: "The Gladiators' Farewell"...Blankinskofs.

Overture: "Morning, Noon and Night" ... Suppe.

Songs: **Mr. H. Moore.**

'Cello Solo: **G. Gergely.**

Songs: **Mrs. E. R. Roper.**

Banjo Solo: "Loin du Bal" ... ... Gillet.

Bert King.

Selection: "Carmen" ... ... Bizet.

Saxophone Solo: **M. McGrath.**

9.0 **News Service** (English).

9.5 "My Caravan Tour in South Africa." Talk by **Mrs. Irene Warner-Staples, F.R.G.S.**

9.20 Prelude: "La Violinista" ... ... Marcucci.

Songs: **Mrs. E. R. Roper.**

Cornet Solo: **Bernard Hand.**

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Songs: **Mr. H. Moore.**
Descriptive Piece: "In a Russian Village" —Marsden.
10.0 **News Service** (Afrikaans).
10.5 Dance Music by **Waldorf Orchestra.**
10.30 Close down.

TUESDAY, JULY 19th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-hour Organ Recital** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.
1.55 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.2 **Agtermiddag Ontwerpe.**
5.20 **Kinderuur.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 Special relay of **Concert** from the Seamen's Institute (organised by Toc H.). Details will be announced.
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).

WEDNESDAY, JULY 20th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal. Musical Items.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 Records.
5.2 **Travel Talk:** "The Riviera Hills.
5.20 **'Teens:** "A Man from the Stone Age who has just died."

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by **Alhambra Orchestra.** Conductor: **Isidor Fisher.**
Relay from **Tivoli.**
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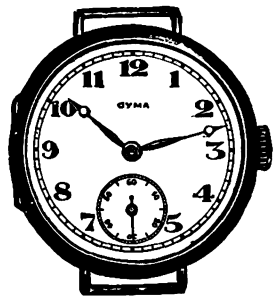


Sold by all Jewellers of Repute throughout South Africa.

Songs: **Mrs. Wilbert Cleverly.**
Jack Bertrand entertains.
Songs: **Geo. Littlewert.**
9.0 **News Service** (English).
"The Natural Way to Health and Beauty."
9.5 Address by **Clifford Severn, N.D.D.O.**
9.20 Songs: **Mrs. Wilbert Cleverly.**
Jack Bertrand.
Songs: **Geo. Littlewert.**
10.0 **News Service** (Afrikaans).
10.30 Close down.

THURSDAY, JULY 21st, 1927.

LUNCH-HOUR SESSION.

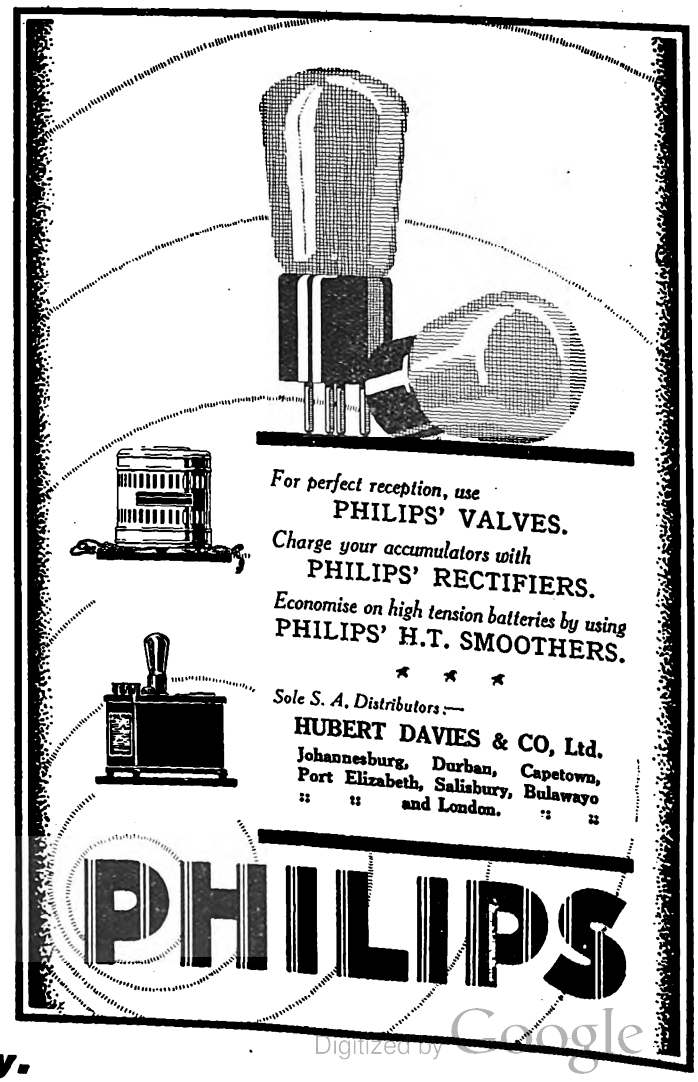
1.0 **Time Signal. Announcements.**
1.15 **Lunch-hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **Records.**
5.2 **Afternoon Topics:** Balad Singing.
5.20 **Children's Hour:** A Kenneth-Graham Afternoon.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Classical Concert.**
Dances from "Prince Igor" ... ... Borodin.
Prelude: "L'Apres midi d'un Farme" ... Debussy.
Symphony in D. ... ... Mozart.
9.0 **News Service** (English).



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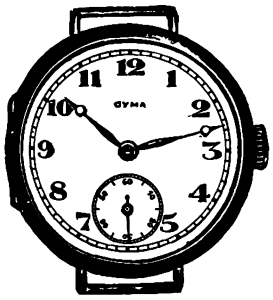

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Songs: **Mrs. Wilbert Cleverly.**
Jack Bertrand entertains.
Songs: **Geo. Littlewert.**
9.0 **News Service** (English).
"The Natural Way to Health and Beauty."
9.5 Address by **Clifford Severn, N.D.D.O.**
9.20 Songs: **Mrs. Wilbert Cleverly.**
Jack Bertrand.
Songs: **Geo. Littlewert.**
10.0 **News Service** (Afrikaans).
10.30 Close down.

THURSDAY, JULY 21st, 1927.

Lunch-Hour Session.

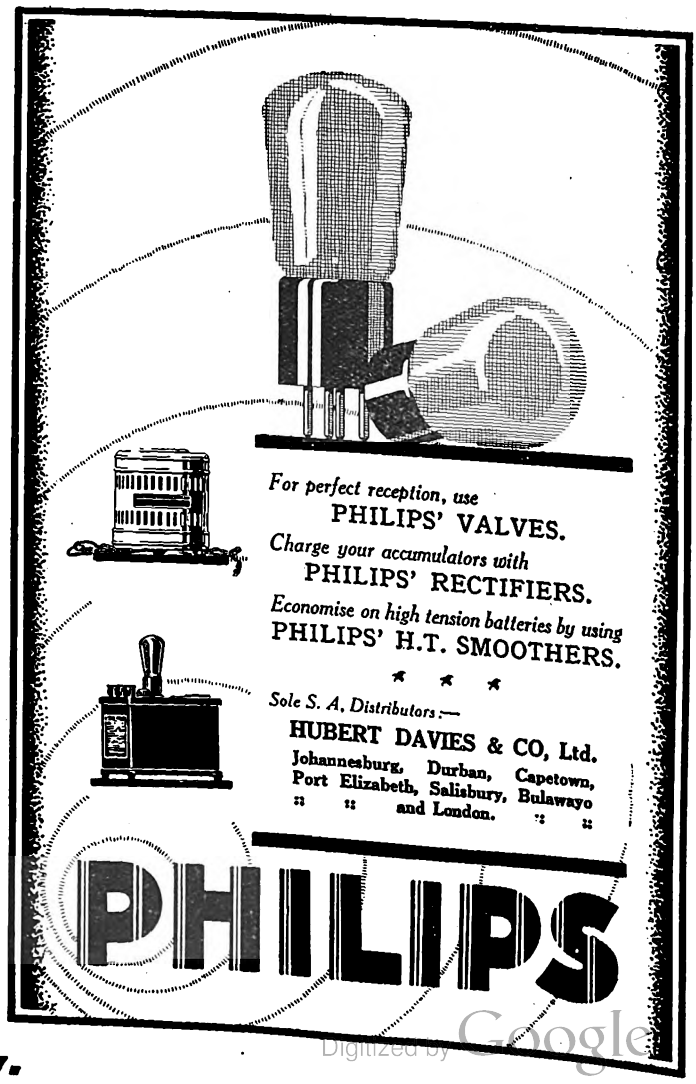
1.0 **Time Signal. Announcements.**
1.15 **Lunch-hour Organ Recital,** relayed from St. George's Cathedral.

Afternoon Session.

4.30 **Records.**
5.2 **Afternoon Topics:** Balad Singing.
5.20 **Children's Hour:** A Kenneth-Graham Afternoon.

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Classical Concert.**
Dances from "Prince Igor" ... ... Borodin.
Prelude: "L'Apres midi d'un Farme" ... Debussy.
Symphony in D. ... ... Mozart.
9.0 **News Service** (English).



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9.10 Concerto for Bassoon and Orchestra ... ... Mozart.
Archie Camden.
Baritone:
Wotan's Farewell and Fire Music, from "Valkyrie."
Alexander Kipnis.
Symphony in B. Minor (Unfinished) ... ... Schubert.
10.0 **News Service** (Afrikaans).
10.5 Relay from **Fletcher and Cartwright's.** Leader: **V. Latronius.**
10.30 Close down.

FRIDAY, JULY 22nd, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Short Story:** "One of the Moderns."
5.15 **'Teens:** "The Rider of the Clouds."

EVENING SESSION.

7.30 **Market Prices,** issued by the Bureau of National Information.
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, JULY 23rd, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** An Entertainment arranged for us by **Miss Sybil Marks and her Pupils.**
5.30 **"Our Dolls' House."** A Play.
Scene: Dolls' House, Garden. Clock chiming midnight.
Lady Doll (Lady Angela de Montmorency) —Phyllis Shapiro.
Gentleman Doll (Lord Jennings)...Ursula Ehmke.
Viviandere (Penwiper) ... ... Elizabeth Pensner.
Wooden Soldier ... ... Sarah Mauberger.
Bo-Peep ... ... Lilian Pensner.
Noah ... ... Henry Zabow.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Musical Items by the **Active Citizen Force Band.**
Bandmaster: **T. E. Rendle, V.C.**
March: "New Colonial."
Selection: "H.M.S. Pinafore" ... ... Sullivan.
Songs: **Miss Florence Low.**
Violin Solos: **Alfred Gibbs.**
(a) Eastern Sketch: "Kismet" ... ... Markey.
(b) Morceau: "Sizilietta" ... ... Blon.
Cornet Solos: "Until."
"Because."
Selection: "The Songs of Wilfred Sanderson."
9.0 **News Service** (English).
9.5 "The Military Band." Talk by **Bandmaster T. E. Rendle, V.C.**
9.20 Descriptive Sketch: "A Hunting Song" Bucaloni.
Songs: **Miss Florence Low.**
Violin Solo: **Alfred Gibbs.**
Waltz: "Over the Waves" ... ... Fetres.
"Tangled Tunes" ... ... Ketelby.
10.0 **News Service** (Afrikaans).
10.5 Relay from **Waldorf.** Leader: **F. Ferramosca.**
10.30 Close down.

SUNDAY, JULY 24th, 1927.

EVENING SESSION.

7.20 **Announcements.**
7.25 **Divine Service** will be relayed from the **Metropolitan Church.** Preacher: **Rev. E. Titcomb.** Organist: **Mr. A. P. Abbott.**
8.45 **Musical Programme by Waldorf Orchestra.** Leader: **F. Ferramosca.**

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Willy Woltard, whose hat juggling act is very laughable.

"Father" and "Mother" (Caleb Porter and Ena Douglas) in "The First Year."
[Photo: African Film Productions, Ltd.

Pola Negri's Wedding.

Pola Negri, the film star, who married Prince Sergius Mdivani, had a semi-private wedding ceremony at the mairie, and afterwards gave a big garden party at the chateau which she has bought in Normandy for her mother.

Pola's wedding dress was of white chiffon velvet, and over it she wore a magnificent coat of ermine, festooned with sable. On her left arm were two diamond bracelets, ornamented with big emeralds. On her right hand she wore an enormous solitaire. A diadem of pearls crowned her black hair, and as she slowly walked up the few steps leading to the door of the mairie, which was decorated with French and Polish flags, she had the appearance of some legendary princess. It was whispered that her jewels were worth £60,000, and her presents have been valued at twice that sum.

All the photographers were turned out of the mayor's little room because the bride said they made her nervous. It appeared from the document read by the mayor that Appolonia Chalupec—Miss Pola Negri—was born at Lipna, near Warsaw, on December 30th, 1897, and the Prince in Georgia in 1903.

The Princess, on leaving, looked pleased and proud, and remarked to those who congratulated her that she was very happy, and that the Prince was the love of her life.

General Prince Mdivani, the last Tsarist Governor of Georgia, and father of the bridegroom, was the only representative of the Mdivani family present at the wedding.

When the couple went out of the mairie rifles were fired, while the crowd greeted Pola with cries of "Vive la Princesse." The party returned at full speed in their cars to the chateau, where the guests were massed outside in the park. After a short rest the door leading to the park was opened, and the princess appeared in her beautiful fur coat and her magnificent jewels, leaning on her husband's arm. Dramatically she walked down the old steps, enthusiastically cheered by those present, and led the wedding party to the buffet, which had been arranged in the park.

Shortly afterwards the newly-married couple appeared on the verandah, and, for the benefit of the photographers, threw themselves into each other's arms and indulged in a lingering kiss, as in the last scene "at the pictures."

Curly locks.

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Paris Fashions.

June 13th, 1927.

At Anna's.

Anna makes a speciality this season of house dresses which can be turned into smart outdoor dresses, by the addition of a coat which differs from them to some extent. She uses georgette, satin crepe, chiffon, lace, wool shot with metal, taffetas, silk alpaca and crepe de chine. In colouring, she has a good deal of red, black and white, mauve and purple, different shades of blue used together, and black with flesh colour. A charming dress was made of red georgette with very big straight sleeves, split up the underarm, and with a square neck to carry on the angular idea. The coat opened squarely down the front, showing an underdress of the same colour and material. Transparent or semi-transparent materials have the advantage that they can be used in different thicknesses to vary their surfaces, and therefore have less need of trimming than the thicker silks. In colouring it would be hard to find anything prettier than a long dark blue silk coat worn with a dress of blue mauve and white check and with bands of the dark blue across the skirt and bodice. A little white vest gave it additional freshness. Freshness is indeed the keynote of most of this season's dresses. The fawn, beige and bois de rose tones are still frequent, but many of them have a touch of clear white to make them look crisp, while the combinations of checks and plain stuffs, of blue and white and green and white, show an increasing desire for the fresh and cool.

Black and White.

Smartness and freshness are combined in most of the black and white dresses this season. Anna is no exception to the rule, and she sometimes adds a little colour over and above the black and white. One of her smartest frocks, which would be suitable for an "at home" or for the races equally, was in black and white with braiding in black, gold and yellow. The secret of most black and white this season is that the white shall preponderate or seem to do so. The under-dress was here made of white georgette with braiding put on round the hips rather low down in several lines of the black, yellow and gold. The edge of the skirt was of black satin. Over the skirt was a second skirt rather full in front and scalloped round the edge. The scallops just broke up the black edge of the underskirt and the braiding showed through the folds. Over the bodice was worn a little jumper of finest lace, which looked rather like Shetland wool. This was scalloped like the skirt, and through it showed braiding to correspond with that on the skirt. The sleeves were of lace to the elbow. To these was joined georgette, put in very full and almost covering the hand. The whole effect was of a white dress, although so many different tones were used in it. Anna also has dresses with white tops and black skirts. The white top may open down the front and have black revers, and the black skirt may be merely a full apron over a white underskirt. These effects are carried out in two tones of satin or with satin and georgette combined. Many all-white dresses in satin or crepe de chine have little touches of black, generally mixed with a colour.

When George Robey left London with his company for "unknown" Africa, he certainly did not expect to like this land of sunshine so much. Now—"I'm coming back," he says. Marie Blanche is looking at his horseshoe!

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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Taffetas and Ninon.

Besides the smarter house dresses, Anna has a number of little dresses which could be worn on smart occasions, but on simple ones as well. A little pink dress with a turned-down collar had a tunic decorated with a number of chalk white stripes which more or less followed the lines of a bolero. It was worn with a box-pleated skirt, the pleats being very wide indeed. Another dress was of whitish wool shot with metal, again made with a high collar which fastened on the side with two buttons. The buttons were continued all down the side of the tunic to the moderately low waist, and along the side of them ran two stripes of beige. The waist was finished with a dark beige girdle and the dark stripes were carried round the pleated skirt just at the knees. For the house a very pretty dress was in blue crepe de chine with a very small round neck and close-fitting sleeves. There was a patch of coloured embroidery just where a breast pocket might be set, and from the middle of this hung a long blue tassel. This corresponded with a bright girdle wound twice round the waist and ended with a dark blue fringe. The device of the tassel was the making of the dress.

Taffetas and ninon come in for every kind of dress. Taffetas is generally a little fussy and has frills or ruchings. It is seen very much in all sorts of small checks and is used in large plaids for skirts which are very often accompanied by thin woollen sweaters. Anna has a red and black checked taffetas made with a big V opening over a vest and a little apron gathered in front so that it sticks out a little at the sides. The apron is very closely ruched. Blue and white embroidery is used on a bright blue silk dress, giving it a clear china appearance. It has a little sailor collar in white and blue and a white and blue patch of embroidery on the jumper rather low down on one side. In two stripes from the knees upwards the blue and white embroidery is again used.

Lest beige be considered dull, it is often livened with some patches of bright embroidery. On a blouse of a sport's dress a round bright flower was embroidered on one shoulder, and there was a similar flower low down on the other side. The narrow scarf collar was drawn down one side, passed under the flower and the girdle, and from there allowed to hang loose down the skirt.

Anna uses brown and silver with considerable skill, and she further combines white with cinnamon with good effect. A dress of silver lace with long sleeves, a round neck and a sash of silver hanging down below the edge of the skirt on one side, had a broad line of red and brown just across the yoke-line. This was repeated at the waist, one side being wider than the other, and the dress had also a deep border of the two tones. The effect was at once graceful and characteristic. A flowered frock in pale brown and white was cleverly outlined in brown. Bands of brown or cinnamon edged the deep V neck and the edge of the skirt. They were also used for a girdle and to make two bolero lines on the bodice. The full sleeves also had two lines of brown very low down. Dark blue is almost more than a fashion. It is a necessity. Anna makes charming little dark blue dresses, with bolero bodices opening over red vests and with a girdle of red. The skirt is split down the front to show four or five inches of red pleating reaching to the edge of the coat part of the dress. Full sleeves with small red cuffs completed the dress.

M.H.

"Hands up!"

Told as by flashes of lightning.—Dazzling Broadway on New Year's Eve—clashing subway trains—hurtling autos—night clubs—rum runners—hijackers—cops—crooks' dives. And whirling through the wild night, a subway guard in evening clothes and a maid in borrowed plumes.—It's a thriller.—"Wolf's Clothing," with Monte Blue and Patsy Ruth Miller, and comes to the Orpheum, Johannesburg, on July 18th.

FOR A PHOTOGRAPH, SEE JANE PLOTZ.

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In the Vaudeville World of Africa.

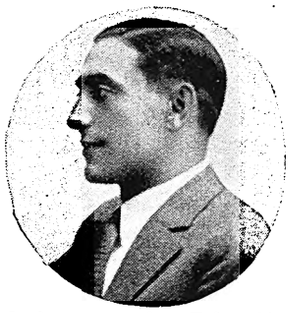
Terri Storri and Jean Perrie.

They are young, beautiful and enthusiastic, and they dance divinely—how could one give greater praise to Terri Storri and Jean Perrie? Probably these two are the youngest pair of speciality dancers in the United Kingdom. They first met in the recent Cochran's production of "On With The Dance," in which they were both tripping gaily and beautifully. "On With The Dance" was Jean Perrie's very first engagement, but Terri Storri, although a year or so younger than her partner, had already seen much theatrical warfare.

Before I go any further, I must tell you of Terri Storri's extraordinary hair. I have never seen another head quite like hers. It is not gold, and it is not crimson, and yet it is a sort of glorious mixture of these two colours. One sees auburn hair constantly, and also fine golden hair, but rarely does one see that sunset blaze, which has a tint of pink mixed with the gold. Terri Storri is lucky enough to possess this rare head.

John Alex Brothers.

Ask either of the John Alex Bros. to tie himself into a knot for you, and he will, being kindly of heart and supple of limb, most certainly do it for you. In addition to this, he will also hum as he does it. Now this humming of the John Alex Bros. forms part of their act. One might almost say that the humming constituted the third person in the act. In some subtle way, which is peculiarly their own, the John Alex Bros. manage to point out the different splendours and difficulties of their work by their humming. It is a very original idea, and one is inclined to wish that more acrobats would add to their acts some new device of this kind.



Rich and Galvin.

Angela Guilberte and Partner.

Surely all the good fairies were at Angela Guilberte's christening, and it was owing to their influence, probably, that her parents gave the baby the name of Angela. For no name could have been more suitable for this fairy-like, flaxen-haired blue-eyed French girl, who will shortly be seen in South Africa with her partner, Rhys Davies. Far be it from me to say that Angela Guilberte is an angel, but she is well named, for she has all the colour and the grace usually ascribed to those invisible heavenly beings. This fair-haired Angela has been on the stage nearly all her life, not only in France, but in Italy and England. In Italy she was well known as a film star. That is not surprising, for she is possessed of one of the most expressive faces in the world. As a cabaret artist, too, her name has gone abroad all over the Continental world and in London.

Her partner, Rhys Davies, makes an excellent foil for her, for he is as dark as she is fair, as tall as she is tiny, and as robust as she is fairly-like.

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JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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Rich and Galvin.

They are dressed as a pair of house cleaners with overalls and brooms complete. Their simultaneous dancing with their brooms is an excellent achievement. Their dancing is always good, but it seems to have reached its high-water mark in this last act. But don't imagine that they can only dance; they sing too, and I don't think any plantation singer, soft and lovely though the plantation voices be, could achieve better results with "Lay me down to sleep in Carolina."

The Three Royces.

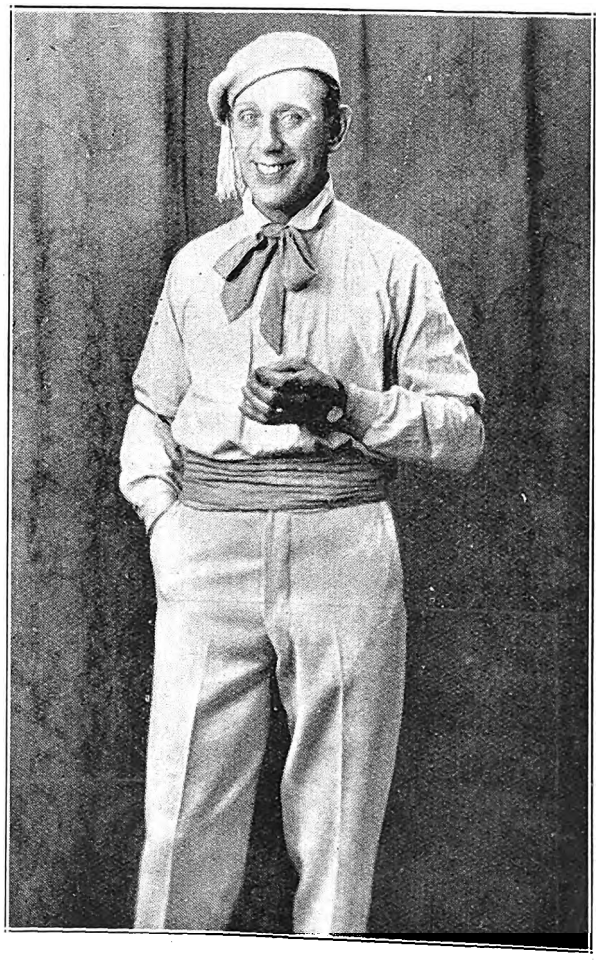
If you should happen to see Mary Pickford walking through the streets of a South African city, do not be surprised or wonder how she got there, for it will not be Mary Pickford, but somebody who is so like her that if necessary she could act as her double. This somebody is Anna May Royce, the only girl in the act of the Three Royces.

Bernt and Partner.

I first saw them at the Coliseum, and in spite of the hugeness of that great building, and the gigantic stage on which they were playing, these two gracefully-moving figures seemed to fill every nook and cranny of the theatre. Bernt and his brown-haired partner are two figures which any sculptor would love to model. They are

acrobatic dancers of the first water, and I have seen nothing more lovely than their slow, graceful poses. Everything about their act, everything they do, is slow and gracious and lissome.

Anna May Royce



and one of her partners.

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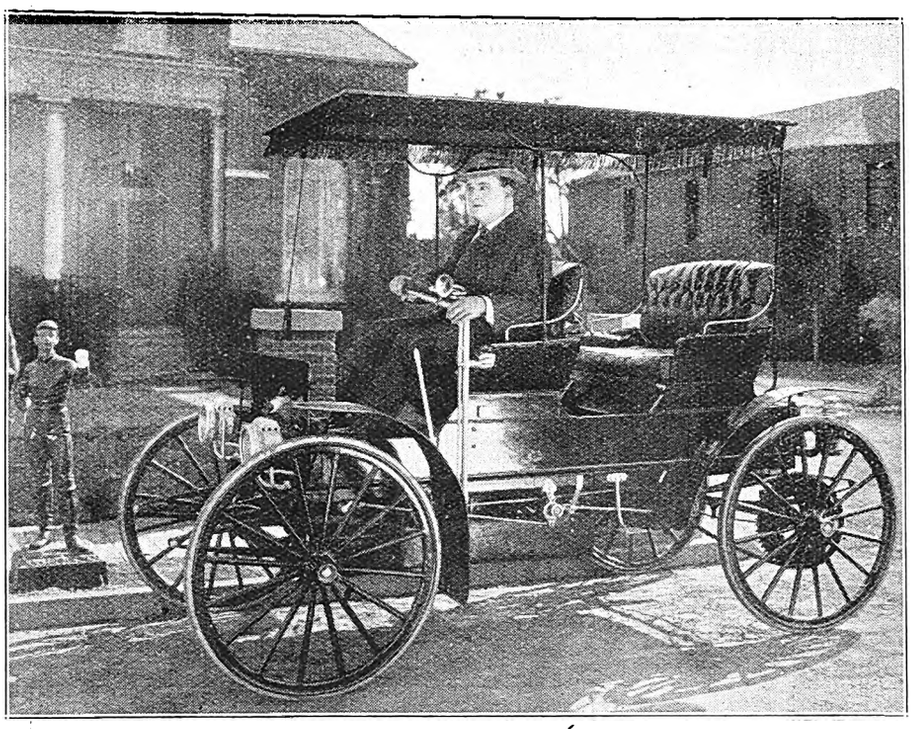


Surely the first motor car is used in "Denial," to be shown at Wolfram's Bioscope, Capetown, on July 18th.

Dan Booker, who will play in "Tip-Toes."

lonely spot on the cliffs. Now for it. I stopped suddenly and looking straight in her eyes, said, "Rose, I love you! Will you marry me?" Now that seemed to me to be a very serious request, but its effect on her was extraordinary. She shrieked with laughter and said, "Oh, what a funny little boy it is! Of course I couldn't think of marrying you. I'd never thought of you in that way. I've always looked upon you as a sort of brother." I was furious. I charged her with holding hands with the pierrot. She said her hands were her own and she'd do what she jolly well liked with them. The more I raved, the more she laughed. "Very well," I said, "you will see where your deceit will land you. If you think you can trifle with the affections of a determined man, you are mistaken. To-night at ten o'clock I shall hang myself in my room." Directly I had said it I saw how silly it was. Still, I must make a show of carrying out my threat.

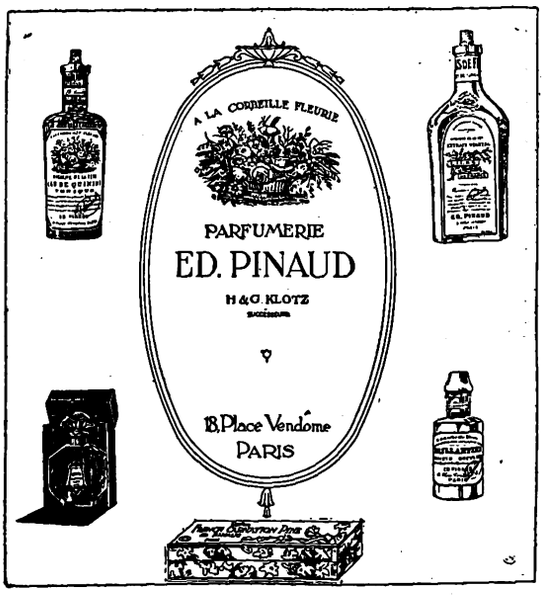
I procured a few yards of rope and placed them in my room. At 9.45 I turned on the electric light and commenced operations. I gazed furtively at the music-room opposite. It was in darkness. Surely she wasn't going to let me go to my doom without protest. I was rather counting on her being in the music-room. Still, she might be hiding in the darkness,, seeing all without being seen. I tied a noose in the rope and fixed the other end to the electric light chandelier. I stood on a chair and put my head through the noose. Why didn't something happen?

Ah! At last! The music-room was flooded with light, and there at the window stood Rose and the pierrot. Somebody was shouting. It was the pierrot. Evidently she had relented. I went to the window. "Don't put too much strain on the chandelier," he shouted. "They're very weak. Why not tie the rope to the bed-post and jump out of the window?" I'm afraid I was rather rude to him. "All right," he called back; "sorry if I've upset you. It was only a friendly suggestion. Perhaps you'd better do it your own way. After all, it's your funeral." Things were getting awkward. The interest he was taking in my affairs was obviously not entirely disinterested. I picked up a blue poison bottle which I had previously filled with ginger-ale and poured some into a glass. I held the glass aloft. A woman's voice pierced the darkness. "Stop!" it shrieked. "I'm coming over to see you." I went downstairs in answer to her ring. "Don't do it till I telephone father," she pleaded. I heaved a sigh of relief. So she had relented at last. I could have danced with joy. "And if he consents, will you marry me?" I asked anxiously.

"Marry you!" she replied. "Certainly not. I'm going to marry Mr. Trevor here. Only, if you really intend to poison yourself, I'd like father to have the job. *He's an undertaker!*"

I packed my bag and left next morning before the worm offered its daily temptation to the bird. All the harm I wish the tenor chap is that every time they go out she orders ices.

PINAUD
PARIS



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"Hands Across the Border," coming to Wolfram's Bioscope, Capetown, on July 21st, 22nd and 23rd, has a delightful and romantic atmosphere.

Robert Layton.

When you see "Bits and Pieces," and hear a song called "The Rover" sung, you will, I am sure, say to yourselves: "What a fine voice; who is he?" and turning to your programmes you will find that the singer is Robert Layton.

Robert Layton began life—or, rather, his grown-up life—as private secretary to a member of the Conservative Government. He found politics very dull, however, and discovering that he was possessed of a beautiful voice, he decided to take up the stage.

He was immediately successful, and his first part was in "The Prisoner of Zenda." Soon he was playing the juvenile lead in the musical comedy, "Arms and the Girl." Later on, he sang in the music halls, and it was here that Alfred Lester, the late comedian, heard him sing, and was so impressed that he persuaded the manager to book him immediately for the leading role in "The Country Girl." "Since then," said Robert Layton, "I have played all sorts of parts. I have even been in pantomime, playing 'Robinson' in 'Robinson Crusoe,' and the 'Wolf' in 'Red Riding Hood.'"

He is a tall, bronze person, this Robert Layton, and is an adventurous one, also. One imagines he would be as happy shooting elephants in a jungle, as he is in singing songs on the stage. He is the son of a Cambridge farmer, and has grown up loving the open air, and all sorts of out-of-door sports. He asserts proudly that he has never ridden a horse with a saddle in his life—always bare back. He is an excellent long-distance swimmer, and one imagines that the bathing places of South Africa will afford him endless delight.

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Johannesburg,
June, 1927.

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

George Robey.

"Good luck! Shall I meet the boat?" I "wirelessed" out to the "Edinburgh Castle." "Certainly, meet the boat. Hooray!" came back George Robey's reply.

I had not seen him for two years, but that "Hooray" told me all I wanted to know. He was still the same George. George, the enthusiast. The man who never does less than his best. At work, at play, he gives the last ounce that is in him, and that is one of the secrets of his success and his perpetual youth. For in all things he has progressed, except in age. When I last saw him two years ago, his age was—well, that doesn't matter anyhow. To-day he is two years older, but ten years younger. The impish vitality of the man! Always time for a cheery word and a brand new story for everybody. So he dances through life to the lightest of tunes, leaving a trail of laughter behind him.

And so I broke all the rules of our profession and got up at six o'clock on a real South African morning. To say that I was excited is to under-state what was a very obvious fact. For who is there that, having fallen under the spell of the Greatest-of-all-Comedian's personality, could assume a calm he did not feel on meeting him again? And so to the docks.

There he stood on the deck of the ship—not yawning a welcome to the dawn, but smoking a cigar! A cigar at dawn without turning a hair and, moreover, as if smoking a cigar at daybreak was one of the first laws of health! After our greetings were over, we repaired to the train that was waiting to take him to Johannesburg. And then two unusual things happened.

Firstly, the Purser saw him to his coupé. Had the Captain done this thing, I should have remained unmoved—but the Purser! Only those who have travelled much can realize how great a man is the Purser. The Captain is more or less unseen. He is shrouded in mystery. We worship him at a distance, and his very isolation makes us cease to heed him after the first day or two. The real, reigning monarch of the ship is the Purser. How proud we are to commence a sentence with, "I've just been speaking to the Purser, and he says . . . ." Any man who can speak with such authority on a ship is the lion of the moment. He has proved his intimacy with the Gods! And this great knight had left his floating castle and was seeing George Robey off. Could I believe my eyes? Yes, he was arranging the luggage in the comedian's coupé. More than that, he was resenting my presence. He was jealous of the attention I was paying to my friend, and he hated the train that was taking him away. The great comedian's personality had changed a Purser into a sort of family retainer, and a commonplace parting into a poignant domestic farewell. I like that Purser.

Then: "Hullo, George!" This from an official of the docks with "Foreman" on his collar. "You don't know me, do you, George?" "I seem to remember you—wait a moment." The foreman reminded him: "Remember the South African Hospital at Richmond, George? Have you still got that walking stick with the Springbok head?" George remembers. "Of course, I've still got it. Why? Were you there?" "Was I there?" and the foreman threw out his chest in anticipation of a great climax. "Was I there? I should say *I was*. I was the fellow who presented it to you."

There, in the corridor of the "Limited," it seemed such a simple, ordinary little chat, but how much it must have said to George. He is the last man in the world to desire or listen to thanks. I remember on one occasion he pushed a diamond pin into my tie, and when I thanked him he gave me such a punch in the ribs that I decided never to thank him again. He doesn't want thanks—he never did, but I suspect that he likes to hope that all he did during the war is not entirely forgotten. This little incident must have proved to him that the work he did in making the lives of the "boys" in the South African hospital brighter is not entirely forgotten.

The world has a short memory for past services. It is too obsessed by its present needs, but let us hope that it has not entirely forgotten the £20,000 raised by George Robey for the Merchant Seamen's Hospital, the £13,000 for the French Red Cross, and the thousands of pounds for the Waterloo Station Free Buffet and other charities. If the world waits for Robey to remind it by making speeches about what he did, it will wait in vain. Of one thing we may be certain: there are countless thousands of ex-service men whose cheerless lives were gladdened by George's untiring humour, who, when reminded of it, would say as gladly and as proudly as that Capetown foreman: "Was I there? I should say *I was*."

RUPERT HAZELL.

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How many of us, when we are eating delicious cakes in a tea shop, ever give a thought of how or where they are made? We merely accept the fact that they are produced, but as to the method of production we are more than likely quite in the dark.

In Johannesburg, at Fanny Farmer's, a great step forward has been made as regards the last word in up-to-date and hygienic bakery by the establishment of an electric bakery, which is run in conjunction with one of the most flourishing local tea shops.

In this bakery are to be seen three big electric ovens, the exteriors of which are of white enamel and silver plating, which enables them to be washed down and kept spotlessly clean. By merely pressing a button the oven becomes hot, and there is an automatic control which regulates the heat.

Inside one of these ovens there is space for an enormous number of cakes to be baked simultaneously, the maximum output for a day of eight hours being 4,000 dozen small cakes.

Then there is an electric cream beater, which is worked on the same principle as a motor car and is capable of beating a huge bowl of cream.

In addition to these appliances, there is a proof-room, in which loaves are put to rise; a cold room, where all the puff pastry is made, and a dispatch room, where all cakes are placed straight into a covered-in van for delivery to the tea shop.

The very finest ingredients only are used, and cleanliness is the most outstanding feature of this bakery, where all the walls are white tiled and thus can be washed down without any trouble.

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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Our Childrens Column

A trio of radio children.

Dear Radio Children,

"Here we are again," as the clowns say in the pantomime, and so glad so many of you are coming to the Broadcasting Studio to see Uncle Joe and me. Don't be shy; we are ever so glad to see any "listener-in" child any afternoon at five o'clock.

Now, here are some conundrums for you.

Conundrums.

Q. Why is it easy to enter an old man's habitations?

A. Because his gait is broken and his locks are few.

Q. Why have chickens no hereafter?

A. Because they have their necks twirled (next world) in this.

Q. Why are clouds like coachmen?

A. Because they hold the reins (rains).

Q. Why is a lawyer like a cat?

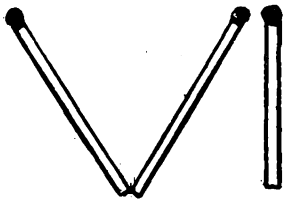
A. Because he belongs to the fee-line race.

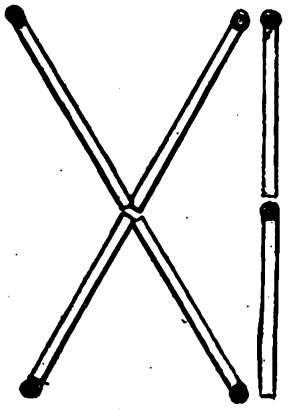
Q. Why does a donkey like thistles better than corn?

A. Because he is an ass.

How Six and Three make Eleven.

Pass a box of matches to someone and ask him to add three matches to six in such a way as to make eleven. Be sure not to say six *matches*, although that is probably what he will understand. If you look at the drawings you will see





how the miracle is performed. It is really very simple, isn't it? But you will be surprised to find how many people give it up in despair.

Catchy Coin Questions and Tricks.

Ask your friends how many threepenny pieces can be placed on a half-crown without piling, so that none of them project over the edge. You will be surprised, when you try, to find that the answer is one only, but you will see that almost any number from three to ten will be named.

This is a good little trick. Get one of your friends to place his open hands together, palm to palm, then put a coin between the two third fingers, and double all the other fingers into the palm, still keeping the hands together. You will be surprised to find that it is impossible to drop the coin without unbending the fingers.

How many pennies do you think it takes piled up to equal the height of a sixpence standing on its edge? Try, and you will find that it takes no less than twelve. Place a pile of twelve pennies on a plate, and challenge your friends to deposit the pile intact on the table without touching them, and only touching the plate. Raise the plate about a foot above the table, lower it quickly till it nearly touches the table, then draw it sharply to you, and the pile of pennies will drop on to the table. This requires a little practice.

Cheerio! Lots of love from Uncle Joe as well.

AUNT CARRIE.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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Racing Notes.

By "Observer."

Mr. Willie Langerman, owner of Hussein, was present at Saturday's meeting of the Johannesburg Pony and Galloway Club, and left again on Sunday for his home at Milnerton.

Three old stagers, in Saladin, Orpheus and Colombo, won at Milnerton on Saturday. The first two had won the previous Saturday. Saladin, who won the Johannesburg Handicap of 1920, is the same age as Orpheus, while Colombo, who will be 12 years on August 1, is a year older. The above trio are trained by T. Bruyns, who won another race on the same day with Cardinal Campeggio.

Domain registered a good performance at Turffontein on Saturday, when he won the chief pony race with 10st. This is the heaviest impost carried to victory at a Pony and Galloway Club's meeting for many years.

Amongst the 17 left in the Clairwood Winter Handicap, to be run on Saturday, is Oriel, who won the Durban July Handicap of 1924. Oriel is a nine-year-old gelding by Alberoni out of Darking, but he has not raced since April, 1926.

Sunflower, by Goldwing—Chivalry, was to have been a runner in the opening race at Turffontein last week. When examined by the club's veterinary surgeon, Sunflower was pronounced to be a two-year-old, and as the race-card showed her a four-year-old, her number was withdrawn by order of the stewards on the ground of wrong description. Sunflower commenced racing on July 7, 1926, so, assuming that her age is two years, she had her first race before she was a two-year-old.

Nautch Girl, a runner at Turffontein on Saturday, is by Glist out of Rani. The latter is an imported mare by Engineer out of Nerissa and, as a galloway, carried the colours of Mr. H. C. de Meillon some years ago. Glist, by Greatorex out of Mica, raced until he was nine years old. When trained by J. Annetts, he won the Gosforth Park Plate of 1915 and the Benoni Guineas.

Only 15 entries were received for the Durban Gold Cup, amongst them being the July Handicap winner, Hussein. One that adds interest to the race, if he starts, is Mr. S. B. Joel's Glen Albyn, who came to South Africa a few months ago. A bay four-year-old colt by Bridge of Earn out of Alarmed, Glen Albyn ran nine times in England last season. He won twice and was second in another race. On August 14 he carried 7st. 7lb. and won the Redcar Handicap, one mile and a quarter, from Brighter London, 9st., Longquill, 7st. 12lb., and seven others. This was a fair performance, and he was seventh in Coronach St. Leger, Hilika, winner of the London Cup on July 2 of this year, being one of the four that finished behind him.

By winning the African Breeders' Plate at Durban last week, Just can claim the honour of being the best two-year-old of the current season racing at the present time. By Polystome out of Honor, Just was very unlucky to have lost the Gosforth Park Plate. Owing to a faulty start, he was second to last away and must have lost nearly 100 yards, but despite that he finished third, only two lengths behind Pitpoint, who just beat Conroy II. At Durban, he easily beat Philopolis, and that form was made to look all the better on Saturday, when the latter led all the way and beat a useful field in the Flying Handicap (A).

Green Mac, who scored the first win of his career when he took the Moderate Handicap at Turffontein last week, is an imported horse by the comparatively unknown sire, McGally, who was by Mackintosh. Green Mac at one time was raced by Mr. E. W. Wilson, who met his death in tragic circumstances at the diamond diggings. The late Ernie Wilson was a very well-known figure in Rand racing circles some years ago, when he was associated with Roly Payn at the time that owner-trainer had Dignity, Basileus, Dunnie and many other good horses.

Mr. H. J. Bowen left last week on a holiday trip to England. During his absence, Mr. C. T. St. Quintin will deputise for him as starter, and the measuring will be done by Mr. E. Wilson, M.R.C.V.S.

Cardinal's Hope made amends for his narrow defeat in the Grand Stand Handicap by winning the Berea Handicap of two miles at Durban on Saturday. He started joint favourite with Scutifer, who, however, ran very badly and missed a place.

Birth Control, a two-year-old by Bachelor's Craft—Baby's Fate, left England last week, consigned to Messrs. A. Meikle and Co. At Epsom, on April 20 last, Birth Control ran second in the Betchworth Selling Plate. The stewards were dissatisfied with the way F. Fox handled her, and, after an enquiry, reported her rider to the Jockey Club, but the explanation tendered was accepted.

Racing at Auckland Park on Saturday commences at 1.0 p.m. The following are likely to run well:—

1.0 p.m.—Stewards' Handicap. Five furlongs.
Scented Amber, 1; Mauritz, 2; Magnanimous, 3.

1.40 p.m.—Galloway Handicap (A). Six furlongs.
Golden River, 1; Nestor, 2; Adonis II., 3.

2.20 p.m.—Auckland Park Handicap (D). Five furlongs.
Money Spinner, 1; First Child, 2; Lee Shore, 3.

3.0 p.m.—Galloway Handicap (B). Five furlongs.
Nautch Girl, 1; Lava Rock, 2; False Report, 3.

3.40 p.m.—Auckland Park Handicap (A). Nine furlongs.
Barretto, 1; Almeida, 2; Merry Legs, 3.

4.20 p.m.—Auckland Park Handicap (C). Seven furlongs.
Silver Mine, 1; Romany, 2; Greek God, 3.

5.0 p.m.—Auckland Park Handicap (B). One mile.
Sea Lord, 1; Polymelia, 2; Blue Dye, 3.

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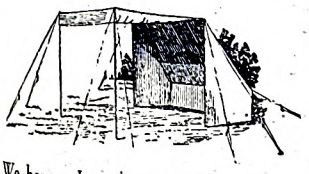

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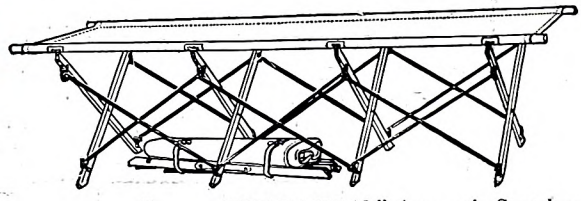

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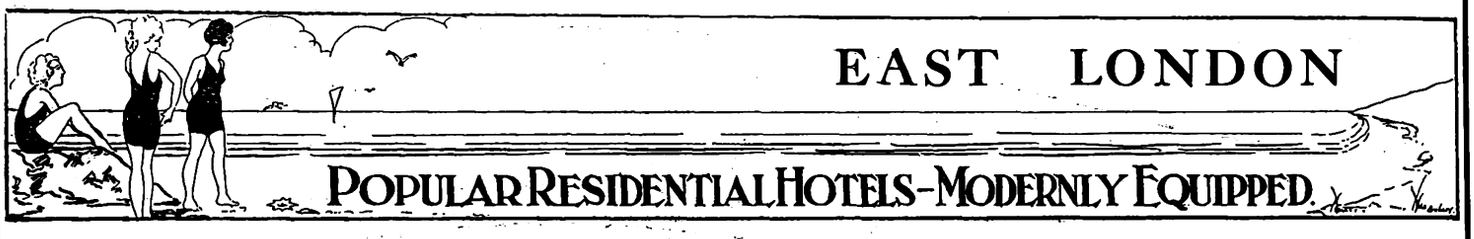

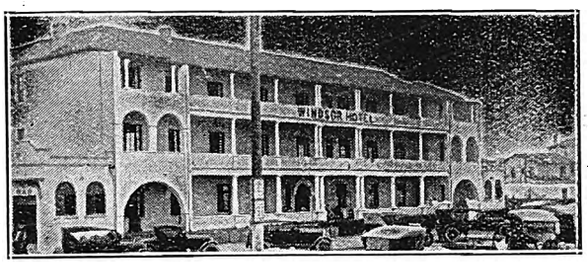

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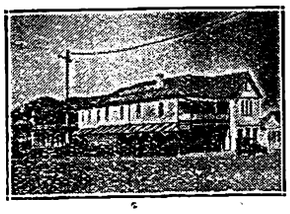

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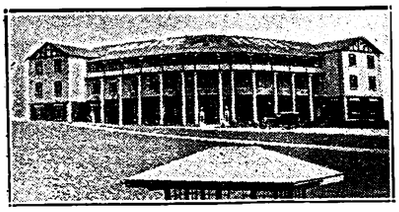

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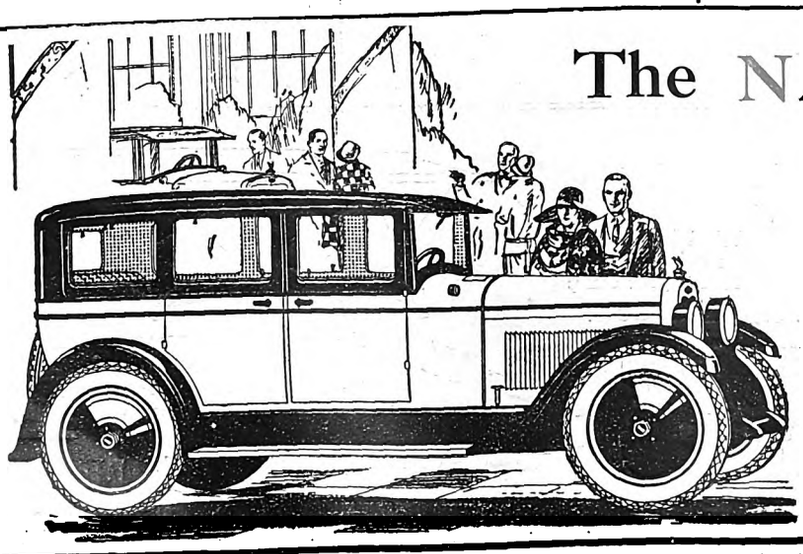

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VOL. XX. No. 625. WEDNESDAY, JULY 20TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Douglas Fairbanks is starred in "The Thief of Bagdad," coming to the Bijou, Johannesburg, on July 25th.

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"Interference."

The Study of a Sympathetic Murderer.

LONDON, June 17.

It was a queer coincidence that on the night Arthur Bourchier was producing "Interference" for the first time in Capetown, I was enjoying the same play as produced by Sir Gerald du Maurier at the St. James's Theatre, here, and now I hear that Mr. Bourchier is to open at His Majesty's Theatre, Johannesburg, in the same play on July 25. I should have liked to contrast the methods of two of London's best theatrical managers. Sir Gerald du Maurier is always the typical English gentleman, the man of restraint who would rather die than display a gulp of emotion. Arthur Bourchier, I should imagine, would give a more robust characterisation.

Arthur Bourchier.

As a play, "Interference" is a sure success. It is the sort of play that most theatrical managers pray for silently as they open their mail each morning. And the fact that the play was picked out by the owner of the Derby winner this year, Frank Curzon, is another indication of how success will cling to a man. Sir Gerald du Maurier, on the eve of the Derby, told me he had backed Call Boy, and that it was a sure winner. I was pessimistic enough not to believe that a man could find a successful horse as well as a successful play. I know better now.

For good construction and tense atmosphere I doubt whether South Africa has seen anything better than "Interference." It is reminiscent, at moments, of "The Sign on the Door," which many theatre-goers will remember. There is a similar moment when dialogue drops away from the play and you gaze in tense silence at a man who is destroying evidence of murder, the corpse lying on a bed. I am always interested to know how long mere action without words will carry a play on the stage, but I confess that this particular scene in "Interference" so gripped me that I forgot to time it. It may be five minutes or ten minutes that we watched the man wiping a glass, scratching the label from a bottle, destroying evidences of finger-prints, and suggesting suicide rather than murder, but I am certain that there was not a sound from the audience, so gripped were they with the intensity of the scene.

All this arises from the blackmailing of the wife of Sir John Marlay, M.D. A notorious woman has discovered that Faith Marlay's first husband is still living, and she is exacting money from her in order to keep silent and not display old love letters. The first husband, Philip Voaze, believed killed in the war, actually visits Sir John Marlay for a diagnosis of his illness. He recognizes Faith Marlay as his former wife, and she tells him of the blackmailing by the notorious woman. She is so desperate that she is on the verge of poisoning herself, but Philip Voaze appropriates the bottle, tells her not to be a fool, and insists on seeing her husband, but we must not give the plot away.

It is a study of a sympathetic murderer. "Consigned to Bow Street, marked 'fragile,'" says the murderer, as he is led out, and the applause that follows his exit shows that the audience fully sympathise with him. It is the fashion of the day to belaud the murderer as a poor devil with the world against him. The authors of "Interference"—Roland Pertwee and Harold Dearden—have not hesitated to appeal to that peculiar psychology. It may be that a man is justified in murdering a woman after reading love letters written to him years ago by another woman. No man is normal after reading old love letters. So it is that Philip Voaze is the hero of "Interference," and not Sir John Marlay. Here is a pretty problem in the ethics of murder which Arthur Bourchier might be induced to debate upon.

W. J. MAKIN.

Cherry Hardy, who will play "Mrs. Marlay."
[Photo: Jane Plotz.

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June 21st.

Lew Leslie's "Blackbirds," after a record breaking run for such an expensive show in the West End (at the London Pavilion and Strand Theatre), has just concluded its stay—though I hear that they are about to undertake a tour of the principal provincial cities. The most popular and the cleverest "bird" of all is Florence Mills. She is at her best in male impersonations, and she has shingled her hair especially to play these parts.

I went the other night to see the Italian Marionettes, who are again at the New Scala Theatre. It is difficult to believe that these little people are made only of wood, and that no hearts beat beneath the nankeen and the gauze. In Donizetti's "Elixir of Love" the wooden maiden displayed such coyness with the handsome hero, that she might almost have been human. She coyed with him, she toyed with him, fled from him, and then danced back with little bird-like steps to witness the ravishment she had made in his heart. At last, however, she gave in, and with more generosity and passion than most human players. Then there was a marionette performance of "The Queen of Sheba," with Solomon looking very dignified and wise with all the weight and responsibility of his many wives heavy upon him. The Queen herself was dusky and flashing-eyed. She was covered with jewels, and plumes waved upon her curly head. And her retinue of houris was magnificent and splendid. Lastly, there was a marionette performance of a music-hall show, and I don't think I have ever seen on the human stage anything funnier than the music-hall performance of these small wood-and-wire people.

You cannot see Ninette De Valois's toes in this photograph which Hana has taken of her, but I assure you they are very pretty ones, and they dance divinely. Ninette is one of the most important dancers in Diagaleff's Russian Ballet. In spite of her French name, she is English, but her dancing is entirely Russian, so she might almost be called an International Star.

Myra Bernard, as she appears in "Lido Lady," which has restored the Gaiety Theatre to the happiest musical comedy tradition.
[Photo: Stage Photo Co.

JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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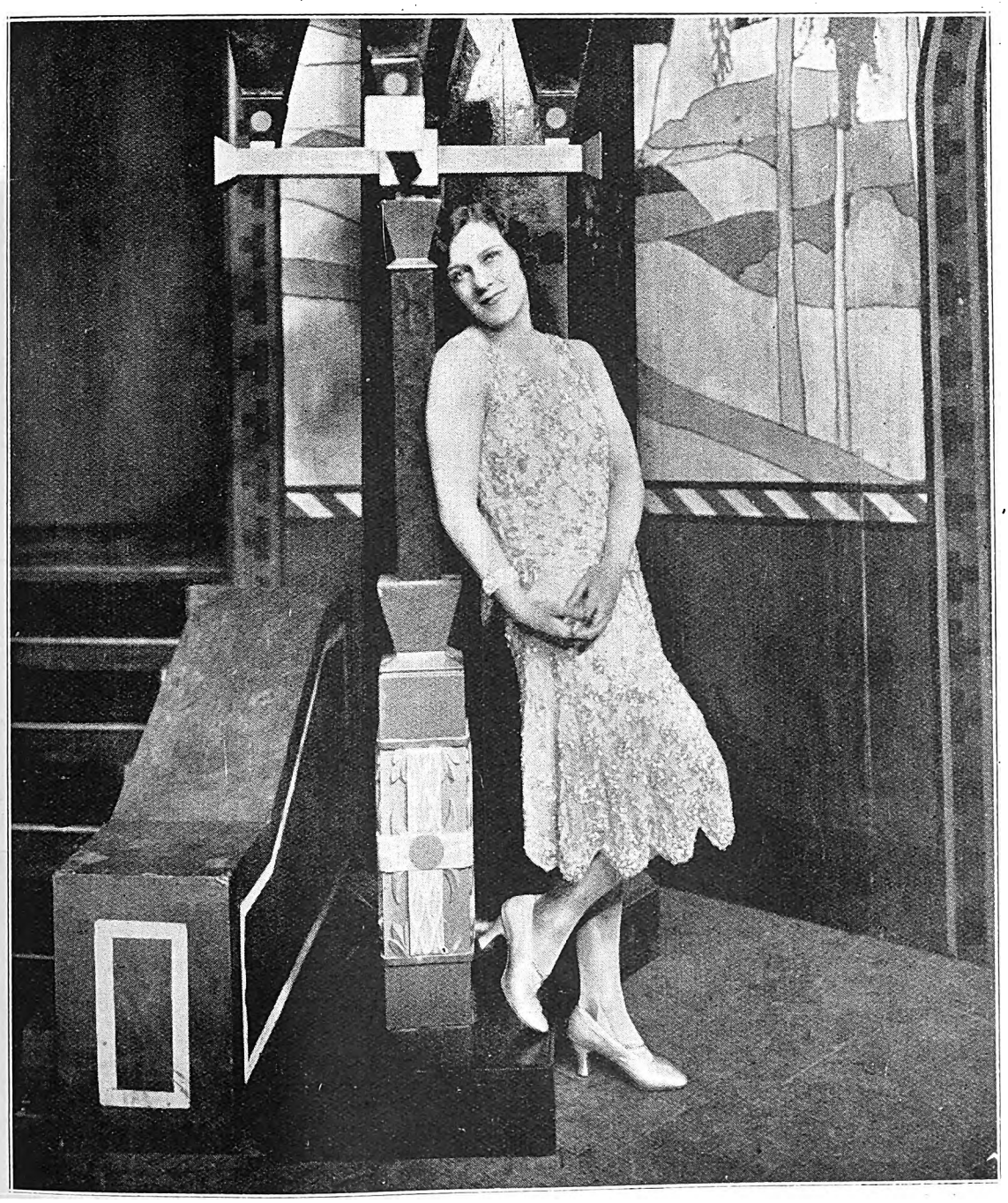

Phyllis Monkman.

[*Photo: Stage Photo Co.*

RED DAISY TEA IS THE BEST—TRY IT.

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The photograph on the opposite page is the latest of Phyllis Monkman as she appears in "Lady Luck" at London's newest theatre, the "Carlton." In this new musical comedy she plays opposite her husband, Laddie Cliff, who acts with all his old brightness and verve. In addition, the cast is blessed by the inclusion of Leslie Henson, who is more cachinnatory than ever. He is a comedian of whom one never grows tired, and he has one of the quickest inventive brains in the world. You can see that Phyllis Monckman is wearing one of the very latest dresses. It is trimmed entirely with mother-of-pearl, and since mother-of-pearl is the most modish decoration for gowns at the present moment, she is at the very height of fashion.

You know Jack Barty, and Jack Barty knows South Africa. Hana have caught him and his partner, Renee Reel, in a characteristic moment. We feel sure that Jack's look of agony is assumed, and that little Renee Reel is not nearly so heavy as he tries to make out.

Somerset Maugham's play, "The Letter," with Gladys Cooper in the lead, is still running at the Playhouse. So is "Interference" at St. James', with Sir Gerald du Maurier in the lead. This last piece of news will have a special interest for South Africa, as I believe "Interference" is being played there by Arthur Bourchier.

People are still "Meet(ing) the Wife" at St. Martin's Theatre—the wife being Constance Collier, who acts better, if that were possible, than ever.

At the moment there are no new plays offered us, but early rehearsals are going forward for making fresh theatrical entertainments.

"Princess Charming" reigns as delightfully as ever at the Palace, and George Grossmith, whose latest photograph you see here, achieves fresh comic laurels in it. After many years of almost continuous work in the West End, W. H. Berry has had to retire from the cast, under doctor's orders, but Stanley Lupino's opportune arrival from filming and

George Grossmith.

musical comedying for a year or two in "God's own country," provided the management with a more than satisfactory substitute.

The strains of "The Desert Song" music are wafted nightly from Drury Lane to crowds of disappointed people who have not been able to get in.

Altogether, London is full of many popular shows. Visiting Americans assert that they have never known such a good theatrical season.

PAMELA TRAVERS.

As "Madame La Marquise Eloise de Kestouriel" in "The Marquise," Marie Tempest has achieved yet another triumph in this rôle. [*Photo: Sasha.*

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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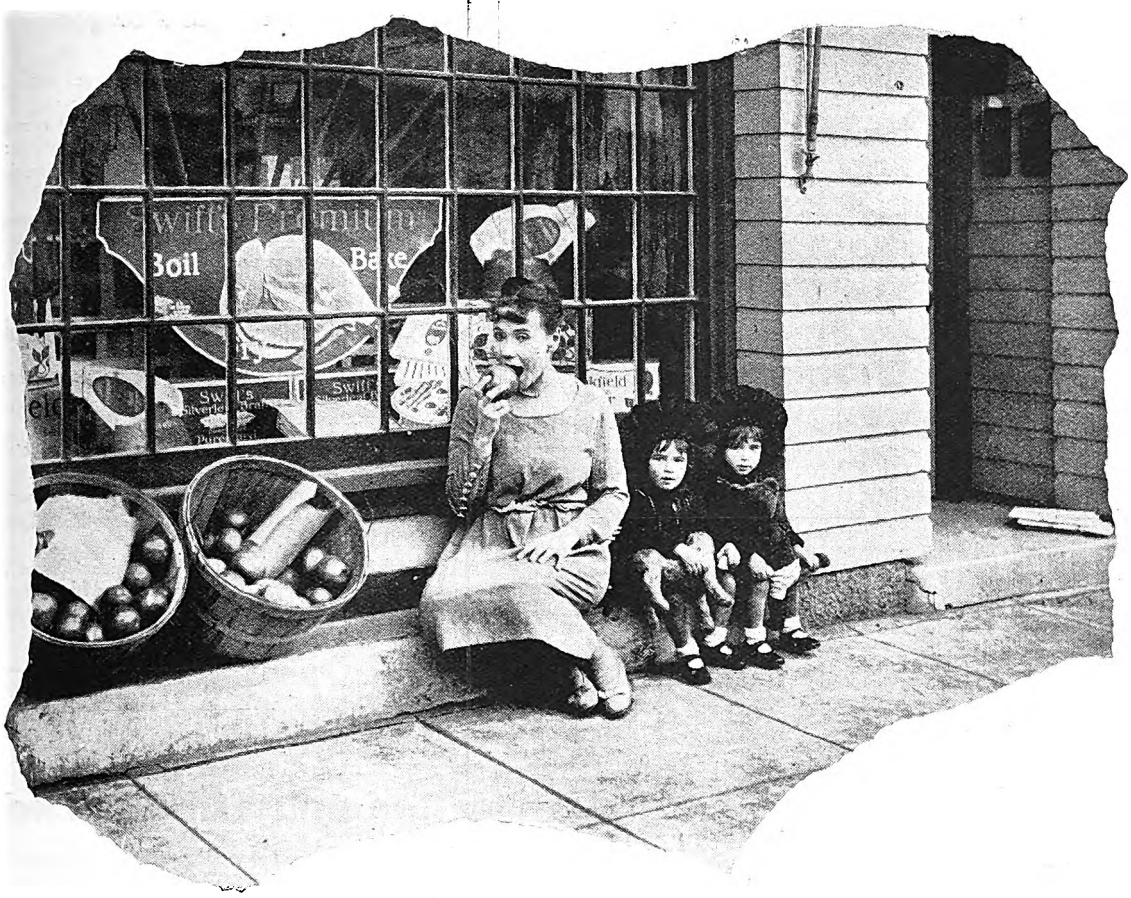
At the Orpheum, Johannesburg, on July 25th to 30th.



Louisa Fazenda in "The Gay Old Bird."

She faced him proudly. A scene from "The Girl from Montmartre."

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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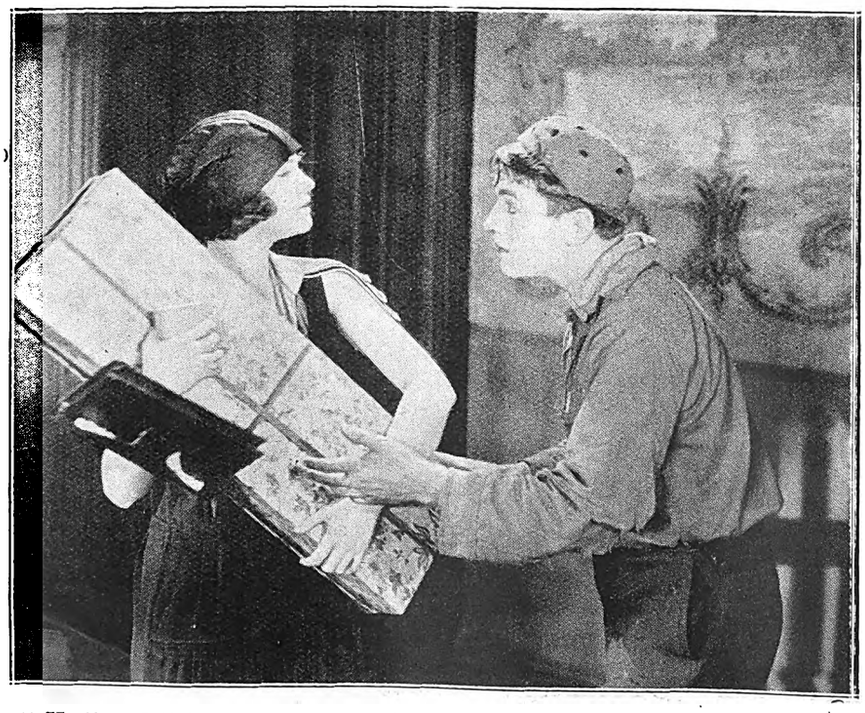
"The Blind Trail" will be shown at the Carlton Bioscope, Johannesburg, on July 25th to 27th.



"He" and "She" in "Beautiful City," at the Alhambra, Capetown, on July 25th.

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George Hurd, the juggler par excellence, comes to the Grand, Pretoria, on July 25th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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The Drama of Noise.

By W. J. Makin.

Meeting a South African on holiday in London the other day, I asked him what in his opinion was the most impressive feature of the city. "The noise," he replied without hesitation. "I can't sleep at night." I should not say that London is the noisiest city in the world; Rome or New York is infinitely worse. But the real drama of London is that pulsating roar of traffic, that unceasing hum of activity which tenses the nerves and irritates the mind into quickened thought. The wanderer from overseas feels the drama of noise as he lies in bed in his hotel on his first night in London. That distant roar can stimulate the imagination.

It is not to be wondered at, therefore, that the drama of noise has become a great factor in the theatre. What would "The Ghost Train" be without the rattle of the locomotive, the screaming of the brakes, and all the noise of speed which is so cleverly reproduced? Sound effects have been so developed in the theatre nowadays that the realism is often terrifying. At a war play, "The White Chateau," which I attended in a London Theatre this week, the noise of the trenches was reproduced so faithfully that my nerves were wracked with horrible memories. The whistling sound of a heavy shell coming overhead, rising to a shriek, and then exploding with startling suddenness, made more than one man in the audience shudder. No war play has been better staged so far as noise was concerned.

But then this play was originally written for broadcasting, and is thereby a drama in sound. Now that half the world is "listening-in" the possibilities of sound as drama are being investigated. Sound can be very effective in a dramatic sense. It is proved even by such an ordinary device as the ringing of a telephone bell on the stage. Now that there is an audience for drama purely by sound, writers are thinking purely in terms of noise. The effectiveness of sound is also to be experienced in the cinema. The cinema is no longer the "silent drama." All the big cinemas in London have elaborate sound devices, and during the showing of one film, "What Price Glory," I was unable, for the noise of battle, to hear the comments of my friend.

In America it has been developed much more than in Europe. It is some years ago that I saw the film "Way Down East" in New York, but the ice-breaking scene was done with such noisy realism that the audience rose as one man and cheered the hero as he jumped to the rescue. Nowadays special music is composed for special films, but the composers rarely fail to introduce special sound effects. The more that broadcasting fills the ears of the public, so will this science of sound be used for drama.

The other day, in a broadcasting studio, I met the man who builds scenery out of sound. He talked and explained to me the many devices used. It is not enough to announce that an act takes place indoors or out, at the seashore or in the woods. The listeners' mental picture must continually be reinforced. The usual stage sound effects are all on hand—the thunder sheet (a square of galvanised tin suspended from a wooden frame), the wind machine (a cylinder revolved against coarse canvas), the rain patter (dried peas in a revolving cylinder), the steamboat whistle, the locomotive bell, the telephone bell, and other bells of all sorts.

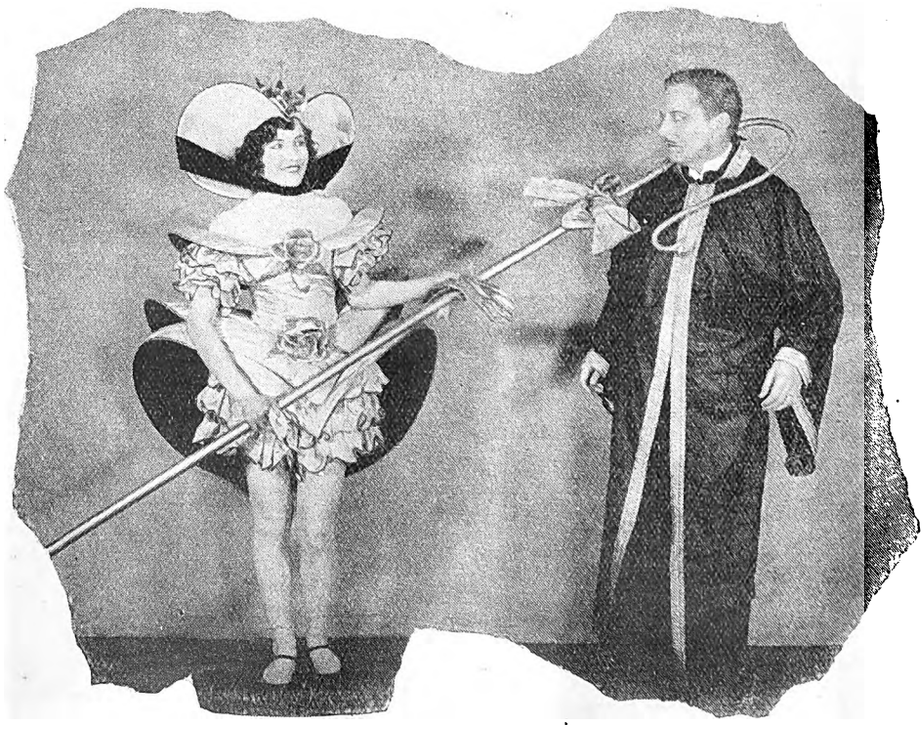
There is also an actual door to be slammed and in which the lock may be heard to click to establish entrances and exits. If an aeroplane effect be required a thick wad of newspaper is pressed against the whirring blades of an electric fan. The flooding of a mine in which the hero and his party were trapped was staged in a bathtub. Water was poured through sieves from pails. The hollow sound of voices in a mine was obtained by having the players talk into ordinary pails held above their heads. A great forest fire raged in another play with the roar of a plumber's blow torch. Branches were heard to crackle as to or three persons spent fifteen minutes snapping twigs close to the microphone. Huge trees fell by crashing empty boxes on the floor.

The sound of a speeding express train on a bumpy track was one of the stubborn problems that the "noise man" had to work out. A sound study was made of trains, and then the reproduction began. Locomotive whistle and bell were on hand. Boards covered with sandpaper were rubbed together for the "chug-chug." A flour sieve defined the engine's puffing. Then for the passing roar and the pounding wheels. A metal panel was the railroad. Roller skates made up the train. Cords stretched across gave the bumping effect. The listener heard distant whistle and muffle roar. This grew in volume by the control room's regulation until the heavy train thundered past the little country station. And the noise man did not forget to make the window panes rattle.

Then there is kissing. At first players thought it sufficient to kiss the backs of their hands for the right effect. Listeners wrote in asking what sort of noise that was. Now there is no sound effect for kissing. It is the real thing.

To use noise effectively it must be done at the right moment. A second late with the clattering of hoofs, and the effect is burlesque. When I visited cinemas in Japan, I used to sit and watch with admiration, not the film, but the interpreter squatting on the little stage. He it was who had to tell the story to the audience in Japanese, as the film captions were very much Americanese. He went further, however, than the mere telling of the story. He spoke and acted each character as they appeared. A squeaky voice for the heroine, a gruff voice for the villain. And in between this constant dialogue he sounded his noisy bag of tricks—the clattering of hoofs as cowboys galloped

(*Continued on page 13.*)



An embarrassing situation for one of the actors in "The Way of a Girl," coming to the Grand Bioscope, Capetown, on July 28th, 29th and 30th.

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The Asylum Ball.

By George Robey.

"We will accept this invitation, my dear," I said, handing my wife a card from the Governor of the Hanney Hatch Lunatic Asylum.

"A lunatics' ball!" exclaimed my wife in a tone of indignation. "I should most certainly not go!"

"*I* shall," I said, quietly.

"Oh, very well, George," she retorted. "Of course, *you* may not feel out of place there; I should."

"That's because you've got all sorts of prejudiced ideas about the inmates of asylums," I informed her. "Why, in most cases you wouldn't be able to tell the difference between them and us!"

"Speak for yourself, please, George," said my wife in a tone of annoyance.

"I consider it my duty," I continued, ignoring this interruption, "to mix with the mentally afflicted whenever I am asked to do so. To give these unfortunate people an opportunity of consorting with wholesome, normal intellects is part of the treatment. I have known of cases where this has been the means of restoring them to sanity."

My wife looked at me with a new interest. "I have never thought of you as a healer of the mentally afflicted, George," she observed. "On the contrary, I should have thought you were more likely to drive people—— " She broke off abruptly. "Of course, men are so different outside their own homes," she added.

I went to the asylum alone.

The dance was in full swing when I entered the ballroom, escorted by my friend, Dr. Carmen. One glance around the brilliantly-lighted room showed me that what I had told my wife was perfectly correct: these elegantly-attired ladies and gentlemen, tottering about on their toes—sometimes their own, sometimes other people's—to the rhythm of "Sweet Hortense," with divers expressions of concentrated fury, gloom, despair, nonchalance, or, in rare cases, enjoyment, looked no more crazy than any other collection of human beings similarly engaged in Brighton, Blackpool or the Savoy.

I observed but one eccentricity of attire; that of a very old gentleman whose bald head was encircled by a paper crown.

"He thinks he's William the Conqueror," explained the doctor. "But he's perfectly happy. He spends hours compiling the Domesday Book. Now, let me see"—he cast his eye around the room—"how would you like to persuade that fat woman over there in the flowered silk to dance with you?"

"I shall be delighted," I said. After all, I had come here to do good.

The introduction took place. The doctor strolled away.

"You will give me the pleasure?" I began, in my most charming manner.

"What pleasure?" demanded the lady, in a sepulchral voice.

"The pleasure of this dance," I explained.

"Certainly not," she replied with firmness. "I am surprised at your suggesting such a thing."

"But why?" I said, a little dashed.

"I see," observed she, in a slightly mollified tone, "you've only just arrived. You don't know."

"Don't know what?" I ventured.

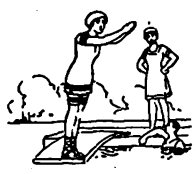
"That I am a teapot," she replied. "A bit of old Chelsea, you know."

"Cracked?" I murmured sympathetically.

"Not yet," she returned, "but I should be if I tried to dance. My handle would certainly come off. I am pleased to have met you."

She turned a stout back upon me.

"Queer delusions some of these poor creatures suffer from," observed a quiet voice.



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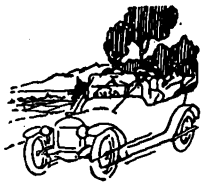

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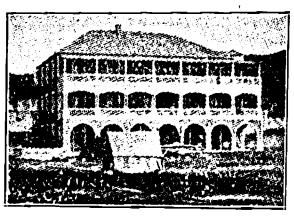

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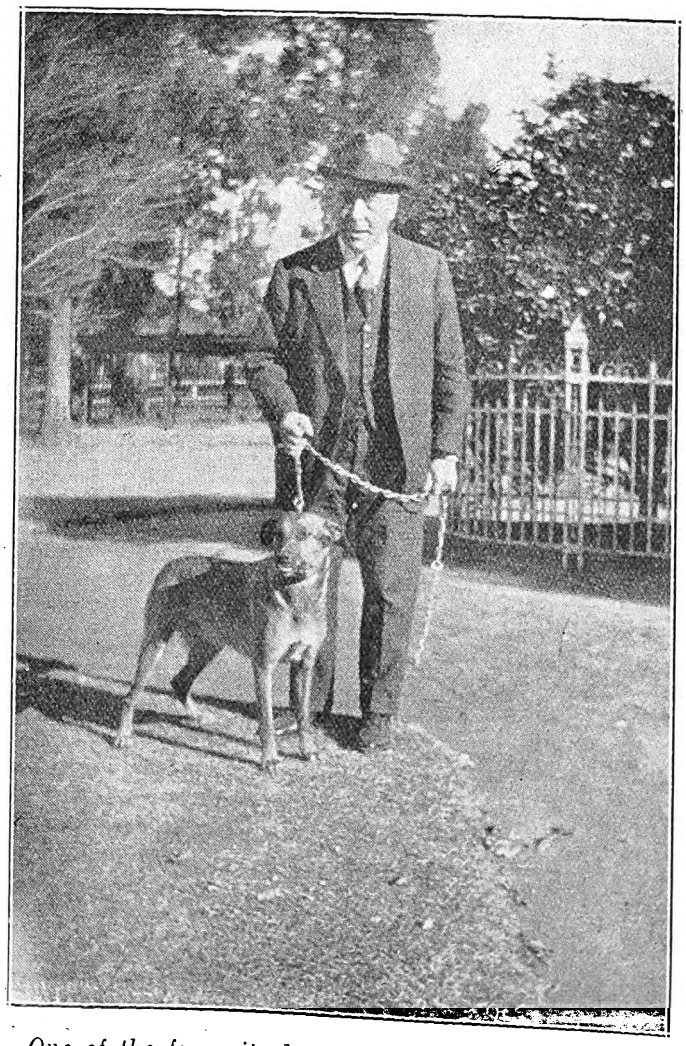

One of the favourite haunts of George Robey is the Johannesburg Zoo, where he spends many afternoons a week. Here he is taking "Delilah" out for a walk. "Samson," the big lion, is sure to be watching him anxiously from a corner.

[*Snapshot: Sam Alexander.*

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ

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The voice belonged to a middle-aged, pleasant-faced lady in black taffeta, standing close beside me.

"I beg your pardon," she added, with a smile, "but I couldn't help overhearing your conversation." She sat down, inviting me to take the vacant seat beside her. "You're not accustomed to this place? You find our guests a little disconcerting?"

"A little," I confessed. I was evidently talking to the matron of the asylum. "But I dare say I shall get used to them."

"One does," she replied. "They're quite happy, you know, and, really, some of them are screamingly funny. You see that woman over there in green chiffon?"

I did.

The matron burst out laughing.

"She thinks she is Queen Elizabeth!"

"Queen Elizabeth!" I cried. "How odd!"

"Yes, isn't it?" said my companion. "And I happen to know for a fact that she *isn't* Queen Elizabeth."

I stared.

"Yes," she continued. "I ought to know, because, you see, *I'm* Queen Elizabeth!"

I was spared the awkwardness of a reply by the timely return of Doctor Carmen.

"Come along, I'll get you some partners," he said.

"You might introduce me to that poor girl in blue and gold," I suggested. "She doesn't seem to be enjoying herself."

"Oh, that's Phyllis!" replied the doctor with a smile. "Looks scared to death of her partner, doesn't she? A very sad case."

The girl, a beautiful, golden-haired creature, though exquisitely dressed in the latest fashion, did not appear accustomed to modern ball-room dancing. The caveman's grip and his fierce glare in her partner's eye seemed to frighten her.

Before the doctor had time to explain the sad case of this young girl to me, the band stopped, and the caveman releasing his clutch, I was introduced as "Jack Robinson." I had elected to appear at the asylum under this *incognito*, not wishing to excite the inmates unduly.

I danced a fox-trot with Phyllis. She danced like a fairy. She responded charmingly and naturally to my conversation. She made perfectly intelligent remarks. There seemed to be absolutely nothing the matter with her.

Our dance being finished, I led her to a secluded alcove. There she referred casually to Doctor Carmen as her uncle. I realised my absurd mistake: Phyllis was as sane as I was.

She inquired what I was laughing at. I explained. Phyllis, too, laughed heartily.

"And I made exactly the same mistake about you when I first saw you!" she cried. "But now, of course, I know you are as sane as I am. You *are*, aren't you?" she added, with a faint note of anxiety.

"To dispel your last vestige of doubt," I said with a smile, "I am going to tell you who I really am."

"Oh, dear," murmured Phyllis. "Who are you?"

"I am George Robey," I said.

"Oh, dear!" repeated Phyllis. "George Robey! Yes, yes, of course, you are!"

It dawned upon me that this girl did not believe me. She thought me mad, after all. I tried to prove to her that I really was George Robey. She kept repeating, "Yes, yes, of course." I knew from her tone that she was certain I was not.

I told her things about myself that only I myself could have told her. She grew nervous. She listened unintelligently, without conviction.

I became annoyed. She saw it. She grew alarmed.

"Please, please, don't get excited," she begged.

"After all, you take me for a lunatic!" I cried, angrily.

"No, no!" she exclaimed. "I'm sure you're George Robey; I know all about it, because—because, you see, I'm Phyllis Dare!"

I gazed at her in dismay. So that was it. This poor girl was sane in every respect but one. Inadvertently I had set her off. I had touched her vulnerable spot.

"There's the President of the French Republic looking for me." Phyllis jumped from her seat.

A distinguished-looking man, wearing a broad red ribbon across an immaculate shirt-front, bowed, murmured, "*Voulez-vous me faire l'honneur, mademoiselle?*" with a marked British accent, and swept the poor girl into the ball-room.

Just at that moment my friend the doctor came up. "I am so sorry for that charming girl Phyllis," I said.

The doctor burst into a roar of callous laughter. I glared at him in disgusted silence.

"Phyllis has been telling me about you," the doctor went on. He chuckled afresh. "She takes you for a lunatic. Ha! ha!"

"I don't see anything to laugh at," I replied. "Mad people always think everybody else mad."

"You think Phyllis mad, don't you?" inquired the doctor.

"She suffers from the delusion that she is Phyllis Dare," I returned, coldly.

"Nothing of the kind!" he cried. "You got so excited, you frightened her! So, to humour you, she pretended to be Phyllis Dare just to make you feel at home! Jolly good joke, what?"

"I hope," I said severely, "that you've undeceived her."

"Why, no," he rejoined; "it seems a pity to spoil such a jolly good joke, and—after all—when one comes to think of it—*are* you?"

"What do you mean—'are you'?"

"Well," said the doctor, "It's rather difficult to tell—with you people on the stage—how much is the artistic temperament and how much—the other thing, isn't it?"

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Percy Hutchison.

[*Photo: Jane Plotz.*

Les Nissatas.

When the Nissatas first dance on to the stage, you say to yourself, "Ha, ha! They come from Spain." And then you begin to wonder whether it is really Spain they come from, or Italy. In either case you are wrong, for the Nissatas are French.

Mademoiselle Nissata looks as if the native costume of Spain would suit her admirably. Dark haired, olive skinned and red lipped, she might have just stepped out of a picture by Goya, or from an olive grove on the southern slopes of the Sierra Nevada. When she comes to South Africa she will feel very much at home, and will be in her proper setting, for the sunshine there is very like the sunshine in Spain. Mademoiselle Nissata never fails to brighten any place by her beauty. Even London's dim days and misty atmosphere are coloured and made lovely by the presence of this delightful dancer, comedienne and contortionist. It is impossible to decide which of the three gifts is her greatest—her gift of dancing, her gift of comedy or her gift of acrobatic work. Her partner, Nissata, is equally clever, and both of them can twist their bodies into replicas of ancient Egyptian hieroglyphic. This is, you will agree, something of a feat, and if it were possible for any two human beings to be completely boneless, I would say that those human beings were the two Nissatas.

(*Continued from page 10.*)

to the rescue, the throbbing of a motor car as the villain escaped. He excited the audience to a tremendous pitch. A marvellous fellow, and worth more than the few *yen* he was paid for his services.

Altogether, we are only just seeing the possibilities of sound as drama. Very soon the sensitive writer of such dramas will appear and reveal a new world to us. There will then be an art in broadcasting, and the "noise man" may become as important as the modern producer in the theatre. To some extent we have deliberately blunted ourselves to the noises of civilisation. It is only necessary for you to lean back in your chair and listen to the noises around you. A trained musician will find half a dozen. How many can you distinguish? That is the new world for the dramatist of the broadcasting studio. He will teach us to hear again.

"Mrs. 'Oppit" (George Robey).

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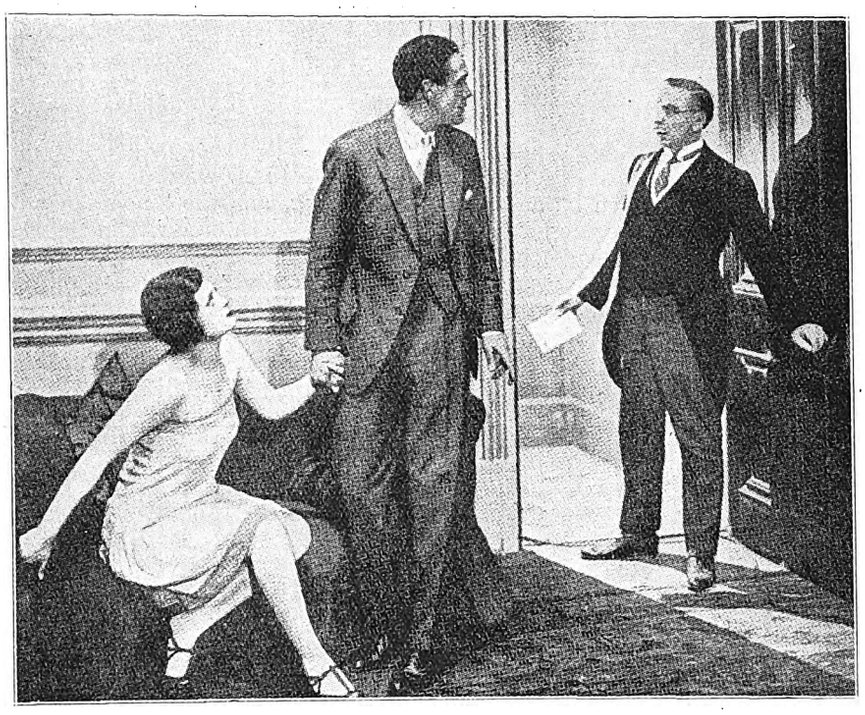
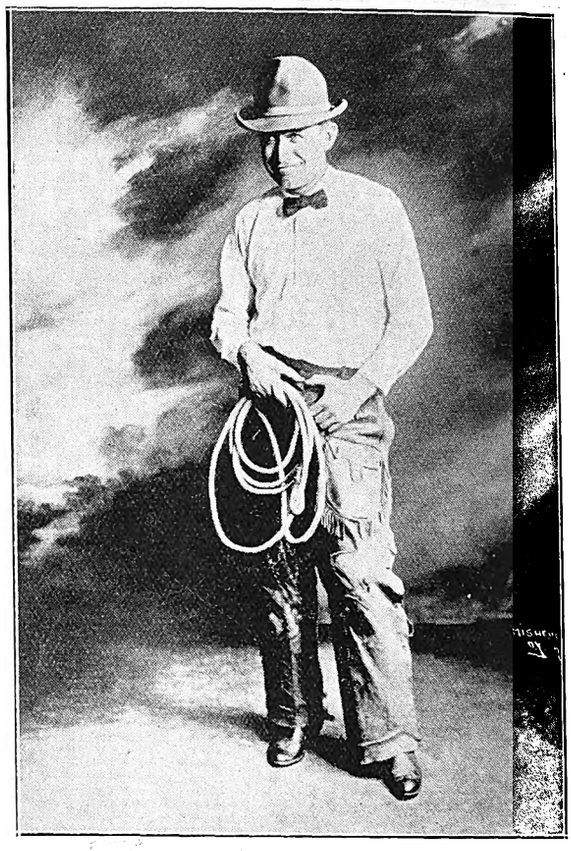


Mr. Freeman discovers a girl in his son's bedroom in rather compromising circumstances. Ursula Jeans, Owen Nares and Paul Gill in a scene from "The Fanatic."

[Photo: Lenare, in the "Theatre World."



Will Rogers.

Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING JULY 25TH, 1927.

Tivoli, Capetown.—(Opening Wednesday, July 27th.) Bernt and Partner, Hastings and Adair, Storri and Perrie.

Empire, Johannesburg.—Maidie Scott, Rich and Galvin, Flying Banvards, Alice Craven, O'Brien and Thorne, Three Royce's, Les Athenas, Two Vernons.

Orpheum, Johannesburg.—Willy Woltard, The Carltons.

Grand, Pretoria.—George Hurd, Taylor and Summers.

Criterion, Benoni.—Pierce and Roslyn, John Alex Bros.

Rinko, Maritzburg.—Roy Sisters.

Criterion, Durban.—St. Vincent Sisters, Two Stuarts, Geddes Bros.

Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday.) Charon and Leacey, Ivy Conmee.

Vaudette, Kimberley.—(Thursday, Friday, Saturday.) Charon and Leacey, Ivy Conmee.

Empire, Brakpan.—(Friday and Saturday.) St. Denis Sisters.

His Majesty's Theatre, Johannesburg.—Arthur Bourchier and Company in "Interference."

Theatre Royal, Durban.—George Robey, Marie Blanche and Company in "Bits and Pieces."

Grand Theatre, Port Elizabeth.—Percy Hutchison and Company (July 26th to 30th).

A charming portrait of Lily Elsie, who has returned to the stage in "The Blue Train."

[Photo: Rita Martin, in the "Theatre World."

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From Lon

A scene from "Lady Luck," at the Carlton Theatre, London. *Phyllis Monk*

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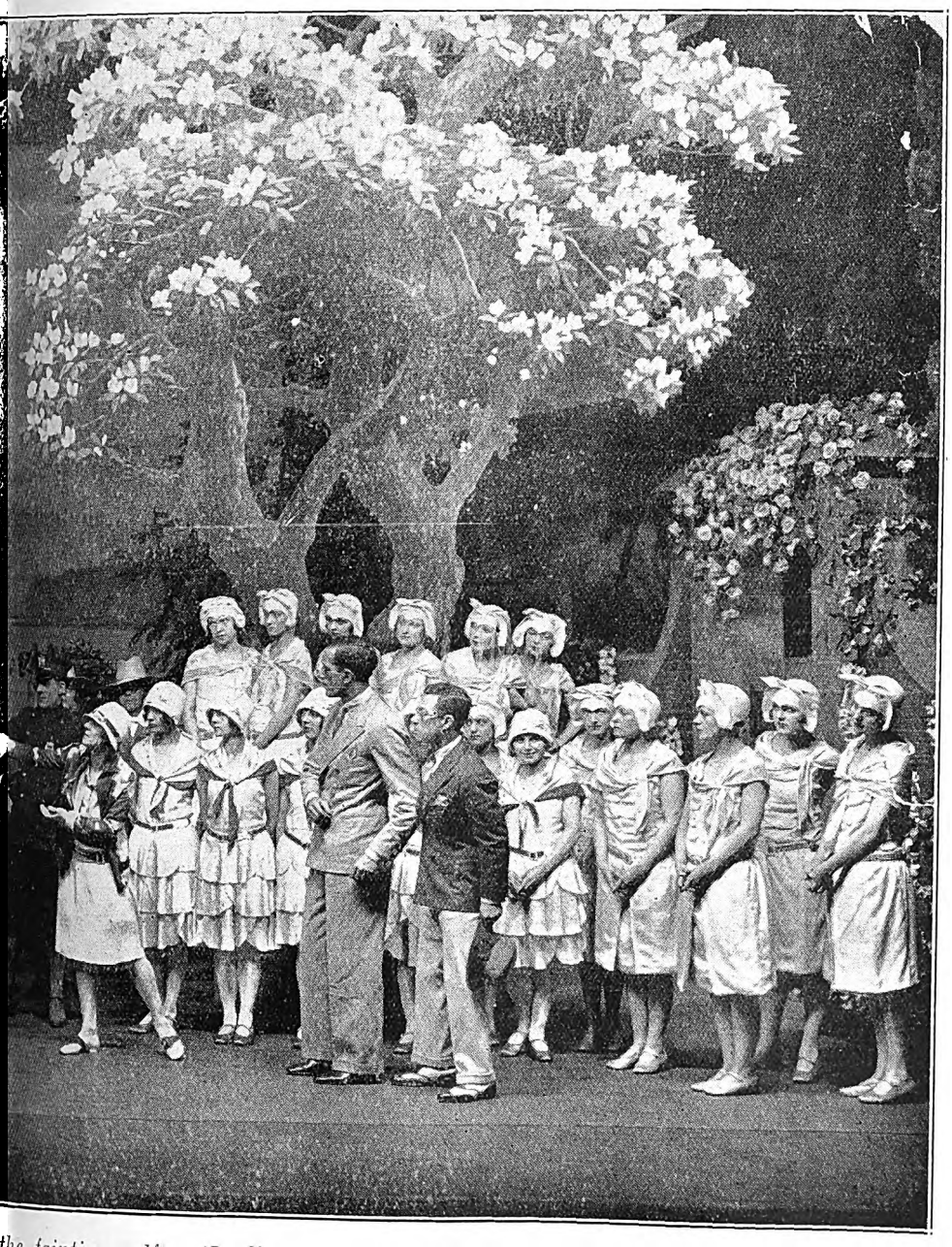
Gedon Town.



n catching the fainting golfer (Leslie Henson). On the extreme left is Laddie Cliff.
[Photo: Stage Photo Co.

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WIRELESS NEWS.

Waves (Part II.)

By W. HILARIUS,
Chief Engineer, African Broadcasting Co., Ltd.

Continuing our discourse on Waves, it will be remembered that the effect of reflections from our hypothetical mirror, the heavy side layer was considered from a simple and popular angle.

Most of our short wave listeners must have noticed the peculiar waving of, say, "P.C.J.J.", the Short Wave Station of Phillips, Eindhoven. From reports in this week's radio mail, very good reception is possible in Australia and India. Here, then, we have an example of the peculiar behaviour of this reflected wave. Good reception in Australia would not be possible if the wave-length wavered so persistently as experienced in Johannesburg. We must thus look to this mirror. As explained previously, the heavy side layer is not stable, but is supposed to move up and down much like the surface of the sea. Now assume a number of mirrors in plane, and moving up and down and twisting, the confusion at any point will become apparent. This rapid fading or variation of intensity is also experienced on longer waves and usually occurs from sunset onwards. It is of a more erratic nature but not so consistently variable. Listeners have, no doubt, noticed how some days very little fading occurs, and on other days reception is practically impossible. This applies particularly over distances from 75 to 320 miles approximately, for stations of 1 k.w. capacity, and varies in distance around such stations depending on the directional effect of transmission. From 300 miles onwards fading is not so troublesome during the major part of the year, but reception is only possible after sunset with an average set. If we examine a curve plotted showing relative signal strength over distance, and draw a straight line showing good signal strength, we shall find for stations of the same capacity as now used in South Africa, and working under good conditions, good signal strengths up to 50 miles, dropping away to poorer signals and reaching their worst at approximately 175 miles, rising again and giving good signals at 375 miles. These figures refer, of course, to effective range only, which is usually known as day range. Referring back to our reflector, we notice the acute angle at which reflection would occur at shorter distances, and this is, naturally, less so at greater distances. At approximately 50 per cent., good signal level at distances mentioned above our ground wave is received without interference during the day, but at sunset and after the reflected waves will also be received. The path taken by these waves is longer and continuously varying, and consequently, a confusion of signal occurs, at times supporting and at others being directly opposed to our ground signal. The consequent confusion at receiver is apparent. When broadcasting music a carrier wave is sent out, which in turn is modulated or shaped to vibrations of from 50 to 10,000 per second. To take a simple example, when we speak we are surrounded by air, this air we set in vibration by wind which in turn has been modulated by our vocal organs. We may try an example by moving our lips and changing the shape of our mouths only. No sound will issue, but by using our vocal organs together almost any audio vibration can be obtained. The modulated carrier wave now travels along two paths, the one of, say, 100 miles, and the other, say, approximately 200 miles. The reflected wave thus arrives later owing to the time taken in travelling the extra 100 miles, which is at 186,000 miles per second (or 300 million meters per second), *i.e.*, approximately 1/2,000 of a second later. Two thousand vibrations per second is one-third of the usual musical scale, and also the middle of the register on a large percentage of receivers, particularly old transformer coupled circuits with resonant peak at this frequency, with the result that these vibrations of modulation are directly opposed, and all vibrations below and above are not noticeable or else distorted. Here again we notice why over certain distances perfect reception is possible during daylight, while such poor results are obtained at night.

African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. Lago Clifford.
Musical Director ... ... Mr. J. Shulman.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, JULY 25th, 1927.

12.30 p.m.—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

5.0 p.m., Monday, Wednesday, Saturday: Children's Hour (arranged by **Aunt Carrie).**

5.0 p.m., Tuesday: Teens' Hour (arranged by **Uncle Joe** and **Aunt Carrie).**

5.0 p.m., Thursday and Friday: Children's Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports in English and Afrikaans.

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by Department of Agriculture) in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, JULY 25th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Astronomy Talk: "Eclipses," by **Mr. W. M. Worssell,** of the Union Observatory.

FLEET FOOT SHOES Wear Better!

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3. Piano Solo: "Tarantelle" ... ... Moskowszki.
Miss Margaret Williams.
4. Tenor: **Mr. Gordon Kinghorn.**
5. **Maidie Scott,** Comedienne, relayed from Empire Theatre.
6. **Arthur Bourchier and Company** in "Interference," relayed from His Majesty's Theatre.
7. **The Carltons,** Musical Act, relayed from Orpheum Theatre.
8. Tenor: **Mr. Gordon Kinghorn.**
9. **Orchestral Selection.**
10. **The Cameos,** relayed from St. James' Restaurant.
11. **Orchestral Selection.**
12. **Carlton Orchestra,** relayed from Carlton Hotel.
11.0 p.m.—Close down.

TUESDAY, JULY 26th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. A Talk on Modern Literature by **Professor M. Drennan, M.A.:** "Books and Bookmen."
3. **Orchestral Selection.**
4. Mezzo:
(a) "Land of Hope and Glory" ... ... Elgar.
(b) "O Flower of all the World" —Woodeford Finden.
Miss Ethel Retallack.
5. Cello Solo: "Traumerei" ... ... Schumann.
6. **Rich and Galvin,** Comedians, relayed from Empire Theatre.
7. **Arthur Bourchier and Company** in "Interference," relayed from His Majesty's Theatre.
8. Item by **Mr. Lago Clifford.**
9. Mezzo:
(a) "A Perfect Day" ... ... Jacobs-Bond.
(b) "Vale" ... ... Russell.
(c) "To His Beloved" (from "A Lover in Damascus") ... ... Coulthard.
Miss Ethel Retallack.
10. **The Two Vernons,** Comedians, relayed from Empire Theatre.
11. **Orchestral Selection.**
12. **The Cameos,** relayed from St. James' Restaurant.
13. **Carlton Orchestra,** relayed from Carlton Hotel.
11.0 p.m.—Close down.

WEDNESDAY, JULY 27th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "Experiences of a Prisoner of War" (No. 3), by **Captain Walter Wells.**
3. **Orchestral Selection.**
4. Baritone:
(a) "Ombra mai fu" ... ... Handel.
(b) "Just Because the Violets"...Kennedy Russell.
Mr. Peter Rousseau.
5. **Orchestral Selection.**
6. **Maidie Scot,** Comedienne, relayed from the Empire Theatre.
7. Baritone:
(a) "Si vous l'aviez compriz" ... ... Denza.
(b) "For You Alone" ... ... Geehl.
Mr. Peter Rousseau.
8. **Arthur Bourchier and Company** in "Interference," relayed from His Majesty's Theatre.
9. **Alice Craven,** Low Comedy Artiste, relayed from Empire Theatre.
10. **The Cameos,** relayed from St. James' Restaurant.
11. **Orchestral Selection.**
12. **Carlton Orchestra,** relayed from Carlton Hotel.
11.0 p.m.—Close down.

THURSDAY, JULY 28th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "The Romance of the Human Body." No. 5: "The Muscles," by **Dr. A. D. Stammers.**
3. Soprano:
(a) "Garden of Happiness" ... ... Daniel Wood.
(b) "My Hero" ... ... Oscar Strauss.
Miss Esther Epstein.
4. **Arthur Bourchier and Company** in "Interference," relayed from His Majesty's Theatre.
5. **The Carltons,** Musical Act, relayed from the Orpheum Theatre.
6. "Gawe Jan Smal," 'n Humorisitese Verhaal, deurn **Mnr. B. N. Swemmer.**
7. **Orchestral Selection.**
8. Soprano:
(a) "Come Sing to Me" ... ... Jack Thompson.
(b) (Will be announced.)
Miss Esther Epstein.

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9. **The Cameos,** relayed from St. James' Restaurant.
10. **O'Brien and Thorne,** Musical Act, relayed from Empire Theatre.
11. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

FRIDAY, JULY 29th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Bass:
   (a) "Betty and Johnny" ... ... Eric Coates.
   (b) "Why Shouldn't I?" ... ... Kennedy Russell.
   Mr. A. W. Hutchings.
3. Sketch by **"JB" Studio Dramatic Company.**
4. **Orchestral Selection.**
5. **The Two Vernons,** Comedians, relayed from Empire Theatre.
6. Bass:
   (a) "The Adjutant" ... ... Howard Fisher.
   (b) "The Pride of Tipperary" ... ... A. Lochhead.
   Mr. A. W. Hutchings.
7. **Orchestral Selection.**
8. **Rich and Galvin,** Comedians, relayed from Empire Theatre.
9. **The Cameos,** relayed from St. James' Restaurant.
10. **Arthur Bourchier and Company** in "Interference," relayed from His Majesty's Theatre.
11. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

SATURDAY, JULY 30th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' and Carlton Hotel.

12.0 midnight—Close down.

SUNDAY, JULY 31st, 1927.

7.30 p.m. Relay of Service from **St. Mary's Cathedral.**
8.45 p.m. (Approx.) Concert by **"JB" Studio Orchestra.**
10.0 p.m.—Close down.

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Capetown.

Inside the Studio.

14th JULY, 1927.

With these programmes we welcome back the members of the Capetown Orchestra, who have just returned from their well-deserved holiday; most of them far from the bleat of the 375 metre tuning note. One never realises until tours, holidays and such like take them from us, how close is the association between orchestra and studio. The grand old men of wireless, who can hark back to the early '23's,

Mr. J. W. Pickerell, the popular conductor of the Capetown Orchestra.

cherish faded snapshots of certain enthusiastic numbers of the orchestra paying musical homage to a paleolithic carbon granual microphone poised breathlessly on a paraffin box. The link then forged in the heat of a generous enthusiasm has never been broken. Indeed, for many Capetonians, Capetown Orchestra and Capetown Broadcasting are almost synonymous terms—an unconscious recognition of the sound radio axiom that good orchestral music is the basis of broadcast entertainment. In fact, the latest ballot taken in America places "Symphony Orchestras" at the top of the poll!

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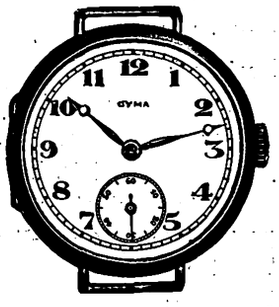
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Hiawatha.

The Orchestra's first broadcast after the holidays will be from the City Hall on Tuesday. Coleridge Taylor's beautiful music to Longfellow's "Hiawatha" is one of the perfect examples of the harmonious association of musician and poet. He wrote it when he was teaching at the Royal College, and since then its performance has become one of the traditional events of the year, the dream of every young tenor.

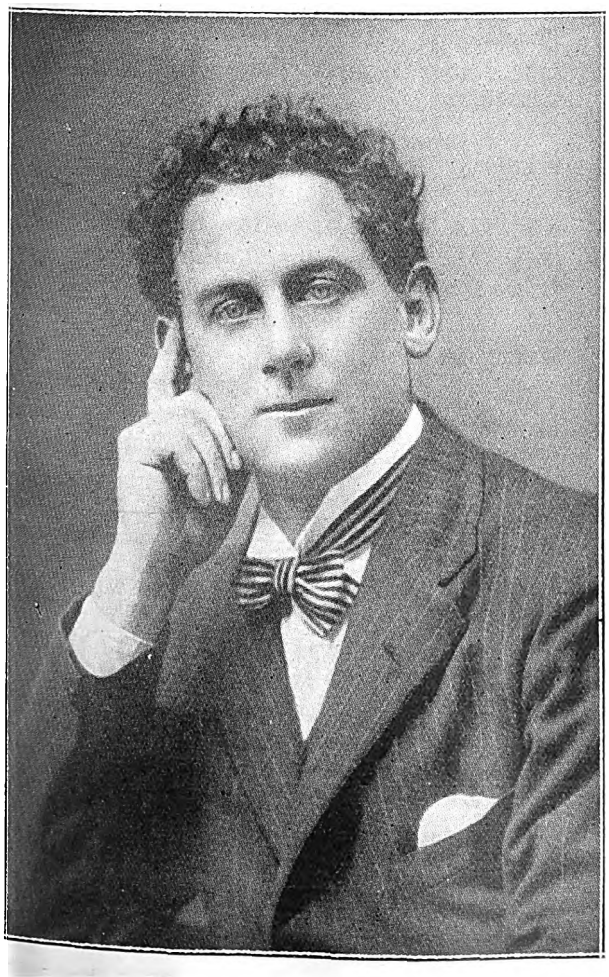
The soloists on this occasion will be May Powell, a highly spoken of new comer, Leonard Burchell, whose "Awake Beloved" is one of the first things one hopes for whenever he is billed to appear, and Timothy Farrell, Capetown's foremost baritone.

They will be supported by the Municipal Choral Society, under the conductorship of Mr. Alban Hamer, F.R.C.O., the Cathedral Organist.

Before the Studio Microphone.

Of late, a good many listeners have thought and said that our microphone has been straying too far from home; safe from the watchful gleam of the red light, it has shown an alarming tendency to pick up things it was not meant to hear, to arrive just in time for "God Save the King" when it was due for "a little music from the Alhambra," and in short treat itself with the contempt it usually reserves for others.

So home to the Blue Room it comes on Wednesday, 27th, to broadcast the orchestra, Miss Elizabeth Miller, Mr. Spragg and a talk by Mr. McIntyre, the well-known amateur astronomer, on the, at present keenly discussed, subject of "Eclipses." If I remember rightly it was Mr. McIntyre who gave our Postman varicose veins by suggesting that there were people on Mars; apparently 99.5 per cent. of our listeners had inside information to the contrary.



Mr. Leonard Burchell.

A Miscellaneous Evening.

The title of the Monday programme sounds very much worse than it need. At least two of the soloists are assured favourites; particularly Mr. Eric Slack, who is singing better now than we have ever heard him sing before.

Miss Nora Howard, who is the fourth artiste, will do her first solo broadcast; the last time she worked with the Carter Grant Company when they put over some extremely good sketches.

The Listener's Dilemma.

The Listener's Dilemma is what I should call the Saturday night programme. Mr. Stanley Lewis has very courteously explained it twice to me, but still—as our Scotch accountant would say—I hae me doets. It is officially termed a "Ballot Concert," a form of entertainment which puts a certain intellectual onus on the audience. They have to decide what they want played and to see they get impartial judgment, Mr. Pickerill has asked three of the City's auctioneers to be present and count the hands.

"Revenge"

"Cut Diamond," the one act play by Christopher Montana, made so many listeners sit up and take notice that we have persuaded Mrs. Christopher to search through his study and see whether he has another hidden away somewhere. Fortune has favoured us, and on Monday we are to broadcast "Revenge," a poignant little drama that might happen to any one of us who dabbled in Spiritualism.

Gladys Dickson.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given daily at 1.0 p.m., 5.0 p.m., 8.0 p.m. and 10.0 p.m.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, JULY 25th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

"Columbia" Records.*

1.45 Close down.

Afternoon Session.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

Afternoon Topics: Those Americans.

Children's Session: Human Scraps from Everywhere.

Evening Session.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.** Orchestral Items by **Alhambra Orchestra.** Conductor: **Isidore Fisher.**

*All records broadcast from the Capetown Station may be purchased at the African Broadcasting Co.'s Sales Dept., 8, Adderley Street, Capetown.

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Songs: **Eleanor Bischoff.**
Musical Monologues: **Nora Howard.**
Songs: **Eric Slack.**

9.0 **News Service** (English).

9.5 **"Revenge,"** one-act play by **Christopher Montana.**
Characters:—Muriel Cunningham, Jack Cunningham (her husband), Philip Mahlan, Dolores Mahlan (his bride).
Scene:—The Cunningham's flat.
Time:—About 9 p.m.

9.25 Songs: **Eleanor Bischoff.**
Musical Monologues: **Nora Howard.**
Songs: **Eric Slack.**

10.0 **News Service** (Afrikaans).

10.5 Relay from **Tivoli.**

10.30 Close down.

TUESDAY, JULY 26th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.2 **Special Hour of Music:** Mendelssohn, 1809-47. Trio.
Birthday Greetings:
Scherzo in E. Minor.
Song Without Words.
"Lift up Your Heads," from "Messiah."
Scherzo, from "Midsummer Night's Dream."

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **"Hiawatha,"** Coleridge-Taylor, relay from City Hall. Conductor: **Alban Hamer, F.R.C.O.** Soloists: May Powell, Leonard Burchell and Timothy Farrell. Chorus: Municipal Choral Society.

WEDNESDAY, JULY 27th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**
News Service (by courtesy of "Cape Times").

1.45 Close down.

AFTERNOON SESSION.

4.30 **Edison Diamond Disc Recital.**

5.2 **Afternoon Topics:** An Essay.

5.20 **'Teens:** Another Animal Talk by **Mr. Perkins.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by **Capetown Orchestra.** Conductor: **W. J. Pickerill.**

8.5 March: "Lorraine" ... ... Garme.
Valse: "Lysisteata" ... ... Lehar.
Songs: **Miss Elizabeth Miller.**
Violin Solo: **Dorothy McPherson.**
Songs: **Cecil H. Spragg.**
(a) Andantino ... ... Mozart.
(b) Humoreske ... ... Dvorak.
Selection: "Chu Chin Chow" ... ... Norton.

9.0 **News Service** (English).

9.5 **"Eclipses":** Astronomical Talk by **Mr. D. G. McIntyre.**

9.20 Selection: "Tales of Hoffman" ... ... Offenbach.
Songs: **Miss Elizabeth Miller.**
Flute Solo: **John R. Lamb.**
Songs: **Cecil H. Spragg.**
Selection: "Martial Moments."

10.0 **News Service** (Afrikaans).

10.5 Relay from **Tivoli.**

10.30 Close down.

THURSDAY, JULY 28th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.2 **Afternoon Topics:** As we see ourselves.

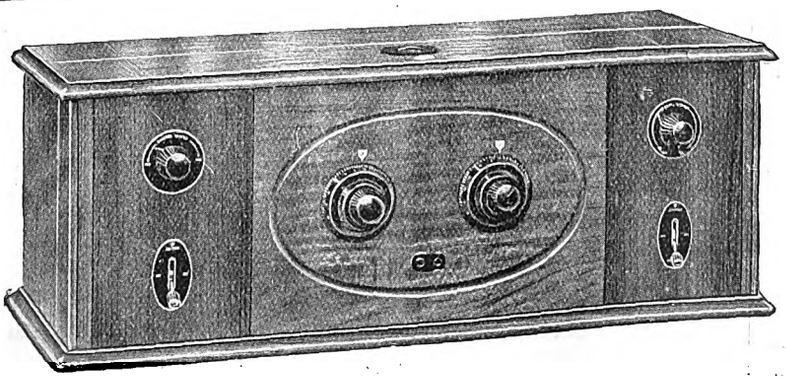
5.20 **Children's Hour:** Jolly Stories, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 Programme of **Classical Music,** by **Capetown Orchestra.** Conductor: **W. J. Pickerill.** Relay from City Hall.



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Enigma Variations ... ... Elgar.
Jewel Song from Faust ... ... Gounod.
Amy Britton.

9.0 **News Service** (English).
9.15 Symphony No. 6: "Pathetique" ... ... Tchaikowski.
10.0 **News Service** (Afrikaans).
10.5 Relay from **Waldorf.** Leader of Orchestra: **F. Ferramosca.**
10.30 Close down.

FRIDAY, JULY 29th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

Afternoon Session.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Short Story:** "Chanson Triste," by **A. C. Wells.**
5.15 **'Teens:** The Eyes and Ears of Mankind.

Evening Session.

7.30 **Market Prices,** issued by the Bureau of National Information.
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
Portion of **Tivoli** Programme will be transmitted.
11.0 Close down.

SATURDAY, JULY 30th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

Afternoon Session.

5.0 **Children's Hour:** The Family at Home.

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Popular Concert,** relay from City Hall.

The following alternative items will be submitted. The audience being asked to choose which shall be performed:—

Overture: "William Tell" ... ... Rossini,
or
"Rienzi" ... ... Wagner.
"Minuet in G." ... ... Beethoven,
or
"The Marionettes" ... ... Glazounov.
'Cello Solo: "Keltic Lament" ... ... Foulds,
Granville Britten,
or
Violin Solo: "Largo" ... ... Handel,
Alfred Gibbs.

Fantasy: "The Three Bears" ... ... Coates,
or
Variations on a once Popular Song ... ... Wood.
Selection: "Mikado" ... ... Sullivan,
or
"No, No, Nanette" ... ... Youmans.
Piccolo Solo: "Deep Blue Sea," **John Lamb,**
or
Cornet Solo: **George Dimmack.**
"Dance of the Hours" ... ... Ponchielli,
or
"Caucasian Sketches" ... ... Ippiolitov Ivanoff.
March: "Militaire" ... ... Schubert,
or
"The Entry of the Gladiators" ... ... Fucik.

In addition, **Miss Peggy Whiteside** will contribute vocal items.

9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 Relay from **Fletcher and Cartwrights.** Leader of Orchestra: **V. Latronico.**
10.30 Close down.

SUNDAY, JULY 31st, 1927.

Evening Session.

6.50 **Announcements.**
6.55 Die diens sal uitgesaai word vanuit die **Groote Kerk,** Adderley Straat.
8.30 Programme of Music by **Capetown Orchestra,** relay from City Hall. Conductor: **W. J. Pickerill.**

SEE

Next week's issue of "Stage, Cinema and Listener-In," for a competition that will surely interest

YOU

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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Paris Fashions.

June 21st, 1927.

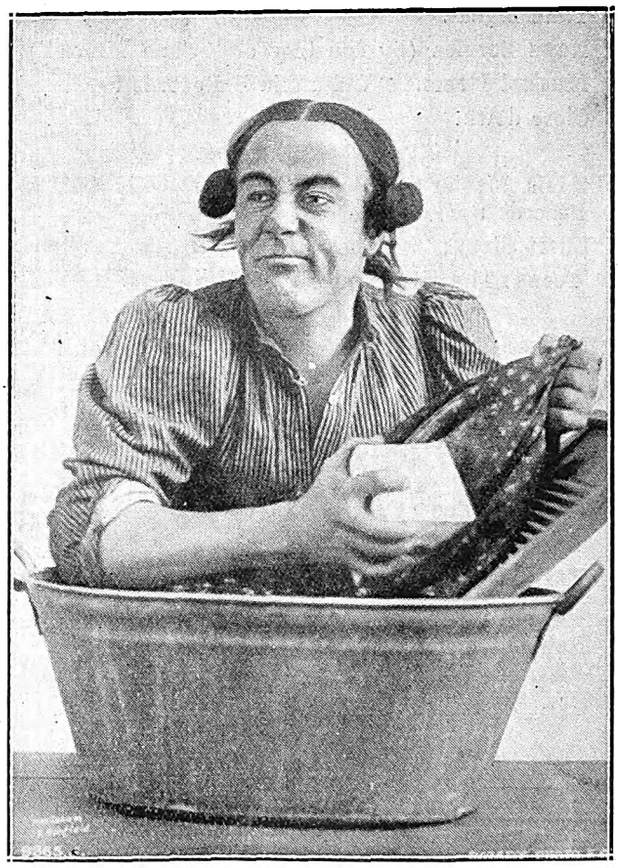
Sports Dresses.

With the end of the great racing events, Paris gradually hies itself to the sea and the country accompanied by a requisite number of sports dresses. The silhouette this season has varied little from that of last, except that it has become rather shorter and neater. Pleating, which is almost an axiom, has contributed a good deal to the neat impression and it allows of a shorter skirt than does the plain, wrapover shape. The swing of the kilt has been emphasized by rather more tightness round the hips, provided by the various tricots and jerseys, and the small hip has been made more possible by a general widening of the shoulders. Together these elements have given a very becoming line. Besides structural features, width and narrowness have been contributed by the design of the material. Wide shoulders have been made by means of yokes and collars, but they have been greatly added to by the arrangement of stripe or check, according to the design of the material. Sweaters may have as prominent a pattern as possible. Skirts are often plain. Thus here again the tendency is to emphasize the upper part of the dress, keeping the lower part small and inconspicuous.

The Use of Patterns.

With regard to patterns, there are various ways of managing these. There is the definitely strong pattern, generally in triangles or other angular designs. There is the Futurist design, called, perhaps, after a flower, but only remotely suggesting it. And there is the method of dividing the dress into zones of one colour in different shades. The first design may be used on the sweater, which has the V neck carefully outlined by stripes in the colours found in the sweater. These stripes may also be used round the cuffs and edge of the sweater. It is generally worn with a plain skirt of, perhaps, crepella, and the plain woollen coat, buttoned straight down the front, is often edged with the crepella to establish a connection between coat and skirt. The Futurist design is ably expounded by Jane Regny. Here on a green ground may be a strong yellow design suggestive of sunflowers. Or the sweater may be divided into zones, upon which are set large semi-circular designs like footballs. The idea indeed probably came from the football jersey. Leaves, the stiffer flowers and well-marked zigzags are used to cover at least half the jersey, which is worn with a plain skirt and very often has a plain knitted coat as well.

Some of the most satisfactory sports dresses are simply made in the zones of colour. Drecoll had a charming model with a knitted jersey and pleated woollen skirt. The jersey was pale beige on the shoulders, forming a kind of yoke, darker over most of the sweater, while the skirt was brown. Skirt and sweater were connected by means of a brown tie on one shoulder.



"Now, then, no soft soap."
George Robey poses for "Fashions for the Middle Classes."

The Neck Line.

The neck is naturally one of the most important features of the sports dress, and it makes it suitable for different occasions. Thus a sports dress with a round or square neck finished with ties on the shoulder, of which the long ends hang down the front, can be used for teas or the

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The quarrel with the "Spaniard" (Marie Blanche) in "Seville," one of the charming scenes in "Bits and Pieces."

smarter outside events. More sporting sports dresses have the ordinary V neck and are worn with a little woollen coat. Sometimes the V is plain and flat, sometimes there is a turned-down collar. Some sweaters fasten high at the neck, having a turned-down collar finished with a tie. Here and there sweaters may be found embroidered round the neck and cuffs with flowers in different coloured wools. Very pretty pale yellow coats with strings at the neck and worked with brightly coloured woollen flowers look charming with crepe de chine pleated skirts of the same colour. This makes them a great deal more elaborate, and they can be worn at the watering places for races and other sporting events.

For the Sea-side.

Sports clothes depend a good deal on the place for which they are destined. A sea holiday this year is again demanding a great deal of blue and white. There are so many satisfactory shades of blue just now that they are often mingled, and cornflower and dark blue, dark and light, two shades of blue that almost match but not quite, are frequently seen together. Sweaters follow the mariner and are made in blue and white stripes, bordered broadly with dark blue round the edge and round the neck. They are worn with pleated blue skirts or sometimes again with white skirts. This making of the upper part of the dress darker than the lower is a new feature this season, and it works out very successfully. Whole dresses are made in white crepe de chine, pleated from a deep yoke and caught in by a girdle, and they are worn with bright blue or scarlet coats. Sometimes these are sleeveless. Also there may be two coats, of which the inner one is sleeveless, while the other is the ordinary knitted coat.

Patou has a sports dress composed of four garments—the kilted skirt, the thin jersey, a sleeveless coat or woollen jacket and the big top coat. The possibilities of varying the colour-scheme of the four are infinite and much play is made with the sleeveless coat, which reaches to about the waist and is often bordered with a bright or amusing colour.

The Waist Line.

The waist line in the newer sports models is a little uncertain just now. There is a very definite tendency to make it higher, especially as skirts have grown shorter. No designer has at present ventured to show the really high waist, but it has been so dissimulated that it can look whichever pleases the beholder. Patou has a knack of lifting the waist at a point in the middle. This leaves it low at the sides, while the eye is carried upwards. It also allows of gathering in the middle of the skirt, giving it a pleasing fling in front and allowing of plenty of space. Sweaters are sometimes made very long indeed, and the waist is strapped rather high. Here again is a sort of confusion between the two lengths which allows of choice. On the whole the tendency is to make the waist a little higher, and this may be done either by means of the waistbelt or by so arranging the pattern or the pockets that it looks higher even if this is not the case. In general several garments distinguish the sports dress of the moment, and they are nearly all very light and soft and arranged to have as much colour contrast as possible.

M.H.

Have you seen her?

Mae Murray, having apparently bagged all the big game that America's happy hunting-grounds would afford her, has picked up her baggage and her husband, Prince David Divani, and departed to hunt big game in Africa, says *The Motion Picture Magazine*. She will be gone for a year at least. All Mae's plans and projects have been dismal failures, since her departure from Metro-Goldwyn a year ago. Her negotiations to make pictures for British National under the direction of E. A. Dupont apparently fell through. And her most recent hopes, of signing to do one picture for United Artists, were also unfulfilled. Her suit to recover half the price she paid for her unsatisfactory Spanish house in Los Angeles has yielded nothing as yet. So no wonder Mae is shaking the dust of Hollywood from her feet. But there's something incongruous in the thought of Mae among the wild elephants of the African veld or wherever it is that the big game lives. We predict a speedy return.

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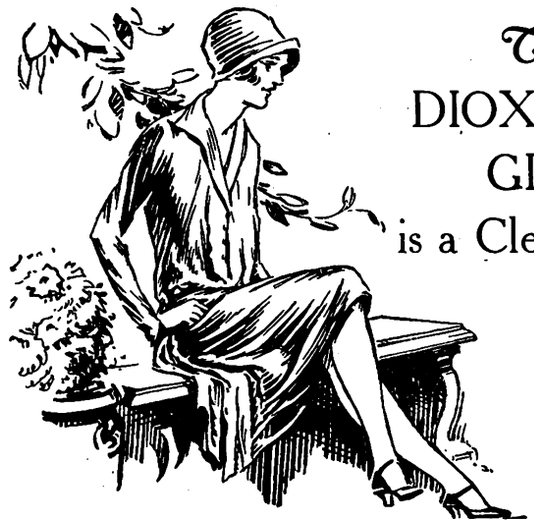
Flying Banvards.

When you see the Flying Banvards at the Empire, Johannesburg, you will be looking at an act which has been applauded by the King and Queen of England. Not very long ago, the Flying Banvards, a clever acrobatic troupe, appeared at a command performance at the Coliseum, London. "It is very gratifying to an artist when he hears his King and Queen clapping enthusiastically in appreciation of his efforts," said Albert Banvard, head of the Banvard troupe, to me. "I know that we were awfully bucked by the kindness of their Majesties."

Mr. Banvard himself—I may tell you that there are four of them, Albert, Georges, Alphonse and Nancy—has been prominent in the acrobatic world since he was ten years old. "And do you never," I asked him, "get weary of turning somersaults and doing feats on the trapeze and walking across wires?" "Never," he replied, laughing. "I wanted to be an acrobat almost as early as I wanted to eat bread crusts, and I have spent my life achieving my ambition."

A scene from "The Blind Goddess," at the Alhambra, Capetown, on July 25th.

Nancy Banvard, who is so clever at mid-air swinging, is the little mother of the troupe. It is she who makes sure that the three men have their railway tickets, and their collars and ties, and their hankies. Unlike Albert, her whole heart is not in acrobatic work, though one might say that seven-eighths of it is. She confided to me very secretly and charmingly that the last one-eighth delighted in going far away from the theatre and wandering through woods and fields.



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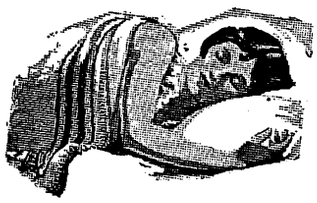

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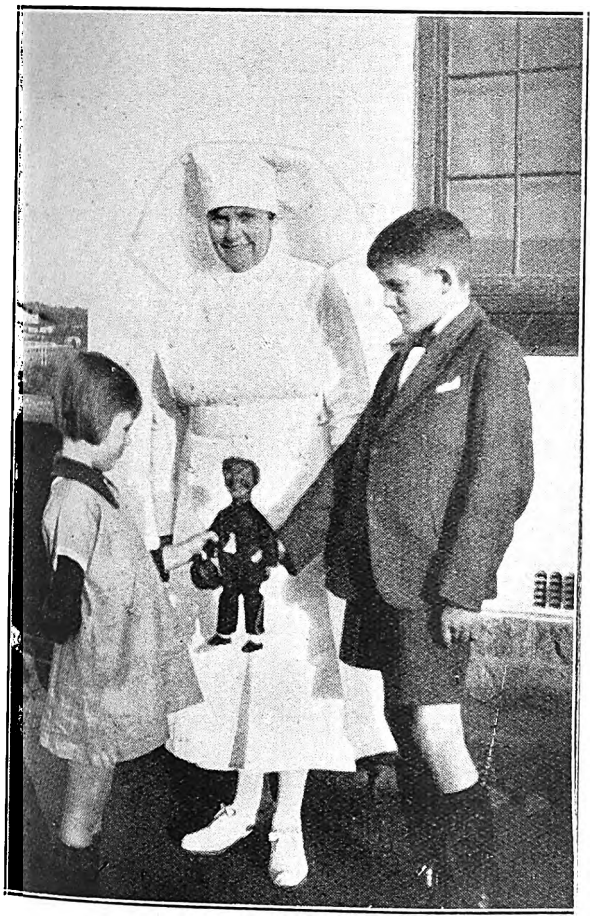
Our Childrens Column

A.B.C. Studio.

My Dear Girls and Boys.

I was delighted to see so many of my little nieces and nephews on Friday afternoon, which was "Prizeday."

It was a great afternoon, and little "Winkie" carried off the first prize again—that's the second row of pearls she has won. She must have been born in a lucky oyster shell. I may as well tell you now the riddle for this fortnight in case some of you were not listening-in on Friday. This is it—"What part of a tree reminds you of a dog?"—It's very easy, and I am sure we shall have a lot of answers.



Terence Denny, a radio child presents the George Robey doll he won, to Anna Funchall, of the Louis Botha Home, Pretoria (see next week's page).

This week I am going to start a series of stories from Jules Vernes wonderful books. As you know these were written over 50 years ago, and were considered then as wonderful pictures of pure imagination, but, however, wonderful to relate, they have all come true.

"Round the world in Eighty days"—which will be the first one we will talk about—is easy work to-day—"Twenty Thousand Leagues Under the Sea" was, in fact, a prophecy about our present submarines, and then again "A Voyage to the Moon." though not practical as yet, will come sooner or later with the wonderful progress of aircraft of all descriptions.

There now I've done it—I've blotted in a huge blot, all this page. I only hope Auntie Carrie won't see it, she'd get quite cross with me and my untidy work! [We'll excuse him this time shall we children just 'cause we all love him—Aunty Carrie.] But you know that I hate writing, and if it wasn't that I was writing to you all specially, I would get a secretary to do it.

The pets have enjoyed their afternoon at the Zoo very much to-day (Sunday), and Florrie has made friends with a dear little "Shell-cock," and she is bringing him up to the studio on Thursday. Now after this fortnights riddle, we will give you a different type of competition for a little while. For example, here are eight letters. See if you can make a name you all know out of that. This is not a competition to-day, it is only to show you the idea. I am also very glad to see the bigger girl's and boy's corner developing. I wanted to say something to them, but this paper is published the day after our meetings, so we must wait. Now, boys and girls, my nib has got cross-nibbed, and my eyes are cross-eyed, and my legs are cross-cramped, and though I've got my fingers crossed too, it is as much as I can do to keep from getting cross myself, so I had better say "Goodnight All."

Tons of Love, and hoping to see you all next Thursday and Friday,

Your old bald-headed

Uncle Joe.

MILKA & VELMA SUCHARD'S CHOCOLATE

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Racing Notes.

By "Observer."

In winning a double at Auckland Park on Saturday, Mr. Alf Young was not scoring out of his turn, and his dual success was well deserved.

Narrow Gauge has had three shots at the Clairwood Winter Handicap. He won in 1925, was beaten in a run-off of a dead heat by Hampton Court in 1926, and on Saturday was third to Le Mantouan and Fire Escape. The little Capetown horse has also essayed three July Handicaps. He was second in 1925 to Bird of Prey, beaten a short head by Moosme in 1926, and this year was unplaced, but finished close up.

Our morning paper is agitating for an increase in the minimum weight of our handicaps, and in support of the argument published, a most exhaustive table proving that very few runners come from the extreme bottom weights. And having seen our money "murdered" so often by incompetent pigmies in silks and satins, many of us are prepared to back the arguments adduced by "Sentinel."

A cable to hand last week stated that the trainer R. C. Dawson paid 14,000 guineas for a yearling by Papyrus—Sundart. While this is 500 guineas short of the record, it is easily the highest sum that has ever been paid for a yearling by an untried sire out of a mare that, in three years, had produced only one winner of one race, and a small one at that. Evidently owners in England still have money to burn, which is more than can be said of the owners of this country.

Handicapper Ted Seccombe was paid a very nice compliment on Saturday, when only eight course scratchings were recorded against him at the Park. A further bouquet came his way when only one outright favourite scored, but in this case the punters would not subscribe. Yes! the books got bread and butter for their day's working. They seldom admit to much more and, when they do, we have to walk home.

Great regret was expressed in racing circles over the unexpected death of Mrs. Browse, wife of the well-known owner-trainer, Mr. M. H. Browse, which took place last week. Mrs. Browse was ill only a few days, and the news of her passing came as a great shock to her many friends. A daughter, Lily, is now in London, advancing rapidly in her profession as a dancer, and her son, Jack, has qualified as a solicitor. To these and her bereaved husband this paper tenders sincere condolences in their great loss.

L. Hammon, disappointed with his prospects in England, hastened to America, where he joined up with Jim Russell at Jamaica, Long Island, New York. While the Rand boy would be happy enough with the man who was first to teach him to ride racehorses, his opportunities there were too restricted, and, wisely enough, he is now on his way back home. Hammon is due to reach South Africa early next month, and Rand owners will be pleased to have him back.

Coronach's easy defeat in the Eclipse Stakes last week saw another equine idol dethroned in England. There were only three runners, and while Colorado won easily by six lengths, a moderate in Mario cut Coronach out of third place. Three times now has Colorado beaten Coronach, each time by a wide margin, and, reviewing the situation, it would seem fortunate for the latter that Lord Derby's colt could not, as a three-year-old, retain the dazzling form he displayed when he beat him in the Two Thousand Guineas.

At the time of writing, Le Mantouan is nearly as good a favourite as Hussein for the Durban Gold Cup, to be run on Saturday, July 23rd. The 10 lbs. penalty picked up at Clairwood brings Le Mantouan's weight up to 8 st. 5 lbs., and to this scribe he does not represent a 7 to 2 chance. Further, there may be several market changes in the interim, and, in any case, backers need not be in any hurry to back the French horse, who will find the Gold Cup venture more difficult than the Clairwood one. A nicer bet at the price prevailing to-day would be Knightlow both ways, as the Capetown mare is a genuine stayer.

Le Mantouan won the Clairwood Winter Handicap in such ready fashion from Fire Escape and Narrow Gauge that it came as no surprise when, despite his 10 lbs. penalty, Le Mantouan was among the acceptors for the Durban Gold Cup. The French horse is one of the fortunate few to whom all disturbances come alike, for, in four starts, he has won thrice—over six furlongs, a mile and seven furlongs, and, in his latest essay, nine furlongs. Le Mantouan was in the July Handicap with only 6 st. 10 lbs. on his back, and when the weights were declared he was pronounced the "blot" on the handicap. Seemingly he was not quite at the top of his form on July 2, as, judged by his more recent showings, he must have been a really good thing for the Durban July Handicap.

Secretary Tom Hewitt has arranged an attractive card for Saturday's meeting of the Eastern Districts Sporting Club. Of the seven events drawn for decision, the double tote will operate on the fifth and sixth, and racing is to commence at 1.15 p.m. With a run, the following may be worth following:—

1.15 p.m.—Stewards' Handicap. Six furlongs.
1, Castelle; 2, Asolo; 3, Polychord.

1.50 p.m.—Boksburg Handicap (C). Six furlongs.
1, Shako; 2, Scented Amber; 3, False Alarm II.

2.25 p.m.—Galloway Plate. Seven furlongs.
1, Juvenile; 2, Hood; 3, Our Princess.

3 p.m.—Boksburg Handicap (D). Five furlongs.
1, Cardinal's Park; 2, Money Spinner; 3, Trappish.

3.40 p.m.—Boksburg Handicap (A). Nine furlongs.
1, Bright; 2, The Reveller; 3, Felicia.

4.15 p.m.—Boksburg Handicap (B). One mile.
1, Pitpoint; 2, Polymelia; 3, Sea Lord.

4.50 p.m.—Junior Galloway Plate. Five furlongs.
1, Sly Vixen; 2, Ettrick; 3, Helen.

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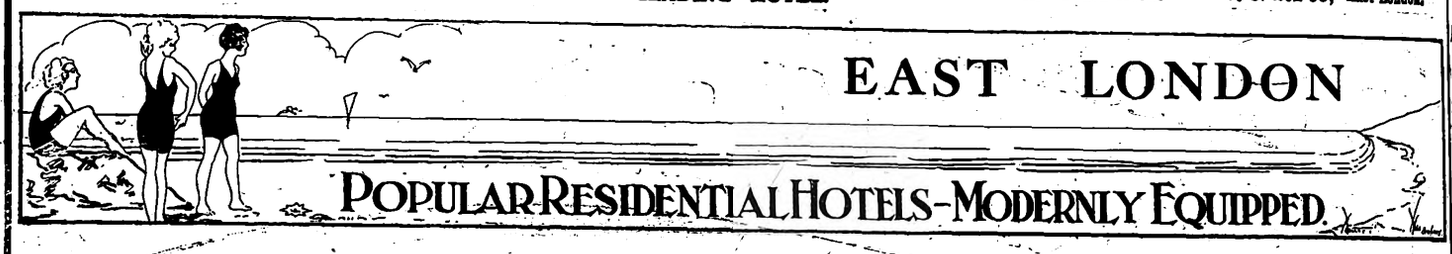

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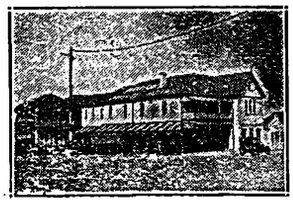

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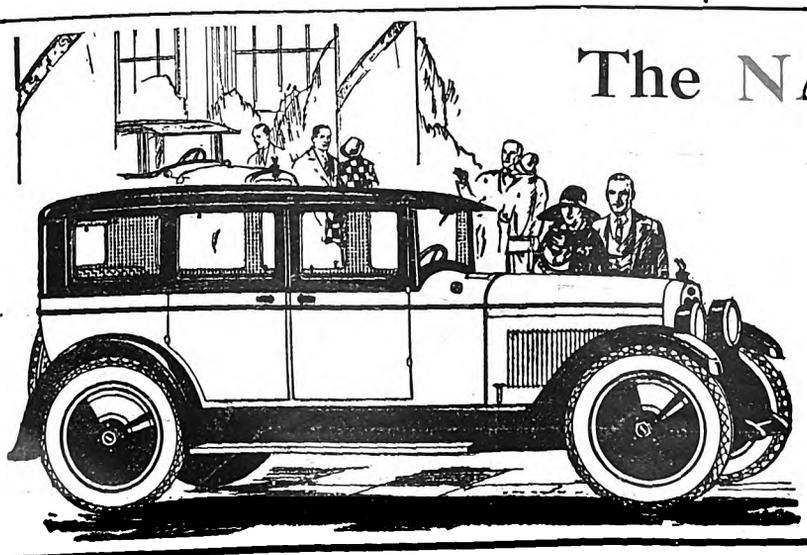

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VOL. XX. No. 626. WEDNESDAY, JULY 27TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

As you can see, Marie Blanche well deserves the name "The lady with the dimples."

[*Photo: Jane Plotz.*

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"Interference."

It was a great welcome Arthur Bourchier received on the first night of his return visit to Johannesburg, when he opened in "Interference," and pleased indeed he must have been at it. He is a popular personality with Rand audiences.

"Interference" was not making its South African *premiere* on Monday evening, for it has already been staged in other centres by Mr. Bourchier and has been enthusiastically received.

Mr. Bourchier has a part after his own heart, that of "John Marlay," a successful physician and a devoted husband, who, on the threshold of fame, suddenly finds the spectre of his wife's past rise up before him and threaten his standing. It is difficult to believe that Mr. Bourchier is only acting the rôle, his interpretation is so excellent, and one finds oneself pitying him heart and soul, and anxious, from one's stall, to help him. Happy the actor who can say this of his audience.

"Interference" is as exciting a play as you could wish to witness. You hold your breath in horror at the spectacle of the man who sets out to destroy the evidence of evil, who goes about it systematically and quickly, and so quiet is it in the theatre that you could hear a pin drop, so tense is the atmosphere.

"Mrs. Marlay," poor nerve-wrecked wife, who has been blackmailed for years by an arch vamp, is played by Cherry Hardy, and played wonderfully. It is a difficult part that would be impossible in less experienced hands. Frances Dillon is the evil woman, the blackmailer, and again one has nothing but praise, and she is well partnered by Alick Chumley in one of the most passionate scenes. Mr. Chumley has given us a "Philip Voaze" we shall always remember. Edward Woodings takes the rôle of a journalist, and Beckett Bould is a commanding figure as "Chief Inspector Haines."

Frank Bertram gives a realistic picture of the bluff police surgeon. Of the smaller rôles, all were excellently taken. Helen Rous was very good indeed as "Florence Rooke"; Noelle Sonning was "Barbara," the doctor's niece; Henry Wolstan, the butler.

The play is excellently mounted, and should certainly have a long and successful run.

Arthur Bourchier, who received a great welcome back to Johannesburg.

[*Photo: Jane Plotz.*

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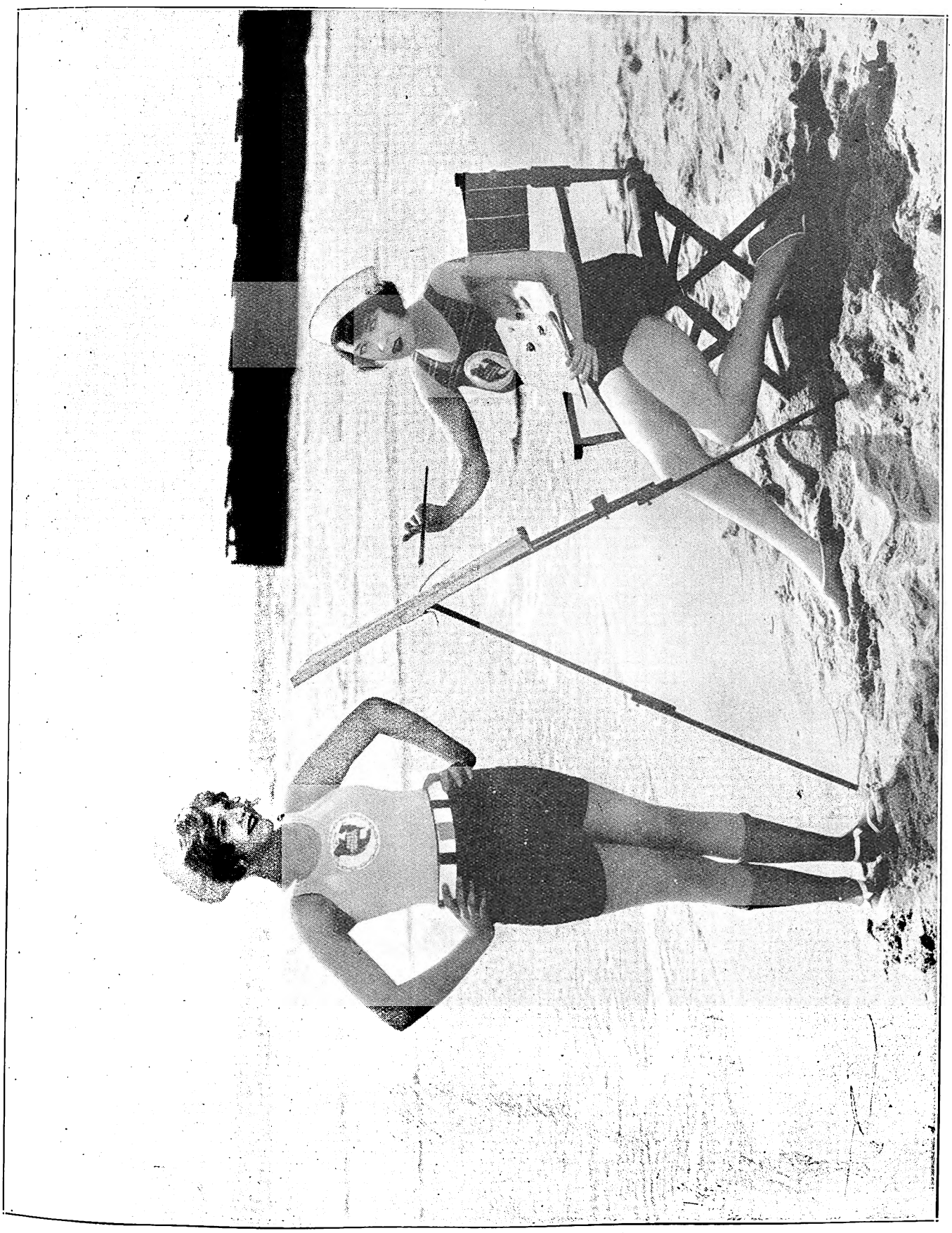

Artist and Model. Yold d'Avril, paints the picture of Virginia Lee Corbin, both First National players.

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A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

Our new play for this week is "The Spot on the Sun" at the Ambassadors, with Marie Tempest in the leading part. She plays the part of a woman gambler who owes 700,000 francs to a financier, who seeks to force her into marriage; the financier is played by Frank Cellier. Graham Browne is a waster, too lazy even to take the trouble of returning to England. Lady Tree is an elderly baroness, who carries around a tame dancing partner—her "boy," she calls him.

The defects of Monte Carlo have not been smoothed over by the author of the play, John Hastings Turner, and this glimpse behind the scenes of the great gambling centre and health resort, is sinister as well as amusing.

Into the group of scheming pleasure-seekers, the woman gambler's daughter—played by Fabia Drake—bursts. The first dramatic scene comes when the daughter discovers her mother's circumstances, and the second when, after falling in love with the baroness' lounge lizard, she finds he is only an old woman's darling. The girl condones her mother's condition, being an essentially ultra-modern girl. "You Victorians," she tells her mother, "made the rules and prove them, but we tear up the rules."

This play is a strange mixture—very tragic in parts, very humorous in parts, and it is remarkably well acted. Marie Tempest's art is as delicate and as charming as ever, and, with Frank Cellier, carries off the honours of the piece.

This little dark-eyed girl in the perfectly tailored uniform is Edith Day, the enchanting American leading lady of "The Desert Song" at Drury Lane. "The Desert Song," like "Rose Marie," is full of musical and rousing choruses. The singing is excellent, and the story, too, holds one's interest to the very end of the last act. But the spirit that envelopes the whole thing belongs to Edith Day. She is gaiety and charm personified, and it will be a sad day for England when she goes back to America.

"The Happy Husband," our latest comedy, is playing to packed houses. Indeed, I don't know how it could help doing so with Madge Titheradge in the leading part, and A. E. Matthews and Laurence Grossmithh playing opposite her. An amusing incident occurred on the first night, when it was discovered at the end of the play that the curtain refused to come down. It stuck up in its folds as if it was determined the audience should go on clapping the actors. Eventually somebody climbed up and pulled it down. You would think it was the easiest thing in the world to time properly the falling of the curtain. This is not so, as the experience of 1927 first nighters proves. There was the unhappy case of "The Donovan Affair," when the climax was anticipated by the sudden falling of the curtain. And Seymour Hicks got a dreadful fright when the curtain started to come down prematurely in "Mr. What's His Name."

"One Dam Thing After Another" is proving an excellent revue, and nearly everybody in London is singing the song "My Heart Stood Still." One person, however, was ignorant of the tune, this was Teddy Brown, whose broad smile, and ample girth, and clever band, are features of the Café de Paris Cabaret. The Prince of Wales, hearing the band play one night, asked Mr. Brown to play "My Heart Stood Still." But the conductor had to confess that he and his band did not know the tune. Whereupon the Prince said, "I will show you how it goes," and to the bandsman he sung the verse and chorus with words complete. He did it so well, that after a second rendering the band were able to play the tune, and soon the Prince and the rest of the dancers were foxtrotting to the haunting melody—

"I took one look at you,
That's all I meant to do;
. . . . . But then my heart stood still!
My feet could step and walk,
My lips could move and talk
. . . . . And yet my heart stood still!"

We had an amazingly long interval at "Turandot" the other night. It lasted for more than thirty minutes. We quite forgave the delay, however, when the curtain went up on a most gorgeous last act scene. "Turandot," Puccini's last opera, has only been performed four times, and I was present at the last performance. Florence Easton sang the part of "Turandot," the Chinese princess who sends her lovers out into the world to do great deeds, beautifully. The last act, which I have already mentioned, was set with the most glorious harmonising of colours anybody could imagine. The scenery was perfection, and so was the singing.

Grand Opera and the Russian Ballet seem to be the two favourite entertainments of foreign royalty. I saw the King and Queen of Spain last Monday at the Princes, when the ballet was giving a Stravinsky night.

We are promised a new revue called "Blue Skies" at the Vaudeville Theatre. Its name is pleasing enough in these rainy days. I saw some of the chorus rehearsing their songs and dances the other day at the Vaudeville Theatre. In olden times I believe that dancers used to wear "practice dresses"; but many of the present-day chorus girls, intent upon getting all the freedom they can for practising their modern acrobatic dance steps, frankly wear thin bathing costumes. The accompanying photograph of the chorus in "Lido Lady" shows them, however, more heavily garbed.

PAMELA TRAVERS.

Theatrical Garden Party Joys.

A new and gripping drama by Edgar Wallace, "Centibarbe, or The Man With a Hundred Beards," was produced for the first—and last—time in London last week.

It took place at the Theatrical Garden Party which the rain, for the first time for years, did its best to damp. Nothing but a typhoon, however, could spoil this event, and the crowd, including motor-coach parties from the country, was only fractionally smaller than on past occasions.

The Theatrical Garden Party does not change with the years, and perhaps that is part of its success. Here were all the "stars" that are usually separated from their admirers by the footlights close enough to touch, but it was they who did most of the "touching."

Considering the weather, Sir Barry Jackson's "Fishing for Fizz" was the most appropriate. Jack Buchanan shook cocktails with indefatigable energy, and young women paid innumerable sixpences to dance with Jack Hobbs and the male chorus of "Sunny."

Tallulah Bankhead was selling ices, as she did last year, but she frequently nursed her dog to keep warm.

The "Broadway" Company, with their revolvers left at home, attacked the crowd with promises of "American tea, guaranteed to taste like tea even if it looked like rain." Altogether, it was a most enjoyable and successful garden party.

P.T.

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Edith Day in "The Desert Song," at the Drury Lane Theatre, London.

[*Photo: Stage Photo Co.*

ONLY A JANE PLOTZ PHOTOGRAPH IS A PERFECT PHOTOGRAPH.

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Alice Craven is one of the bright spots on the Empire programme at Johannesburg. From her first appearance on the stage, she has continued to be a great favourite with the audiences.

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One would very much like to know what secret joke Miss Cicely Courtneidge is laughing at in this picture. Cicely is, of course, the daughter of the well-known Robert Courtneidge, and a cousin of Miss Marie Blanche, who is now in South Africa. Here you see her as she appears in "Lido Lady," at the Gaiety Theatre, London.

[*Photo: Stage Photo Co.*

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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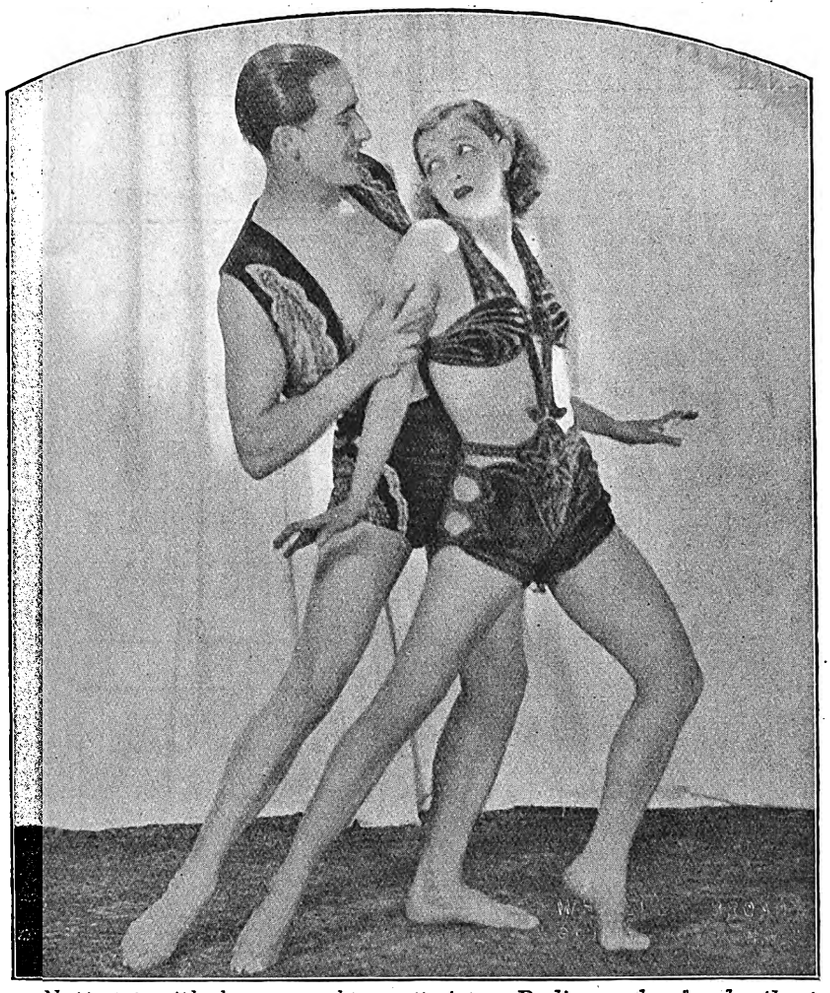

Nattova, with her new dance partner, Rodion, who is shortly to return to London for a brief engagement. This exquisite dancer will be remembered for her success in "The Whirl of the World" and "Sky High" at the Palladium.

("The Theatre World.")

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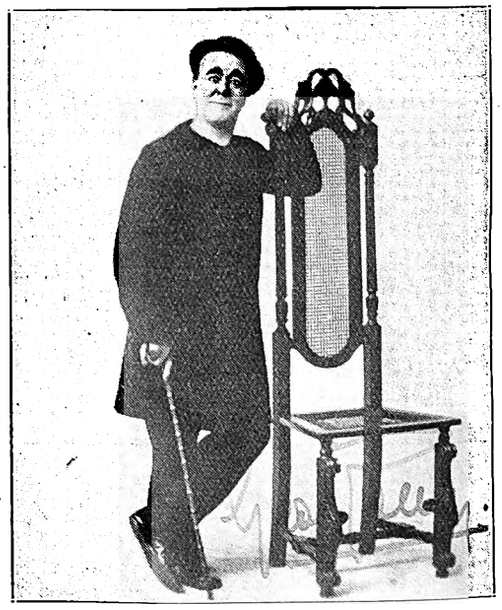

George Robey.

The story of the "Still Alarm" is dually allocated in London and Egypt. It concerns the flirtation of the wife of an English ambassador to Cairo and her eventual return to the husband whom she thought had neglected her. You will be interested in the picture when it comes to the Grand Bioscope, Capetown, on August 4th, 5th and 6th.

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War and the Films.

"Roses of Picardy," an English Classic.

London, May 26.

The Great War is being fought again. It is not being fought on the battlefields, but on the films. French, German, English and American producers vie with each other in portraying the horrors of war to a younger generation that was just too young to take part in it. These films have one great advantage. Most of the people acting in them have known war at first hand, and the result is a faithful representation that causes one like myself, a survivor, to shiver with memories.

I have seen many of these films, and in few of them is war a romantic affair. There is, in fact, a tendency to stress the horrors rather than hide them, and because of this one is justified in looking to the films rather than the League of Nations as a real preventive against world wars of the future. It would be a brave man who, having seen these photographic horrors, would go forth himself to endure and do likewise in reality.

It was only the other day that a distinguished literary critic suggested that the historian of the future would find more material for a true conception of the Great War in that fine novel, "The Spanish Farm," by R. H. Mottram, than in all the personal outbursts of the statesmen concerned in it. It is to the credit of the Gaumont Company that, in preparing a British war film, they should go to this novel for the basis of the story. "Roses of Picardy" is the result, and it is this war film that will soon be seen in South Africa.

The story begins with modern abruptness. A young man visits the battlefields, where once he waded through mud and blood. The village that once was a hell of shrapnel and shell splinters is nonchalantly megaphoned as of no importance by a guide attached to a well-filled charabanc of tourists. Angered by this displaying of sacred ground, the young man wanders into the grounds of a farmhouse, and . . . the story of the war begins to unfold itself.

We see the young man, Lieutenant Skene, sent as a reserve officer to this farm, where a British regiment is billeted. The farm is owned by an old Flemish peasant, Jerome Vanderlynden, who is helped by his pretty daughter, Madeleine. Their Flemish dialect is incomprehensible to the British soldiers until Lieutenant Skene arrives. He proves himself a useful interpreter and, incidentally, an admirer of the pretty Madeleine.

Comes the young Englishman's first experience of attack. A panorama of horror is unrolled. Most of the regiment is shot to bits, and Lieutenant Skene returns, his mind unhinged. He tries to forget those horrors among the notorious women of the estaminets, but he returns to Madeleine and the Spanish Farm still nerve-wracked and half insane. Madeleine sees him in his agony of fear, sees the breakdown of a brave youth, and pities him. That night she gives herself to the young Englishman, although she loves a young French soldier, the son of the Baron, from whom no word has come since he went to fight.

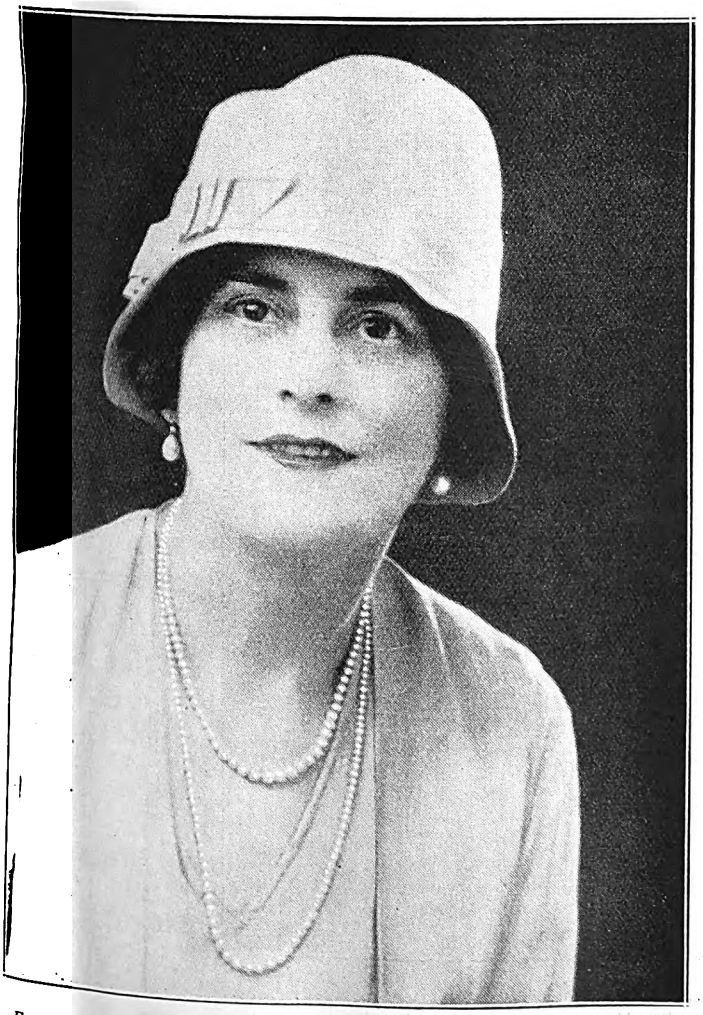
Lieutenant Skene is saved from further horrors in the annexation by "Uncle," a whisky-swilling supply officer, who lives comfortably behind the lines. "Uncle" wants the use of the young man who speaks Flemish, and so Lieutenant Skene enters upon a "cushy" job. But with this change he loses Madeleine. The young French soldier she loves is lying ill in Paris. She hurries to him, pulls the wreck of a man together, and stays there. He is discharged, unfit for further service.

Such is a part of the film story of "Roses of Picardy," for we will not spoil it by telling you more. The war scenes may not be as spectacular as some recent American films, but they are truer to fact. They are exciting, too, and this film will give restless moments to those who have endured the nerve-wracking ordeal in reality. It is produced by Maurice Elvey, who is considered the best British producer to-day.

There are no brilliant stars in this film, but there is some very sound acting. Madeleine is portrayed by Miss Lilian Hall-Davis, and it is an outstanding performance. John Stuart, as Lieutenant Skene, is a typical young English officer, just the sort that Madeleine would want to mother. "Uncle" is the comic type, and Clifford Heatherly, who plays this part, should soon be tempted by Los Angeles. One hopes that he will remain with British productions.

Altogether, a creditable British production, and one distinctly above the average of most British films.

W. J. Makin.



Francis Dillon, an actress whose work one always enjoys.
[*Photo: Jane Plotz.*

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

Hair-Growing Discovery

Mr. Brittain was bald. His hair grew anew as shown in the portrait. **Many persons**—both men and women—who were completely **bald** have grown a full crop of beautiful hair by using Kotalko.

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"THE PHANTOM OF THE OPERA."

Madly, furiously, the Phantom (Lon Chaney) whipped his horses. Inside the coach was a kidnapped captive, the beautiful opera singer. Behind, in wild pursuit, tore infuriated thousands, determined to revenge the demoniac sway of this fantastic creature. It is but one of the thrilling moments that await you in this dynamic masterpiece of the screen, coming to the Palace Salt River, Capetown, on August 1st.

A scene from "Silent Sanderson," at Wolfram's Bioscope, Capetown, on August 1st, 2nd and 3rd.

NEXT TIME BUY GOODYEAR TYRES

Edgar Stanmore and Dan Booker do a little rehearsing for "Tip-Toes."
[Photo: African Film Productions, Ltd.

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Marie Blanche as the dashing Spaniard in "Seville," one of the most charming of the scenes in "Bits and Pieces."

IF YOU WISH TO HAVE YOUR PHOTOGRAPH TAKEN, CALL ON OR PHONE "JANE PLOTZ."

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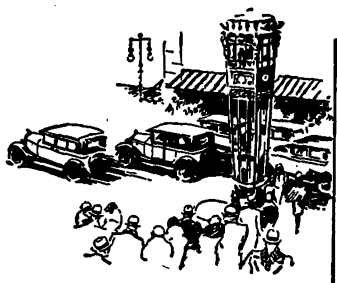
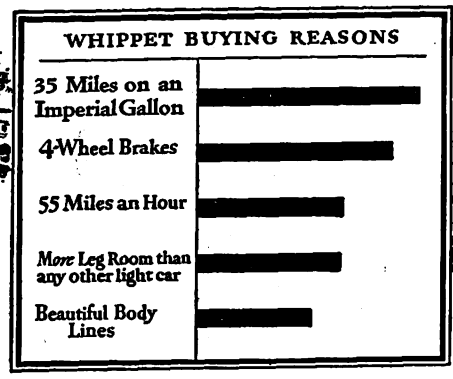
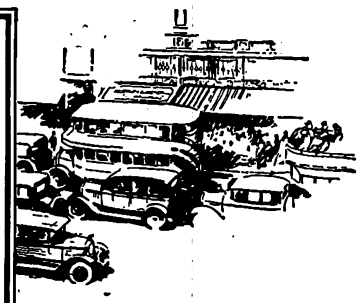
The choice of thousands on these five vital features







In a recent investigation embracing thousands of Whippet owners, inquiry was made as to their personal reasons for having bought the Whippet. Their replies are truly significant and throw a new light upon present day preference for this new type, low-price light car.

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52 per cent. of owners bought the Whippet because of its economy in operation. No other car offers the economy of "35 miles on an Imperial gallon," and such remarkably low up-keep expense together with so many other quality advantages.

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32 per cent. of owners bought the Whippet because of its extra safety afforded by Bendix mechanical, four-wheel brakes and low gravity centre.

55 miles an hour.

Several thousand owners specifically commented on the Whippet's road performance, its flashing pick up of 5 to 30 miles an hour in 13 seconds.

TOURING:
£250 Cash.

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11 per cent. of owners commented on the extra leg room they enjoy in the Whippet. In the Whippet you sit easily, comfortably, not with cramped legs.

The Beauty of Long, Low Body Lines.

Only the Whippet gives you the beauty of long, low, graceful body lines. Compare the Whippet with other light cars and you can instantly see the difference. We shall gladly arrange for you to try out a Whippet at your convenience. Even a brief demonstration will convince you of the overwhelming superiority of the Whippet as compared with other light cars.

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"Interference" at His Maj

Alex. Chumley and Cherry Hardy.

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M's Theatre, Johannesburg.

Alex. Chumley and Arthur Bourchier.
[*Photos: Jocelyn Leigh Hunt.*

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WIRELESS NEWS.

Pretoria 320 Metres. Capetown 375 Metres. Durban 400 Metres. Johannesburg 444·5 Metres.

The Menace of Science.

A rather fearsome heading, don't you think? However, such is the formation of the human mind that a heading of this type focuses attention and mayhap registers a greater effect that what appears beneath it. The Menace of Science! It may at first appear rather difficult to see what on earth this has to do with wireless. Wireless is not by any means a menace, and yet it is a science of its own, and so must fall beneath our heading, where it comes under the pen of the critic with, who can tell, what result. Wait! It has been said by many men of note that science, gradually progressing, will eventually defeat its own ends by ruining the world. This may be so, but not in our own time. Therefore, why worry. Let us make merry while we can. What easier way is there than to turn trouble to our own gain? Therefore, if wireless is a science—hence a menace—surely we can defeat it by making use of it for our own pleasure. It is one of the few sciences that can be turned to our own enjoyment, without in any way becoming the ruin of us. It costs next to nothing, and, once having got it, there are no moving parts to wear out, as there are in motor cars and any other machinery.

Wireless can most certainly become a menace from one point of view. Wait till your neighbour gets a set, your friends get one, your relations get one. Then is the time when you will be overburdened by the everlasting conversation of the "man who owns a set." Whenever you meet him he will tell you what he picked up last night; how, owing to his set being the only possible set that would be capable of doing it, he managed, after prodigious efforts, to pick up New York in broad daylight on 473¾ metres. The first time you hear this tale you compliment him on his extraordinary feat. The second time you do so again with rather less enthusiasm, but the third and fourth, and all the myriad times you are told by others, each of whom can go one better than his neighbour, you feel that, before another day has passed, you must have one of these machines. It is the only possible way to cope with it, and, once you have a set, then you turn to with a will, outdoing all the previous efforts of your acquaintances.

Wireless men are all alike. They are rather worse than golfers or fishermen and others of that ilk. It is rarely possible to live up to our ideals, but let's make an effort to alter them and keep trying something new which will in the end give us the opinion—and, what is far more valuable under the circumstances, the opinion of our wives—that all is right with the world and we are the first people to find this out. All through wireless again. It really is an extraordinary subject.

African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. Lago Clifford.
Musical Director ... ... Mr. J. Shulman.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, AUGUST 1st, 1927.

12.30 p.m.—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

5.0 p.m., Monday, Wednesday, Saturday: Children's Hour (arranged by **Aunt Carrie).**

5.0 p.m., Tuesday: Teens' Hour (arranged by **Uncle Joe** and **Aunt Carrie).**

5.0 p.m., Thursday and Friday: Children's Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports in English and Afrikaans.

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by Department of Agriculture) in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, AUGUST 1st, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Fortnightly Talk on "Hygiene" (No. 4), by **Dr. A. J. Milne,** Medical Officer of Health, Johannesburg.
3. Organ Solo:
   "Poem" ... ... Fibich.
4. Baritone:
   (a) "Sweet Early Violets" ... ... Bingham.
   (b) "Macushla" ... ... J. Rowe.
   (c) "Jean" ... ... F. E. Stanton.
   Mr. W. E. Cooper.
5. **Orchestral Selection.**
6. **The Cameos,** relayed from St. James' Restaurant.

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Cape Town,
The Centre for
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Holeproof Hose.

FLEET FOOT SHOES Wear Better!

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Competition.

We have much pleasure in announcing that the African Broadcasting Co., Ltd., have promised

TWO FREE LICENCES for ONE YEAR

to

(*a*) The boy or girl of 16 and under who makes the best Crystal Set.

(*b*) The adult over 16 who makes the best Crystal Set.

Skill, workmanship, cost (which should be stated), design and novelty will be taken into consideration when judging.

Mr. W. Hilarius, Chief Engineer of the African Broadcasting Co. and Mr. O. G. Philip, President of the Radio Society, have consented to act as judges, and their decision must be taken as final.

All entries should be sent in to the offices of the African Broadcasting Co., Ltd., Connaught Bldgs., Bree St., Johannesburg, before August 29th, and must be accompanied by the coupon in our next issue, or the coupons in the issues of the 10th, 17th and 24th.

THE WINNING SETS WILL BE SHEWN AT THE EXHIBIT OF THE AFRICAN BROADCASTING CO., LTD., AT THE RADIO SOCIETY SHOW.

Making a Crystal Set.

The first essential in making a good crystal set is to get good components. You should choose these carefully, taking into account how they are made, the initial cost, and how they will fit in with any ideas you may have on the subject of how your set is going to look.

For this purpose it is as well to obtain components of a reliable maker, whose name alone carries with it the knowledge that their apparatus is good.

A circuit for a standard type of crystal set is shown on this page.

The parts necessary for building a set of this description are:—

Five terminals. A1. A2. E. R. & R.

It is possible to obtain these with black ebonite tops which match the dials and other fittings on the set.

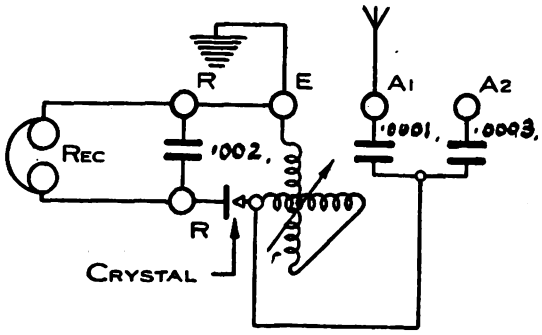

DIAGRAM OF CONNECTIONS

Three small fixed condensers of the values shown, which can also be obtained to match other fittings at the back of the set.

One variometer which should be chosen for its neatness, its low-loss principles, and its bearings and contacts. These last should be chosen for reliability and freedom from likelihood to wear.

One crystal detector. This should be very carefully picked—first for cleanliness, it should be encased in a glass tube, secondly for accuracy and stability in setting the cats-whisker, thirdly for size and neatness.

One pair of headphones—chosen for price, comfort and clarity of reproduction.

When wiring the set. Lay out all the components in the box in which you intend to build the set. Place them with regard to the diagram, so that in joining up, the wires will be as short as possible.

Use fairly large wire—say 16 or 18 guage—stretch the wire before cutting to length as this makes a neat and workmanlike job.

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Better Wear—FLEET FOOT.

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7. Excerpts from "**Tiptoes,**" relayed from Empire Theatre.
8. Contralto:

Miss Peggy Ross.

9. **Arthur Bourchier and Company** in "Interference," relayed from His Majesty's Theatre.
10. Baritone:
    (a) "My Old Charger" ... ... Weatherly.
    (b) "Parted" ... ... Tosti.
    (c) "One More" ... ... Lord Henry Somerset.

Mr. W. E. Cooper.

11. **Orchestral Selection.**
12. Contralto:

Miss Peggy Ross.

13. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

TUESDAY, AUGUST 2nd, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. A Literary Gossip: "Some 18th Century Critics," by **Mr. Marcus Beresford.**
3. **Orchestral Selection.**
4. Contralto:
    (a) "Fair Spring is Returning" ... ... Saint Saens.
    (b) "My Thoughts are like the Mighty Hills" ... Grieg.

Madame Violet Hayes.

5. **Arthur Bouchier and Company** in "Interference," relayed from His Majesty's Theatre.
6. "Andante," from Quartet in G. Major ... Dittersdorf.
7. Tenor:

Mr. Leslie McCallum.

8. **Geddes Brothers,** Comedy Musical and Singing Act, relayed from Orpheum Theatre.
9. Item by **Mr. Lago Clifford.**
10. Contralto:
    (a) "How Many a Lonely Caravan" ... ... Woodforde Finden.
    (b) If in the Great Bazaars" ... Woodforde Finden.
    (c) "Allah be with Us" ... ... Woodforde Finden.

Madame Violet Hayes.

11. **The Cameos,** relayed from St. James' Restaurant.
12. Tenor:

Mr. Leslie McCallum.

13. Excerpts from "**Tiptoes,**" relayed from Empire Theatre.
14. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

WEDNESDAY, AUGUST 3rd, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Talk on the "Y.W.C.A.," by **Miss Bromley,** Hon. Secretary.
3. Flute Quartet:
    (a) "Scherzo" ... ... Jadassohn.
    (b) "Flight of the Bumble Bee," Rimsky Korsakow.
4. Bass-Baritone:
    (a) "Myself When Young" ... ... L. Lehmann.
    (b) "Wolfgof the Bowman" ... ... H. A. Muller.

Mr. W. Gainsford.

5. **Orchestral Selection.**
6. Light Songs:

Miss Kathleen Johnson.

7. **Arthur Bourchier and Company** in "Interference," relayed from His Majesty's Theatre.
9. Bass-Baritone:
    (a) "Pass Every Man" ... ... W. Sanderson.
    (b) "The Word that Leads to Glory" ... Simpson.

Mr. W. Gainsford.

10. **The Cameos,** relayed from St. James' Restaurant.
11. Light Songs:

Miss Kathleen Johnson.

12. **Orchestral Selection.**
13. Song:
    "A West Country Courting," O'Reilly and Sanderson.
14. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

THURSDAY, AUGUST 4th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Dress Talk: "Dress Faults of To-Day—Details which distinguish the smart from the dowdy," by **Mrs. Harper.**
3. **Arthur Bourchier and Company** in "Interference," relayed from His Majesty's Theatre.
4. Soprano:
    (a) "Nightingale of June" ... ... Sanderson.
    (b) "Advice" ... ... Carew.
    (c) "While You're Away" ... ... Carew.

Miss Edna Lee.

5. **Orchestral Selection.**
6. Afrikaans Recitations, by **Mr. I. J. van der Walt.**
7. **The Cameos,** relayed from St. James' Restaurant.

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8. Soprano:
   (a) "I go my way singing" ... ... Smith.
   (b) "Life is a Caravan" ... ... Del Riego.
   (c) "Garden of Happiness"

Miss Edna Lee.

9. **Geddes Brothers,** Comedy, Musical and Singing Act, relayed from Orpheum Theatre.
10. Cohen's Version of Saturday Closing, by **Mr. D. L. Cassell.**
11. Excerpts from **"Tiptoes,"** relayed from Empire Theatre.
12. Organ Solo: "Prelude in C. Sharp Minor" ... ... Rachmaninoff.
13. Levinsky Flys from New York to Paris, by **Mr. D. L. Cassell.**
14. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

FRIDAY, AUGUST 5th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Sketch by **"JB" Studio Dramatic Company.**
3. **Orchestral Selection.**
4. Bass:
   (a) "The Showman" ... ... William James.
   (b) "Tributes" ... ... Howard Fisher.

Mr. Alec. Watt.

5. Saxophone Solo: "Saxanola."
6. Yiddish Talk No. 2, by **Mr. A. Couzin:** "Donna Gracia Mindisa—A Famous Jewish Historical Character."
7. Soprano:
   (a) "A Blackbird's Love" ... ... Baumer.
   (b) "On the Road to Ballyshee" ... ... Elliott.

Mrs. St. Croix.

8. **Orchestral Selection.**
9. Bass:
   (a) "Allah" ... ... Charles Willeby.
   (b) "The Song of the Waggoner" .. Breville Smith.

Mr. Alec. Watt.

10. **Arthur Bouchier and Company** in "Interference," relayed from His Majesty's Theatre.
11. Soprano:
   (a) "I Hear a Thrush at Eve" ... ... Cadman.
   (b) "Be Brave and Smile" ... ... Bepper.
   (c) "Visitors" ... ... Cook.

Mrs. St. Croix.

12. **The Cameos,** relayed from St. James' Restaurant.
13. Excerpts from **"Tiptoes,"** relayed from Empire Theatre.
14. **Carlton Orchestra,** relayed from Carlton Hotel.

11.0 p.m.—Close down.

SATURDAY, AUGUST 6th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

12.0 midnight—Close down.

SUNDAY, AUGUST 7th, 1927.

First Session.

10.30 a.m.—Relay of Service from **Irene Dutch Reformed Church.**

11.30 a.m.—Close down.

Second Session.

7.30 p.m.—Relay of Service from **St. George's Presbyterian Church.**

Third Session.

8.45 p.m. (approx.) Concert by **"JB" Studio Orchestra.**

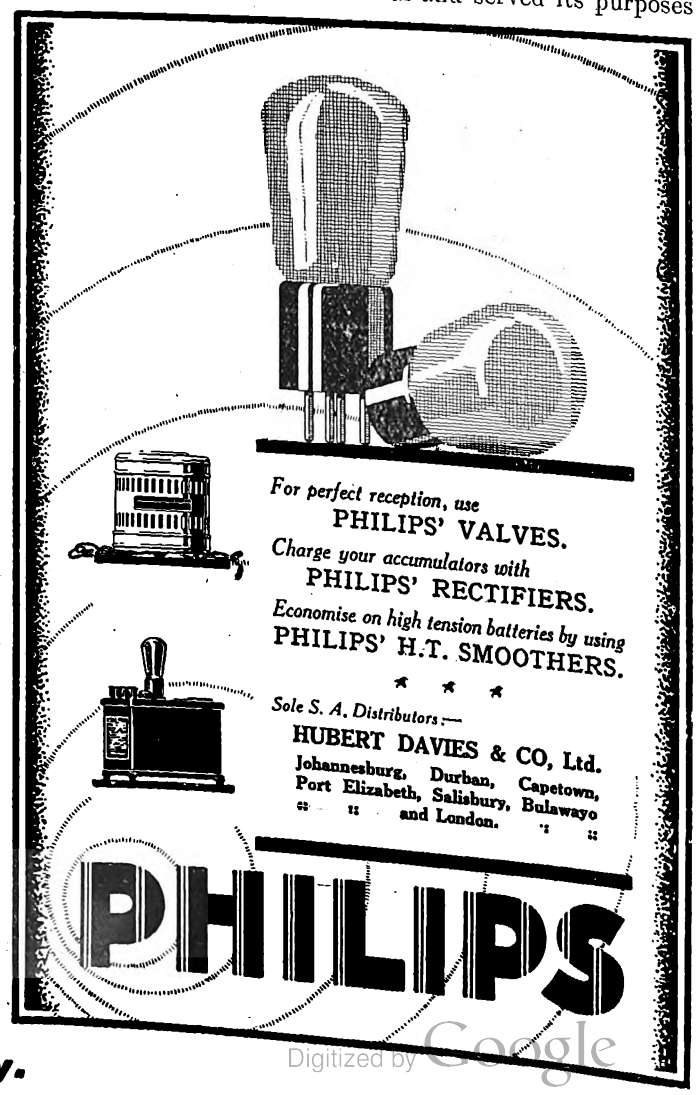
10.0 p.m.—Close down.

In and Out the Studio.

21ST JULY, 1927.

One of the most interesting visitors to the Studio this week has been Miss Phyllis Thomas, the dark-haired little actress with the low contralto voice, who scored such a success as Julia in "The Ghost Train." Her memories of her work at 2LO in the early days are so full of the disasters and triumphs which we suffered ourselves that one begins to realise how a little radio makes the whole world akin. One of her best stories is how the day-light saving scheme forestalled an unsuspecting engineering staff, and she arrived at Savoy Hill one bright Saturday afternoon to find no one there but the liftman. I cannot begin to relate the experiences she went through to get that transmitter to go until the liftman had the inspiration of hunting for Captain Round in his "dug-out." Out came the "wizard," as they affectionately called him, and saved the "Children's Hour" from total oblivion and the transmitter from the onslaughts of a frenzied Miss Thomas.

She was one of their first "Aunts," and ran the "Women's Hour," in addition to appearing in the plays in the evening, the first of which was "The Merchant of Venice," with Cathleen Nesbitt and Gerald Lawrence in the caste. An highly creditable radio "life" for a still very young actress, but that is ever the way of wireless. It attracts youth. The beginning of the now gigantic B.B.C. was, in the early '20's, in the hands, as Cecil Lewis has said, of an enthusiastic group of young men, and ever since youth has enrolled under its aerial and served its purposes.



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A Banjo Band.

Not very long after the Capetown Station started, a young banjoists used to come and give items with a fervent professionalism quite out of keeping with his commercial pursuits of the day. For a long time he was not heard on the air, and listeners began to wonder what had happened to "that young man with the banjo." And then one evening he returned to the Studio with sixteen other banjoists in his wake. The fruits of an enterprising courage to throw up commerce and start teaching. Good luck, pupils and prosperity followed him, and now we see his ambition realised in the "Fred Rickson Banjo Band," and who knows but that broadcasting may not have started the big idea rolling. On Monday, 1st August, they will be heard in the Studio.

First Orchestra Concert in Studio.

This will take place on Tuesday, and should be a very welcome programme to the many listeners who make a point of remaining at home when the orchestra is due in the Studio.

The vocalists are Miss Eileen Wayt and Mr. Ben. Travers.

A Delightful Singer.

Miss Wayt began her musical training at the Bournemouth Conservatoire, taking her first academy examination there. Coming out to South Africa, she again took up her musical studies under Miss Lucy Greathead, one of the most successful teachers the college of music has ever had. A long holiday in England enabled her to study under the renowned Frederick King, a time to which she looks back with keen enthusiasm. Since then Miss Wayt has continued under Miss Greathead, and appeared with never failing success on the concert platform.

On this occasion she will be accompanied by the orchestra.

Miss Wayt is, of course, the daughter of the Mayor's courteous and ever busy secretary—one of the personalities of the City.

"Have You Forgotten?"

August 3rd, 1914. It is hardly conceivable that anyone will ever forget that day fraught with fearful hopes and anxieties. In imagination the Studio will take you back to "any old billets somewhere behind the line," where the "boys" will foregather, as they did then, to smoke a fag, exchange a yarn or two and join in the rollicking choruses, made sacred by those who sang them and then passed on.

Brigadier-General Charles Rudkin, who is at present visiting the Peninsula, will give a talk beforehand in keeping with the spirit of the occasion.

Some Others.

Looking through the week's artistes, several names stand out to attract the discriminating listener. Albina Bini and Stella Blakemore, on the Monday programme, are both artistes of a high order. The talk by Mr. Parker, the managing director of the Wireless Agency, on "How the Beam Works" has that stamp of authority and a pioneering flavour about it which makes it something of an event for wireless enthusiasts.

The vaudeville part of the week's programme will include the inimitable Hetty King, O'Brien and Thorne, Hastings and Adair and Desi Desiderati, the Italian singer, whose voice has already captured the north.

GLADYS DICKSON.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given daily at 1.0 p.m., 5.0 p.m., 8.0 p.m. and 10.0 p.m. (except Sundays).

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, AUGUST 1st, 1927.

NO LUNCH-HOUR SESSION.

NO AFTERNOON SESSION.

EVENING SESSION.

8.0 **Time Signal. Weather Report and Forecast.**

MISCELLANEOUS PROGRAMME.

8.5 Overture: **Alhambra Orchestra.**
Songs: **Stella Blakemore.**
FRED RICKSON'S BANJO BAND.
Humorous Songs: **Percy Trappler.**
Piano Solo: **Albina Bini.**
Selection: **Alhambra Orchestra.**

9.0 **News Service** (English).

9.5 "How the 'Beam' Works" (with demonstration of High Speed Morse).

9.20 Piano Solo: **Albina Bini.**
Songs: **Stella Blakemore.**
Humorous Songs: **Percy Trappler.**
FRED RICKSON'S BANJO BAND.

10.0 **News Service** (Afrikaans).

10.5 **Hastings and Adair,** relay from Tivoli.

10.30 Close down.

TUESDAY, AUGUST 2nd, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Special Hour of Music:** Schumann, 1810-56, Piano Quartette in E. Flat.
Greetings:
Quartette in A. Minor (Scherzo).
Prophet Bird.
Quartette in A. Major (Assai agitato).
Return of Spring.
Träumerei.
Two Grenadiers.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 Orchestral Items, by **Capetown Orchestra.** Conductor: **W. J. Pickerill—**
"The Yeomanry Patrol" ... ... Squire.
Selection: "The Chocolate Soldier" ... ... Strauss.
Songs: **Eileen Wayt.**
'Cello Solo: **Granville Britten.**
Songs: **Ernest Travers.**
Aria on the G. string ... ... Bach.
Selection: "Faust" ... ... Gounod.

9.0 (approx.) **News Service** (English).

9.5 An Unpublished Poem **"Katrina,"** read by the Author, **Rev. A. Vine Hall.**

9.15 Suite: "Miniature" ... ... Coates.
Songs: **Eileen Wayt.**
Cornet Solo: **G. C. Dimmack.**
Songs: **Ernest Travers.**

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"La Paloma" ... ... Yradier.
Selection of Irish Airs: "The Shamrock" ... ... Mydlleton.

10.0 **News Service** (Afrikaans).
10.5 **Dance Music.**
10.30 Close down.

WEDNESDAY, AUGUST 3rd, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal. Musical Items.**
News Service (by courtesy of "Cape Times").
Musical Items, "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.2 **Travel Talks:** With a Woman in a Caravan.
5.20 **Teens:** "The Cathedral of the Empire and some others."

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 Overture: **Alhambra Orchestra.**
Brian and Thorne, Comedy Duo, relayed from Tivoli.
Saxophone Solo: **Bob Parker.**
Selection: **Alhambra Orchestra.**
9.0 **News Service** (English).
9.5 **Desi Desiderati,** the Italian Nightingale.
9.15 Address: **Brigadier-General Charles Rudkin.**
9.30 **"A Memory"—**
Scene: Any old Billet behind the Line.
Period: 1914—1918.
10.0 **News Service** (Afrikaans).
10.5 **Hetty King.** The Great Male Impersonator in Songs and Character Sketches.
10.30 Close down.

THURSDAY, AUGUST 4th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**
5.2 **Afternoon Topics:** Some songs you sang not many years ago.
5.20 **Children's Hour:** Verses and stories your father heard.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Classical Concert—**
"Pastoral d'Eté" ... ... Honegger.
Norwegian Rhapsody: "Midsommarvaka" .. Alfven.
Airs from "Joan of Arc" ... ... Tchaikowsky.
Cecilia Wessels.
"Entry of the Gods into Valhala" ... ... Wagner.
9.0 (approx.) **News Service** (English).
9.15 (approx.) Symphony No. 3: "Eroica" .. Beethoven.
10.0 (approx.) **News Service** (Afrikaans).
10.5 Relay from **Waldorf.** Leader: **F. Ferramosca.**

FRIDAY, AUGUST 5th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Short Story:** One of the Russians.
5.15 **Teens:** The Best Loved Museum in the World.

EVENING SESSION.

7.30 **Market Prices,** issued by the Bureau of National Information.
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
10.15 Relay from **Tivoli.**
11.0 Close down.

SATURDAY, AUGUST 6th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour: The Family at Home.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Popular Programme,** by **Capetown Orchestra,** relayed from City Hall. Conductor: **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 Relay from **Fletcher and Cartwrights.** Leader: **Y. Latronico.**
10.30 Close down.

SUNDAY, AUGUST 7th, 1927.

EVENING SESSION.

6.50 **Announcements.**
6.55 Divine Service will be relayed from the **St. George's Cathedral,** Wale Street.
8.30 Programme of Music by **Capetown Orchestra,** relayed from City Hall.

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"TIP TOES."

"Tip-Toes" is to be produced next Monday at the Empire Theatre, Johannesburg. August Bank Holiday is to usher in this bright and cheery show, and the theatre to resound with joyous music.

I don't propose to give the story away, this is only just a little of it:—

"Tip-Toes" (Miss Diana Maxwell), is a member of the "Kayes," a wandering troupe of mountebanks who have been engaged to perform at a private entertainment at Palm Beach, Florida, the seaside resort of millionaires, real and reputed. On their arrival, however, the gentleman who is giving the entertainment recognises Tip-Toes as a sweet young thing whom he met previously at another seaside place, and with whom he allowed himself to be photographed as an admirer, whose intentions were not necessarily honourable. So, as he is already a very much-married man, he gives the company a thousand dollars to go away and play in the next street. The two men of the troupe take the money, but cannot tear themselves away from the place. Instead, they arrange a cunning plot. They will spend their newly-gotten dollars in launching "Tip-Toes" into the Society of the place. Very likely one of the many millionaires around will marry her, and then her friends can come and live with her, and be happy ever after.

So we next see "Tip-Toes" nicely arrayed in a dainty costume ready to mark down her prey; and this brings us to the song of the evening. She announces that she is Looking for a Boy who is Looking for a Girl to Love.

(And what happens afterwards you will see for yourselves.)

And of "Tip-Toes" (Diana Maxwell) herself. You think first of her beauty, then of her charm, and are grateful that these two things have been combined in one small person. Later you discover that a third gift has been added to these two, and that Diana Maxwell—for it is she of whom I am speaking—is as witty as she is lovely and charming. How to describe her? You might as well ask me to describe a shooting star or the foam on the top of a wave. She eludes description. She begins and ends by being a paradox. Here you have a girl with gold-red hair, which is really only possible in Ireland, and she is the most English thing in the world. That is the first paradox—a Irish head haloing an English complexion and covering English thoughts. Her second paradox is, that while she is eminently suited to fairy-like parts, delicate dancing and songs such as Queen Mab might sing, she is gifted with the most bubbling, appealing sense of humour and a potent flair for all sorts of comedy. And her third paradox, which is the reverse side of her second, is that once you have placed her in the line devoted to comediennes, she immediately slips out of it and says that her great ambition is to play "Peter Pan."

There you have her—so well suited to the part of "Tip-Toes," that one would swear that the author had written it with Diana Maxwell in his mind. You say to yourself as soon as you meet her that she has been well named. Diana the Moon Goddess. How very suitable. One imagines that if the moon was made flesh and given a human form she would assume the pale-gold hair and luminous almond-white complexion of Diana Maxwell: In Ephesus in the olden days the Greeks raised a temple to Diana, and there worshipped the silver huntress of the skies. Diana Maxwell however, is luckier than the Moon Goddess for she has a temple set up to her in every town in the form of a theatre, and the people who come to worship at her shrine can be numbered not in the Ephesian hundreds, but in thousands.

Do-it-with-dancing, tell-it-with-tripping, and jigg-it-with-jazz are labels which probably will be applied appropriately to "Tip-Toes," the dancing is to be a sheer joy. Then take the gowns, they will be something to look forward to, ladies. Add to this a wonderful company, and what more can you ask. The cast is as follows:—

"Rollo Metcalf".....	J. H. Wakefield
"Sylvia Metcalf".....	Marjorie Fulton
"Hen Kaye".....	Edgar Stanmore
"Al Kaye".....	Dan Booker
"Tiptoes Kaye".....	Diana Maxwell
"Steve Burton".....	Leslie Hatton
"Binnie Brighton"...	Ernestine Kenealy
"Denise Miller".....	Marie Kenealy

and ever such a dainty chorus with speciality dancers, Leon and Alys, and a little girl, Bobbie Barker, of whom we hear great things.

"Tip-Toes."

Tony O'Brien at the Tivoli, Capetown, on August 3rd.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULLTS.

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About "Tip-Toes."

Here, my friends, are just a few little details about folks who are to delight you on August 1st, when "Tip-Toes" will be staged.

Ladies first is an invariable rule, so let us take Marjorie Fulton, of "Tip-Toes," whom you will have read of on another page. The first thing one notices about her, even before one has realised that she is beautiful, is the changing vivacity of her facial expression compared with the quiet composure of her hands. There you have the secret of Marjorie Fulton's charm. She is vivacious and witty, and yet her poise and her quietness are such that one would expect her to be much older than she really is. But Marjorie Fulton is one of those people who are very obviously praised with eternal youth. She is only a slip of a thing now, and one feels so sure that even when she is sixty, instead of her present age of twenty, she will still be a vivacious, composed slip of a thing.

"No busman's holidays for me," said Marjorie Fulton, when I asked her how she spent her time off the stage. "I go down to my tiny bungalow in Essex where my mother lives, and there I play golf or walk in the woods, or fish and swim in the lake. I have got a tiny car, too, that carries me about the surrounding country. You have no idea how much it means to an artist, who stays in town all week, to have a glimpse of clean country side, and to feel that there is no need for rushing."

The name of Marjorie Fulton's bungalow is "Morag." Isn't that pretty? It is, she tells me, the Gaelic word for "Margaret," and Margaret is her mother's name.

On her mother's side, Marjorie Fulton is a real McKay, a member of the famous Scotch clan. She is, therefore, entitled to wear the McKay tartan, and upon one famous occasion, when she made her first public appearance at the age of five-and-a-half as a wee Heilan' dancer, she wore a diminutive kilt of this famous tartan.

Now of Leslie Hatton!

I think I may say, without exaggeration, that Leslie Hatton, young as he is, is one of our best comedians. I predict that he will one day have a name as big as that of Joseph Coyne or George Grossmith.

He has that first necessity of every comedian—a happy disposition.

Leslie Hatton first decided to make the stage his career when he saw the original production of "Our Miss Gibbs" in London. The tripping music of that never-to-be-forgotten musical comedy ran gaily into Leslie Hatton's heart and deposited there a seed of theatrical ambition.

Having had no tuition whatever, Leslie Hatton applied for a job in the chorus, and immediately got it. Not only that, but he also achieved a three years' contract with George Edwards on the strength of his audacity and determination. During those three years he played in London with such great stars as Phyllis Dare, George Grossmith, Robert Hale, Gabrielle Ray, Joseph Coyne, Connie Ediss and Gertie Millar. Some of the productions of those three years were "Peggy" at the Gaiety, "The Dancing Mistress," "The Quaker Girl" and "The Duchess of Dantzig."

"I am very proud," he said to me, "to be able to say that I was in one of the first revues ever produced in England; that was 'Hello, Ragtime.' In those days England was only just beginning to copy Paris in the matter of revue, and people were flocking to the new entertainment."

Leslie Hatton has also played in pantomime, and was lately one of the bright stars of "The Babes in the Wood." He has a keen sense of character, and not long ago, in a sort of potted musical comedy at the Alhambra, to wit, "Our Liz," he played the part of an Amercian, and brought down the house by his true characterisation.

I can recall no stage American who has so completely caught the atmosphere of the farcical Yank whose sole slogan is "hustle," as Leslie Hatton has caught him. As the agent for Hollywood film stars he gave a marvellous performance, and his playing of the part originated by Allen Kearns in "Tip-Toes" should be just as delightful.

I don't need to tell you that Leslie Hatton dances; you will realise that as soon as he steps on to the stage.

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Paris Fashions.

For the Hotel and the Casino.

While the sports dress predominates, and both afternoon and evening dresses are effected by its line, there is also a slight reaction in favour of making the smart afternoon frock contrast with the universal sweater and pleated skirt effect. Sometimes the contrast is achieved by the nature of the stuff—instance taffetas, which, though used earlier in the season for sports skirts, has never been adopted whole-heartedly in this direction. Sometimes the afternoon dress colouring differentiates from other dresses or the use of something unusual in the way of patterns: Black and white, which is rarely used in sports clothes, appears everywhere in afternoon frocks, and there are such curious contrasts as lace and cire satin, or velvet, worn in the summer with lace fittings. The sweater line is avoided, which means that the low waist is dissimulated by means of belts and panels and double skirts, and while the bodice may be of a different colour from the skirt, yet pains are taken to avoid any suggestion of patterned sweater and plain, but pleated skirt.

Drecoll uses taffetas in the smartest possible way. He has an afternoon frock of black taffetas, made with a fold-over bodice, long, fairly tight sleeves and the simplest possible full skirt, gathered quite simply on to the bodice. The point of the dress is its combination with gold embroidery round the neck, and the lining of the big taffetas sash with gold lace. Two rucked rolls of material are set round the neck one of which is gold and the other black. This is a dress which looks ultra-simple and, is for that reason, extremely elegant. Lelong achieves something of the same result with a georgette dress in dark and light blue together. The bodice is made to open squarely all down the front, displaying a light blue vest. The skirt, which is striped in the two blues, is pleated in such fashion that down the front all the dark blue stripes come together, giving the impression of a whole dark blue dress. At the sides and back the pale blue stripes show. With this dress long dark blue sleeves are worn. The sleeves really constitute the difference between the smart afternoon frocks and the frock which verges on semi-evening. In the former case, very many are now long and full, even if they are split up the under-arm to look a little more dressy.

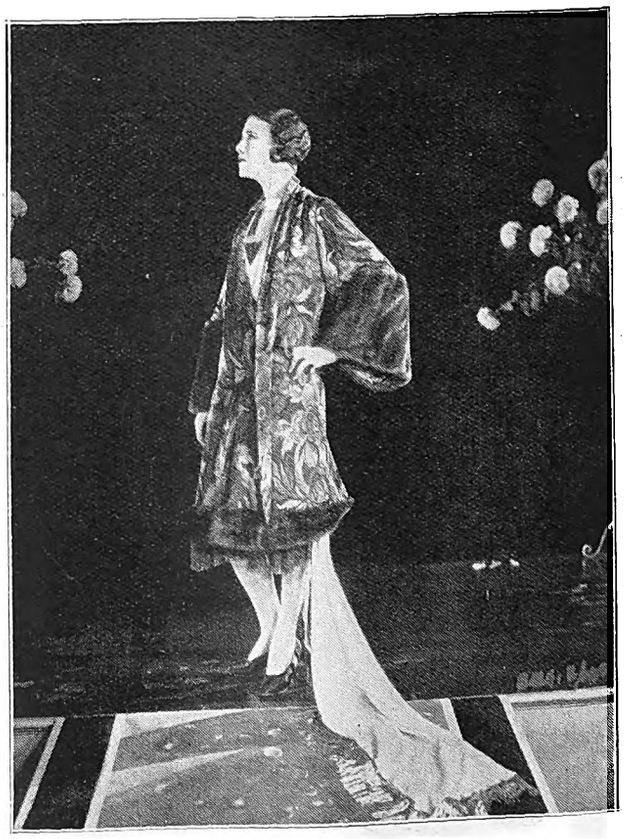
Tucks and Pleats.

Many dresses are made for the afternoon in crepes of different kinds and the same colour. Crepe romain which has a satin appearance is combined with crepe georgette in the same shade of grey. Grey continues to be seen everywhere at Vichy and other watering places, and grey lace, in silk and wool, is among the many materials in this shade. Georgette dress often have no other decoration than tucks and pleats. Drecoll has a charming model in white, to which the effect of sloping shoulders is given by means of a broad band of the material round the shoulders. Into this are let close pleats, and these, in their turn, are finished by broad horizontal tucks following the lines of a bolero. The same effect appears on the skirt, which is double. Here the underskirt has a pleating and the open over-skirt the horizontal tucks. Dresses in red georgette, powder blue and deep creams, are also a good deal seen.

Another interesting material is cire satin, which is also used with cire lace. The slightly stiff effect given by the waxing of the material does not really interfere with its suppleness, but gives it something of the smartness of taffetas. Drecoll has a flowered black and white dress, which has a belt of sealing wax cire satin and a pleated underskirt of the same material of which two or three inches show. Cire in various materials is often used as a finish. It may tie the collar of a white georgette dress with long black strings, or sometimes it is used as a smart little cape and is trimmed round the edge with white fur.

Black and White.

Black and white is, as ever, the most successful arrangement for the really smart dress. Black and white satin are used together a good deal. So also is black satin and white crepe and, occasionally, black and white crepe. Drecoll has an afternoon frock with a loose bloused bodice and big loose sleeves, worked over the lower part in each case with heavy black embroidery. The skirt is of black satin made with an apron. Thus the white shoulders, the black and white embroidery of the lower bodice, and lower part of the sleeve and the black skirt, make three zones, which are most effective and show up well in a large room. Black and white is often used in the ordinary coat shape, varied with collars, revers and so forth. The coat may be of black satin, turned back with white crepe. The under-dress is of pleated white georgette, tied across at the waist with the black strings of the coat, which hang down over the white under-skirt. Sometimes the under-dress is made with a high collar and with one immense pleated frill hanging from the base of the collar to the edge of the skirt. Or, one revers may be very much exaggerated and the



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JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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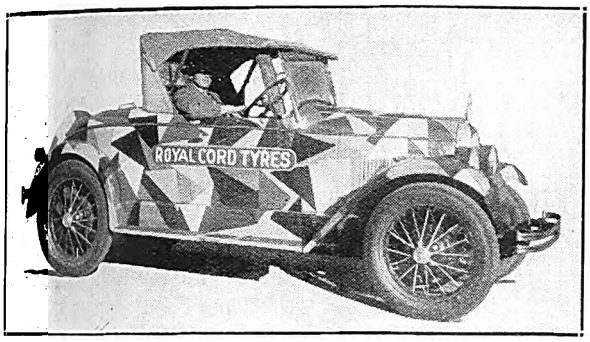


The United States Rubber Company—makers of Royal Cord Tyres—have hit on an ingenious and novel idea of advertising Royal Cord Tyres as will be seen in the accompanying photograph. It is certainly a striking advertisement, and Mr. D. G. Worthington, the Durban representative, is to be congratulated on the idea.

other non-existent. There are many ways of ringing the changes on this rather favourite method of decoration.

Eve and the Serpent.

The serpent pattern has crept into very many of the printed chiffons and crepe de chenes this year, and it is one more way of having a grey dress. Also it goes very well with Chinchilla trimmings. Thus dresses are made in the coat-shape of boa chiffon, the edge of the coat being heavilly embroidered with chinchilla. This is worn over a white pleated under-dress and tied at the waist with grey ribbons. Both large and small flower patterns appear on the various mousselines, and the object in most of the dresses is thoroughly to mix up the patterns. This is easy with the transparent materials, and so skirts are made with overlapping points, with aprons closely gathered in front to vary the design and with all kinds of drapery, including the big sash which can be so conveniently tied in front or on one hip and from there left to fall below the skirt-line. As a rule, there is very little trimming on these dresses. There may be a little vest of plain colour found in the pattern, or sometimes a big rose is worn which is like the flat roses printed on the mousseline. Other colour contrasts are found in combining different shades of blue, in perhaps two shades of green or two or three of beige. Dresses are shaded from the shoulders to the hem by means of increasing layers of chiffon. Very pretty dresses are made of green chiffon in three pieces. Each piece is a tunic, but the tunic grows shorter and shorter at each end, so that in the middle it becomes a sort of corselet and is there deepest in tone. Black coat-shaped dresses are made very smart by shading the edge of the coat from through grey up to white, which then corresponds with the white under-dress.

M.H.

Have white teeth this natural way

For years the dental profession and tooth paste manufacturers as well, have known what would whiten teeth naturally and quickly. The dentist does it every day in the laboratory. The manufacturer has spent large sums trying to perfect a toothpaste that would accomplish the desired result. They've all agreed on one thing—that two substances were needed. Then a simple thing was done. The double tube was created. How simple it sounds—and yet it is the whole secret. Two substances were necessary—yes—but they must be kept separate until the moment of use. The double tube of NEW-MIX—one tube within the other—contains the two necessary substances —in separate compartments. They are squeezed on the brush together at the moment you're ready to use them. That's all! And yet this makes possible the correct method for the first time.

A Fishing Competition.

By George Robey.

I met Kiddington on the pier. I was sitting down in perfect peace reading the morning paper. It's a funny thing, but whenever I feel perfectly happy and comfortable, Kiddington is bound to come along and spoil the landscape (or seascape, as the case may be).

He sat beside me on the seat, or, to be more correct, he sat *on* me. There wasn't room for him, but little things like that don't stop Kiddington. I got up.

"Don't get up, George, old boy," he shouted. "Don't get up, old son; there's plenty of room for two little 'uns like you and me. Besides, I want to talk to you."

"It's all right, thanks," I replied. "I'll stand. I like standing."

"All right," he retorted, merrily. "You'll be able to stand me one in a minute."

I pleaded an appointment, but nothing would stop him. He wanted to talk to me for my own good, he said. He seemed really upset because I wanted to go.

"Just like you, George," he almost sobbed. "Here am I always scheming and plotting for your benefit. And do you appreciate it? No! How often do I lay awake into the small hours thinking of your welfare and future? And do I get thanked for it? No! A thousand times No! How many times unknown to you have I . . .?"

I thought I'd better stop him. He was raising his voice like a Hyde Park orator and people were beginning to "stop look and listen." I tried to soothe him. "I'm sorry," I said, coaxingly. "Shall we go for a walk?"

"That's it," he shouted louder than ever, "go for a walk. Just when I'm going to do you a bit of good, 'go for a walk,' you say. No; we will *not* go for a walk. What I've got to say is all for your good, and whether you like it or not, you've got to hear it. Thank goodness, I haven't lost my sense of duty to my friends." He almost broke down. I knew I'd got to have it, so I thought the sooner I got it over, the better.

"Well, what have I been doing to upset you?" I inquired meekly.

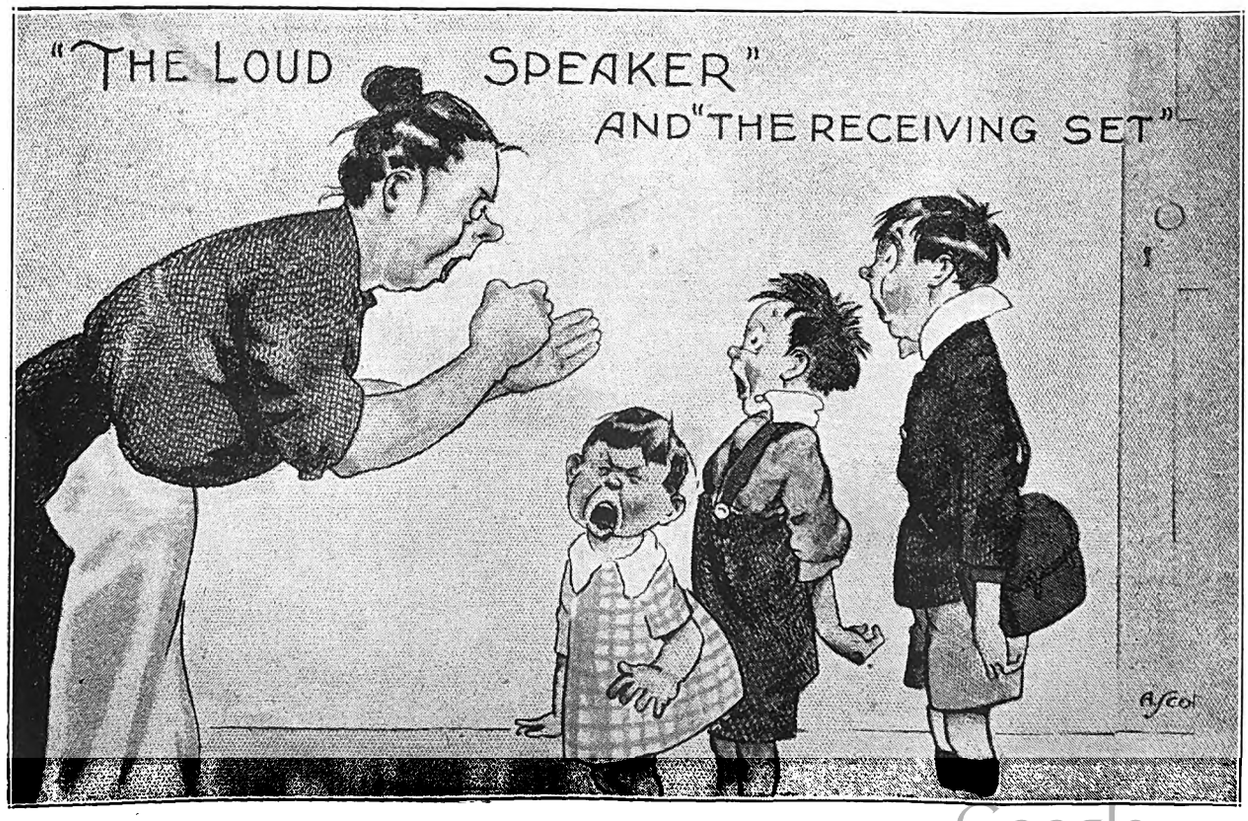
"Now you're talking sense," he replied. "And now you're in the right mood. I'll give you the advantage of my powers of intelligent observation. What were you doing when I met you this morning? Reading the paper. You come down to Darncliffe for a change and you read the paper. Flop about on the pier like a sack of size and read the paper!" he shrieked. "There's a man for you! What a brain! What an ambition!"

"Really, Kiddington," I protested, "you must lower your voice. People are beginning to notice."

"That's it!" he shouted. "Think more of public opinion than of your own mental welfare. What does it matter what people think? Public opinion won't keep you."

I really began to feel thoroughly ashamed of myself I didn't know why, but Kiddington has that awful knack of making one feel ashamed without any apparent reason.

"You can read a paper when you're at home," he said. "Why worry your head about the troubles of the world when you're here for rest and change. Give me that paper!" he shouted. "Give it to me!" He rolled it up into a ball. "There!" he raved, "that's my opinion of what ought to be done with newspapers at the seaside." He threw it and, if the wind hadn't caught it, it would have



A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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"In the dusk with the light behind them," would be an appropriate title for this photograph of the two Roy Sisters, who are at the moment in South Africa. This photograph was taken, however, in London, by the Hana Studios, and I think by the smile on their faces here, that their forthcoming trip to South Africa is in their thoughts.

gone where he meant it to go—into the sea. As it was, it hit a hideous but perfectly inoffensive infant between the left eye and a stick of "Darncliff rock" which it was sucking at the time. The eye stopped where it was, but the "Darncliff rock" fell out of the child's face and rolled slowly but surely over the edge of the pier and down the steps into the sea. There are some accidents that can be smoothed over, but when I caught sight of the face the gods had bestowed on that infant's mother, I knew at once it would tax Kiddington to the utmost to get over this one. The child cried. Well, it's hard to convey exactly what I mean when I say it cried. I never heard a child make such ear-splitting noises. It was awful, and I secretly rejoiced to think what a mess Kiddington was in. The child's mother was approaching. She was purple in the face. She hadn't seen what happened. All she saw was the child holding its eye and bellowing. It certainly looked black for Kiddington—not the eye, the outlook. But trust Kiddington to get out of a fix. With a look of righteous pain he addressed himself to me. "There now, perhaps you see what your ignorant folly has brought about." The mother at once focused her piercing eye on me.

"So it was you, was it?" she yelled. She came up close to me and shook a huge fist in my face. "What did you do to my Clarence, you big brute?" She didn't give me time to answer. "Punched 'im in the eye, I suppose. That's just the sort of thing a man with a face like yours would do. 'E's just about your size. I wish 'is father was 'ere." Here she burst into tears on her offspring's neck. Their combined efforts had by this time attracted an appreciative crowd. It's astonishing how one person's distress is another's joy. The crowd giggled at my discomfiture. I thought it better to take the line of least resistance, I was innocent of the injury to little Clarence's starboard eye, but things had gone too far for a plea of "not guilty" to be of any use. I apologised for what I hadn't done, and, thrusting a pound note in the woman's hand, I walked quickly away and tried to look as if nothing had happened. It's funny how when you want to look casual your knees

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Johannesburg,
June, 1927.

W. W. HOY,
General Manager.

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HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE

knock together and you seem quite unable to walk in a dignified way. I felt every eye was turned upon me with scorn, and in consequence I felt I had legs all over me and they were all walking pigeon-toed. To make matters worse, while swinging my cane carelessly in order to give the impression of being unconcerned, it hit somebody in the face. There was quite a number of men on the pier that my cane could have hit, but, of course, it would choose the biggest and most villainous-looking of the crowd. He didn't waste words. He simply seized my lovely gold-mounted cane, snapped it in two, and threw it over the pier.

Just in the middle of my troubles Kiddington arrived. "I'm glad you had sufficient gentlemanly instinct left to apologise and make amends to that woman," he said. "If you hadn't apologised I should never have spoken to you again."

"Then I wish I hadn't apologised," I retorted. It was was a cruel thing to say, but I couldn't help it. I was so worked up. The effect on Kiddington was pathetic. As the writers of Red Indian stories would say, "he stopped in his tracks." He placed one hand on each of my shoulders, held me at arm's length, and said, "George! you didn't mean it. Say you didn't mean it! Your old pal and protector, and you speak to him like that!" So I apologised.

He then continued the conversation that was interrupted by the "Clarence" episode.

It appeared that what I wanted was rest for my brain and body. (Kiddington always knows what I want better than I do.) "And," he said, "what better occupation could you have than fishing? Just enough interest to save you from becoming rusty-brained, but not enough excitement to have a bad effect on your nerves." So it was arranged that next morning I should fish from the pier, and Kiddington should be there to advise me as to the best method of luring the wily whitebait on to my hook. He refused payment for his lessons, but borrowed five pounds "until the weather broke." The weather Kiddington encounters must be very tough. It never breaks. He has had numberless loans "until the weather breaks," but up till now the weather has held together wonderfully. Unless I am a very bad judge of character, there is no immediate prospect of the weather even bending.

Next morning I arrived on the pier complete with tackle and camp-stool. I chose a quiet spot. Presently Kiddington arrived with the bait. He put a worm on my hook and cast the line over the pier. We waited for a few hours, but nothing happened. Every now and then Kiddington would pull the line in to see if the worm was still there. It was. I said I chose a quiet spot, but I'd no sooner chosen it than every fisherman this side of Siam suddenly took a fancy to it. There we sat all in a row trying to look hopeful. Next to me was a man with a red nose and asthma. I don't know which I liked least. I'm sure he frightened the fish away. He wheezed like a foghorn. I wanted to move, but Kiddington wouldn't let me. He whispered in my ear: "We'll make *him* move. Why should *we* go? We were here first!" Then he confided in me his scheme. He had seen a big cod's head on the beach. I was to keep the old gentleman in conversation while Kiddington fixed the cod's head on the old chap's hook. When he pulled in the crowd would laugh at him, and he would go and hide himself.

It worked splendidly up to a point. An aeroplane came over to help the scheme. I told the old gentleman it was a new type of submarine-aeroplane. I said it could go just as well under the water as in the air. He was very interested, and this just gave Kiddington time to get into a boat and fix the cod's head on the old gentleman's hook. Eventually he pulled in. As the head appeared on the surface of the water I shouted, "Look out! You'll pull his head off." He pulled in quickly and I couldn't restrain my laughter any longer. The old chap wheezed more loudly than ever. He looked furious. His nose went blue. I began to get nervous. "Just a little joke," I explained.

"Joke, you call it!" Then he thought of the submarine-aeroplane incident. He took the cod's head off the hook very deliberately and smacked it in my face. "Goes as well under water as in the air, does it?" he wheezed. "Perhaps that'll go well under the water, too." So saying, he kicked my stool and bait into the sea, and threw the rod after it. I'm glad the tin of bait hit Kiddington. He was doubled up with laughter in the boat, and the bait-box hit him fair and square in the back of the neck. As I dodged the second flight of the cod's head I had the satisfaction of seeing Kiddington combing bait out of his hair for all he was worth.

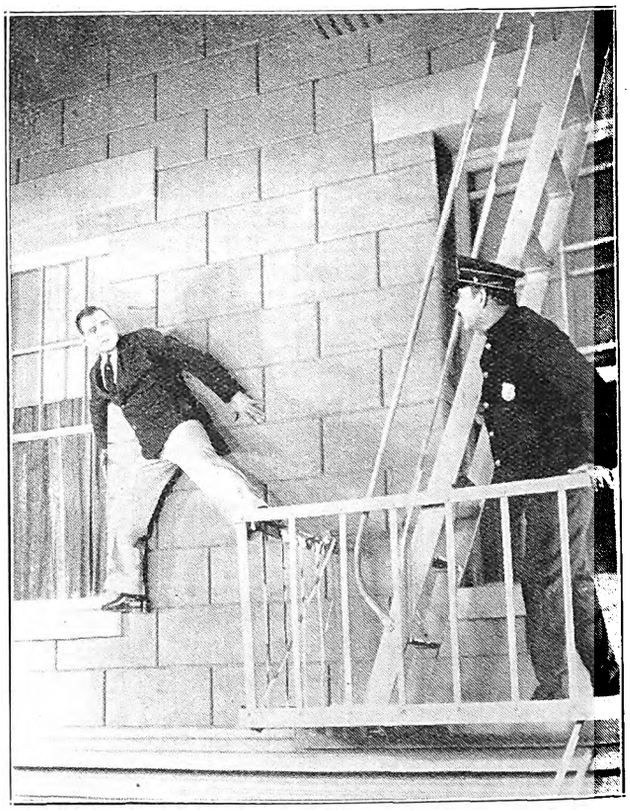
We met on the beach a few minutes later, and he said that, although our little joke hadn't been a complete success, it had given him an idea. It appeared that there was to be a fishing competition that week. Kiddington's scheme was this:

He would take some fresh fish in a boat under the pier and fasten them on my hook. I should wait until the judges were busy somewhere else and give him the signal. Every time I coughed he would know the coast was clear. Then all I had to do was to keep my line wriggling when I hauled in to give the impression that the fish was alive. Then directly I landed it I must dash the fish's head on the pier to give the appearance of having killed it.

We had some private practice one morning very early, and really I became quite expert. I'll swear nobody could have told it was a dead fish on my line.

It worked wonderfully. The competition started at 9 a.m. At eleven o'clock I had caught seventeen pounds more fish than any other competitor. In the last minute of the competition I had another bite. The judge came along and said, "Go on, you've just got time. I pulled in, and on the end of the line was—*a pair of kippers!* Kiddington's idea of a joke!

I don't mind what they did to me. I'd willingly allow them to repeat it for the pleasure of seeing them douse Kiddington in the sea again.



"The next morning Larry (Buck Jones) outwits the police sent by Bradshaw and Gregory, climbs down the fire escape, out on a projecting flagpole, down the halyards, and flees with Percy in Andy's cab."

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FOR A PHOTOGRAPH, SEE JANE PLOTZ.

Our Childrens Column

Dear Radio Children,

How are you all? I am down in Durban, you know, and will have lots to tell you when I come back.

The first thing I want to tell you about is something which I know will interest you. Do you remember Terence Denny, of "Delville Wood," 220, Schoeman Street, Pretoria, who won one of the Robey dolls, the reason he gave for wanting it being that he wished to give it to a little girl who had never had a doll.

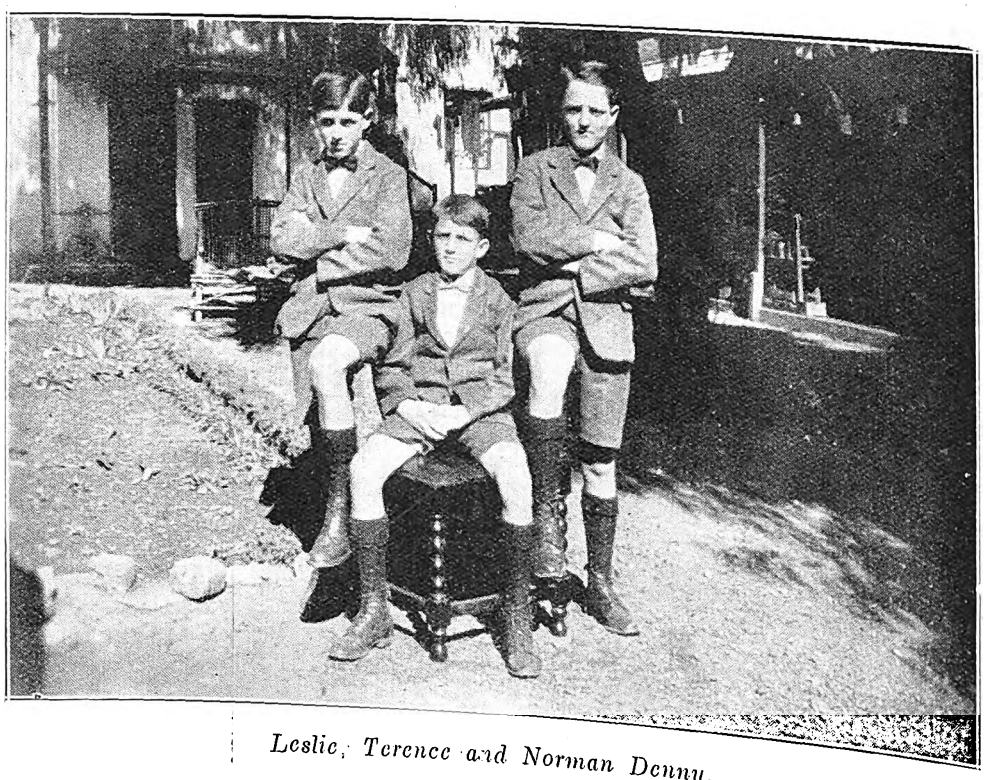
Now Terence's mother writes:—

"With reference to the recent George Robey doll competition, you will be interested to learn that the doll won by my little boy Terence was duly handed over to little Anna Funchall, a tiny inmate of the Louis Botha Home, Pretoria, at that institution on Tuesday afternoon, before the assembled matron, nurses and children of the Home. Anna is a wee tot of five, one of eighty-five children inmates, and this is the first doll she has ever possessed. She was naturally delighted with the doll, which we supplemented with a box of chocolates. I was accompanied to the Home by Mrs. D. E. van Velden (wife of the Provincial Secretary), and Mrs. H. H. Carey, and, of course, Terence, who made the presentation. Both these ladies take a great interest in the Home. The matron and nurses were responsible for making the afternoon a great success, tea being served and several musical items being excellently rendered by the children.

Mrs. Carey told the children all about Mr. George Robey. I am enclosing a snap showing the matron of the Louis Botha Home, Terence and little Anna Funchall—not to mention the doll."

So here you saw the picture, children, dears, in our last week's issue, and I am ever so proud of Terence, aren't you, and we all send our love to little Anna Funchall.

Three Pretoria Listeners-In.



Leslie, Terence and Norman Denny.

Lots of love from

AUNTY CARRIE.

RIDDLES.

When are your eyes no eyes?
When the wind makes them water.
Why is a peacock like the figure 9?
Because it is nothing without its tail.
What is the difference between a public singer and a wholesale merchant?
The singer keeps his voice in order, but the merchant keeps his order, and sends his invoice.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCH...

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Racing Notes.

By "Observer."

Birth Control, a two-year-old colt now on his way to Johannesburg, can claim to be aptly named, for he is by Bachelor's Craft out of Baby's Fate. Birth Control only ran once, second in a seller at Epsom, when his running was the subject of an enquiry by the stewards, who suspended his jockey, F. Fox, for the remainder of the meeting.

Although it is still five months ahead, the £6,000 Johannesburg Summer Handicap is already receiving the attention of backers. Asher Swede, invariably the leader in antepost betting on South African events, has issued a list of probable nominations, but so far the long-distance prices are not over-attractive. Cross Bow is the nominal favourite at 10 to 1.

Paraplu won a race at the last New Clare meeting, and then got away with what seemed a well-founded objection for crossing. The black mare, now entering her twelfth year, is one of the oldest we have racing, but as she has not won a race for over two years she can hardly claim to have justified her retention for racing purposes.

It is rumoured that Dick Powell, one of the founders of Auckland Park and one of our best known racing men, has re-entered the bonds of wedlock. If so, the affair has been kept very secret, but nevertheless here's wishing Mr. and Mrs. Powell all good luck and happiness in their new venture. "And so say all of us, for he's a jolly good fellow."

All racehorses bred in South Africa become a year older on Monday. One cannot wish them all many happy returns of the day, for among the hundreds racing there are some that should have been retired years ago, while others should never have been raced at all. But to the real racehorses of our country, here's good luck for the 1927-28 season.

Jos. Simpson is finding the sea air at Durban most beneficial to his health, and the six races he has won at that end, by the aid of Cargire, Goodwill, Cardinal's Hope, Loved One, Regard and Attendant, have helped to keep his bank account from becoming overdrawn. Regard and Attendant were "postcripts" to the original team Jos. took to Durban, and they were so pleased at rejoining their beloved owner that within a week of their arrival they won a race apiece at Clairwood last Saturday. Jos. claims to be "an asset in the game" and most certainly his horses are not liabilities, at least as far as he is concerned.

James D. Dallas, as the man at the helm for the Germiston Sporting Club, promises us a capital day's racing at his Club's holiday meeting on Monday next, August 1st. In order to attract the best horses that are not at Durban, the Club is dividing a stake of £500 among the first three in the chief race of the day. As the weights had not been disclosed at the time of writing these notes, one cannot say any more than that the Germiston Sporting Club is out to celebrate in great style their one holiday meeting of the year. And those who are not so keen on winning a thousand pounds or so from the ringmen can listen to the band on the lawn.

There is every probability that the dozen acceptors will see the post for the Durban Gold Cup on Saturday. These include the two penalised Clairwood winners, Le Mantouan and Peristyle, and Jos. Simpson's pair, Cardinal's Hope and Goodwill. Another doubly representative is George Weale, who, in addition to his own horse, Fire Escape, will saddle the Capetown mare for her absented owner-trainer, Paddy Purwitsky. There is not sufficient room in these columns to wade through the form, but at present those that read best and last year's winner Sun Lad, Fire Escape and Moosme. All three stay well and a bit of class on their side, while, for an outsider, Knightlow both ways is the most promising.

English mail papers to hand last week notify that the famous Manton training establishment has again changed hands, and that A. Taylor, who formerly presided over the destinies, has announced his retirement. Racegoers, at least those of these parts who regularly bet on English events, will have no regrets over the passing of Taylor, who, while fatuously termed the "Wizard of Manton" by the English press, has been nothing short of ruinous to follow. For in most cases when he has had more than one in a race, and this has been fairly often, the short-priced one has gone down to defeat and the outsider of his party has scored. Some people still assert that this was due to Taylor being a non-betting man, and to the straight racing of the Manton horses. But surely an ordinary trainer should be able to learn on the training tracks the respective events of his horses and not leave it to the race course to solve the problem.

It has fallen to the lot of the Auckland Park Racing Club to wind up the 1926-27 season, as far as the Rand is concerned, and they are running a seven event programme on Saturday next, July 30th. As the acceptances are not yet due, the task of dealing with the probables is harder than usual, but with a run the following read best:—

1.0 p.m.—Juvenile Handicap. Six furlongs.
1, Safari; 2, Maurits; 3, Magnanimous.

1.40 p.m.—Galloway Handicap (B). Six furlongs.
1, Infula; 2, Lava Rock; 3, Sybil M.

2.20 p.m.—Galloway Handicap (A). Five furlongs.
1, Fanora; 2, Newsboy; 3, Golden River.

3.0 p.m.—Auckland Park Handicap (D). Seven furlongs.
1, Trappist; 2, Calotte; 3, Orchid.

3.40 p.m.—Auckland Park Handicap (A). Nine furlongs.
1, Gladiator; 2, Almeida; 3, Bright.

4.20 p.m.—Auckland Park Handicap (C). Six furlongs.
1, Granite; 2, Protection; 3, Honeycomb.

5.0 p.m.—Auckland Park Handicap (B). One mile.
1, Jovial; 2, Edelwild; 3, Eager Love.

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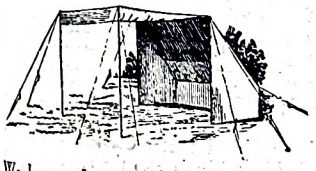

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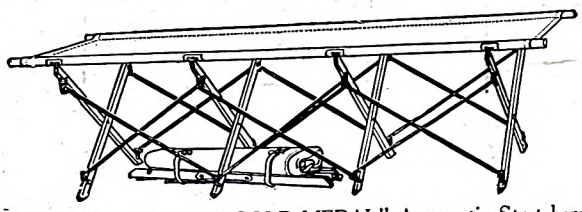

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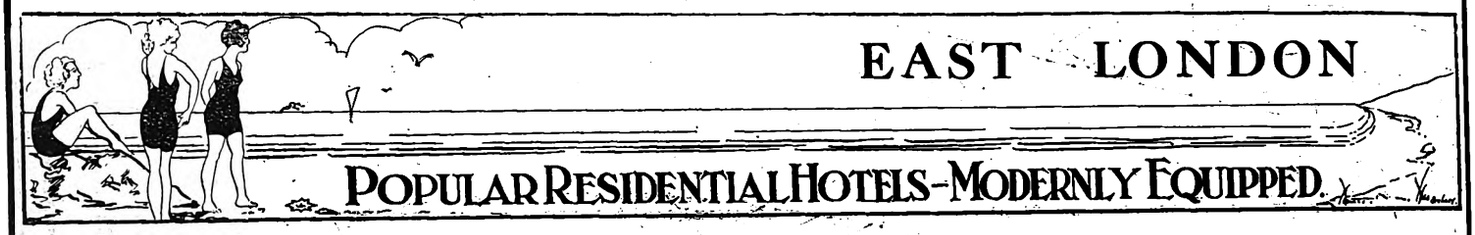

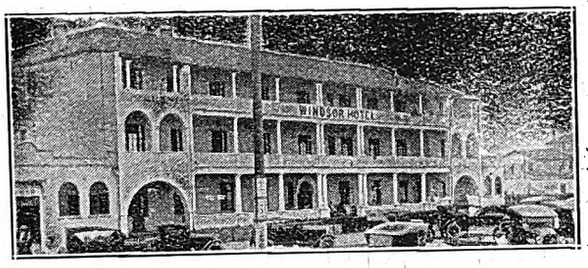

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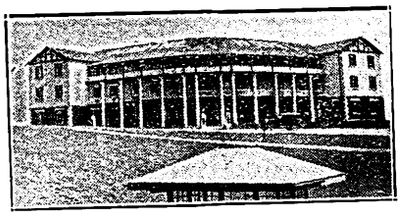

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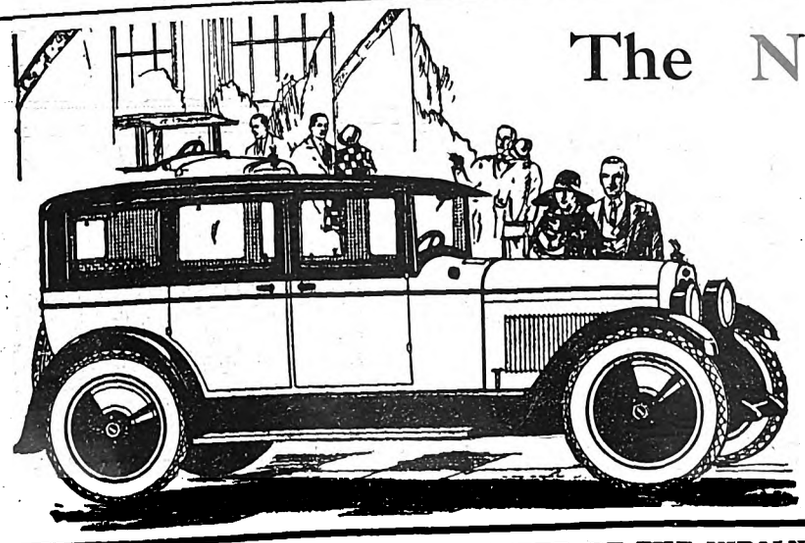

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Dainty footballers in "Don't," a Metro-Goldwyn-Mayer picture.

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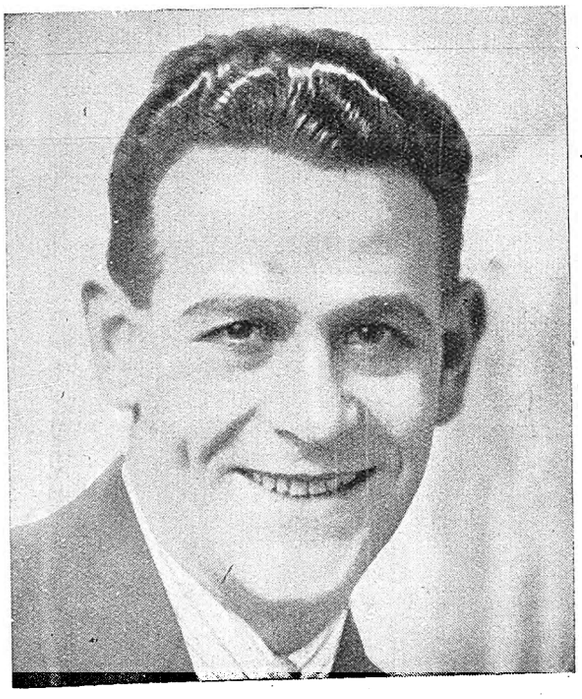
"Tip-Toes."

If you want to see everyone "shaking a little shoulder," go to "Tip-Toes." Blithely, gaily, the little lady with the corn-coloured hair goes tripping on her way surrounded by a merry crowd of girls and boys—very "charming people," indeed.

And amid the laughter and the jollity, the "little girl who was looking for a little boy" has certainly found one who will make a mark in South African theatrical history



Leslie Hatton.

and become a great favourite. We are grateful to "Tip-Toes," apart from anything else, for having introduced to us Leslie Hatton, who gave an outstanding performance as "Steve Burton," the millionaire glue king. Mr. Hatton is a most refreshing type of juvenile lead; he sings well, acts well and dances well, and he has an appearance which is sure to make an impression on the ladies.

Diana Maxwell, who was handicapped at the premiere at the Empire, Johannesburg, by a very bad cold, is a dainty little person who sings and dances delightfully; a mercenary little person who found her heart belie her motives.

Dan Booker and Edgar Stanmore as "Al Kaye" and "Hen Kaye" were responsible for the broad comedy, and were assisted by J. H. Wakefield "Rollo Metcalf," who had a pretty wife "Sylvia" (Majorie Fulton), of whom he was, rightly, very proud.

The Kenealy Sisters looked well and danced well, and smaller parts were taken by Gwen Slater ("Peggy Schuyler"), George Knapp as the Porter, W. H. Charteris as the attendant at the Turf Club, and Harry Stevens, the house detective.

Add to this very fine speciality dancing by Leon and Alys, Bobbie Barber and Gaby Steedman, who is also the ballet mistress, and excellent dancing on the part of the whole company, not forgetting the chorus of pretty girls. The music is very catchy, "The Birth of the Blues," "Those Charming People," "That Certain Feeling" and "Nice Baby," being among the best.

But a special word to Leslie Hatton for his wonderful dancing of the Charleston on a glass surfaced table. A very pretty scene this with the gaily dressed girls grouped around him. Also to Leslie and Diana Maxwell for "Nightie Night," a pretty little item.

Everyone is to be congratulated on the production which is very well done. The scenery is attractive, and the pastoral pictures in the Turf Club are really beautiful, also the large picture in the Palace Hotel. The Samiloff lighting is used to great effect, and among the lovely gowns designed by Miss Benjamin, of which we shall speak next week, are several quite new and natty styles worn by the men.

Another excellent show produced by Mr. Philip Levard.

C.R.

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Phyllis Monkman looks very happy in this picture, and one wonders if it is because she is wearing one of the newest calf skin coats, or because she is framed in a doorway of Tennessee roses. Probably both these reasons are responsible for her happy smiles

Stage Photo Co.

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

The British Repertory Theatres.

No. III.—The Leeds Civic Playhouse.

The Leeds Civic Playhouse differs from any other theatre in Britain in that it brings the drama within the reach of the entire community *free*. No charge is made for admission, and the sole support is derived from collections and voluntary contributions. It must be confessed that when the idea of a free theatre began to be discussed many were dubious as to the likelihood of such a venture paying its way, but Charles F. Smith, the Honorary Director and founder of the Playhouse, surrounded by a little band of enthusiastic colleagues, confident of success, has dispelled the doubt; and during its two seasons the Playhouse has won for itself a name and place in the life of Leeds.

On the civic and social side, Percival Leigh (then Alderman Leigh) and Councillor Blanche Leigh actively supported the movement, and it was chiefly through their support that the patronage of other influential civic folk, including the Lord Mayor of Leeds, the Vicar of Leeds, and Sir Berkeley Moynihan was secured.

Most of the early members of the Playhouse were already experienced in dramatic and stage work. Mr. Smith was one of the original founders of the Leeds Art Theatre and had a direct interest in the York Everyman Theatre. Also, he was largely instrumental in introducing "The Great World Theatre" to Leeds. The experience gained by James R. Gregson, the Yorkshire dramatist, during his intimate association with the Leeds Industrial Theatre has proved invaluable, for besides producing several of his own plays—always popular with North Country audiences—he has played many important "leads."

To cater for the catholicity of taste which has proved so evident in its audiences, the endeavour of the Playhouse was to cover as wide a field of dramatic representation as possible. This could not, of course, be carried out in one year, but the first season, opening appropriately enough with "Overture" by Sutton Vane, varied from Greek Tragedy in the "Oedipus Rex" of Sophocles to American expressionist work. "The Adding Machine," by Elmer Rice, and including "Atsmori," a Japanese play of the Noh Tradition; "Sar' Alice," a Yorkshire dialect drama by J. R. Gregson; the well-known morality play, "Everyman," produced in a Leeds church, and John Masefield's "Good Friday." Altogether, eight plays were staged during the first season—a notable achievement. At the conclusion of the season, the Playhouse, contrary to popular prophesy, had paid its way, and although it had no funds in hand, possessed valuable stage properties and had made no call upon its guarantors.

Three months continuous playing during the winter 1926-7 resulted in the production of ten plays of outstanding merit. The second session began with the production of two of Laurence Housman's Little Plays of St. Francis. This celebration of the Septcentenary of the Saint of Assisi was carried out in the novel manner of staging the performances on a motor lorry at various public squares in Leeds—an experiment that met with great success and appreciation. Other productions included a first performance of R. R. Whitaker's play "The Sphinx," described as "a challenge to a well-known Ibsen attitude"; "The Poor Little Rich Girl," a picture of child psychology; Cicely Hamilton's satire, "The Old Adam"; "Granite," by Clemence Dane, and "Cupid and Commonsense," a dramatised version by Arnold Bennett of his novel "Anna of the Five Towns."

The foremost achievement of the year, however, was a rendering of the now well-known mystery Hebrew drama "The Dybbuk." The producer, Edith Graig, captured the true spirit of the play and placed it in a setting like a Rembrandt etching. It is worthy of note that, according to many who have witnessed both, the performance given by the Leeds players was greatly superior to that given in London.

After the two-years' career, the Playhouse stands in a very good financial position, especially in view of the fact that is has merited the recognition of the Carnegie Trust, who have made a grant extended over three years.

The officials and members of the Playhouse are now preparing for their next production—a religious play in the ruins of Kirkstall Abbey. A finer setting for such a venture cannot be conceived, nor is there to be found a producer more fitting than Nugent Nonck to extract the utmost that is of pictorial and dramatic value from the venerable old pile.

A stage will be erected in the Chancel of the Abbey, whilst the audience will be seated (under cover) in the Nave. In addition to a cast of five hundred, an orchestra and choir will take part. Beginning at 9 p.m. on July 4th, the play will continue until almost 11 o'clock for a fortnight.

The play will be a genuine community play—all sections of the society will be represented—and nothing has yet been attempted in this country to equal, say, the festivals at Salzburg or Oberammergau. During the summer, therefore, the reproach will be removed when the Leeds Civic Playhouse introduce Community Drama into Britain.

As the majority of repertory theatres close entirely during the summer months, the above series of articles will be suspended during July and August, recommencing in the September issue with the Little Theatre, Hull. This very enterprising repertory theatre was first opened three years ago, and is now, thanks to the energies and determination of its organisers, firmly and successfully established. The story of its past and present struggles—and of the manner in which enthusiasm has overcome them—will make unusually interesting reading for those engaged in the repertory and "little theatre" movement. Quite possibly it may inspire and aid other enthusiasts in their excellent work.—*The Theatre World.*

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The Leeds Civic Playhouse.

Leah and the beggars—a scene from "The Dybbuk," which owes its first production in England to the Leeds Civic Playhouse.

Charles F. Smith, the Founder and Honorary Director.

James R. Gregson, the Honorary Play Director.

By permission the Theatre World.

RED DAISY TEA IS THE BEST—TRY IT.

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Two pretty costumes worn in "Tip-Toes."

[Photo: African Film Productions, Ltd.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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"The Idol of Paris."

By David C. Fairweather.

Maurice Chevalier has been for some years the most popular *vedette* of the Paris music-hall stage.

He affords the unique example of a French light comedian whose appeal is more or less international. Night after night at the Casino de Paris, English and American visitors are convulsed with laughter at songs and imitations that must be, for the greater part, incomprehensible to them. That is an instance where real comic genius rises above the barrier of a foreign language.

Local *argot* is of small consequence when, by an illuminating gesture and a twist of that humorous mouth, Chevalier can make his meaning clear to the dullest intelligence. This in itself is no mean achievement, for English and French ideas of humour are as the poles apart. I know many people who can listen to Dranem or St. Granier for a solid hour without a smile on their faces, and yet these are two of the most celebrated comedians in Paris.

Maurice Chevalier, however, is very far removed from the popular conception of a French comedian. Of medium height and rather stockily built, with fresh colouring and light brown hair that in no way suggest the Latin race, and a voice with a slight break—*une voix formidable*, as its owner describes it—such is the idol of Paris. Add a rather wicked mouth that is ever ready to burlesque anything and anybody, and a comprehensive grin that endears him at once to every woman in the audience, and you will have a fair explanation of his phenomenal success.

Maurice Chevalier.

Not that Maurice Chevalier is exclusively a woman's matinée idol. He is quite as popular with men, a situation that is rarely encountered these days. Too often we are conscious of side glances from our fair companions, mentally comparing our inadequate features with the classic profile of the Adonis on the stage.

Chevalier undoubtedly possesses in vast quantities what "Madame" Glyn has been pleased to christen IT, but he is quite devoid of mannerisms and conceit, simply because his sense of humour would not allow it.

"White Birds" is not, of course, his first London appearance, for he was seen just after the war at the Palace in "Hullo America!" having taken over Owen Nares' part in this musical comedy revue.

That he did not then achieve more than a moderate success was due entirely to the unsuitable material that fell to his lot. One item, I remember, was a perfectly serious valse song, entitled "Beautiful Paris Days." Fancy asking Chevalier to be serious for more than two minutes on end! Then, again, his English was more or less imperfect in those days, and it was difficult for the audience to understand a lot of the dialogue.

Since then he has played almost continuously in Paris, starring in musical comedies such as "Dédé" and "Le haut," and in many of the spectacular revues at the Palace and Casino de Paris.

And what a godsend to enliven the arid wastes of nudity and fashion parades that constitute the Parisian spectacular revue!

Look in at the Casino any evening towards ten o'clock. The atmosphere is heavy with cigarette smoke and an amazing variety of perfumes, good, bad and indifferent. Stalls and boxes are packed, mostly by people in evening dress for the Casino is one of the smart theatres of Paris. The *Promenoir*, which may be compared in design to that of our old Empire, is crowded with a restless, cosmopolitan throng.

On the stage scene follows scene in a glittering sequence of wonderful colours. Greeted by metallic applause from the *claque* in the circle and by lethargy from the rest of the audience. An hour and a half of unleavened spectacle is apt to induce a feeling of mental indigestion, especially after a good dinner.

Then suddenly a jaunty figure in immaculate "smoking," the inevitable straw hat set well over one eye, saunters on the stage to be greeted with genuine applause. "*C'est Maurice Chevalier!*" For the first time the audience sits up and takes notice, while the revue instantly assumes a new and vital interest. For the remainder of the evening Chevalier is scarcely ever off the stage, and ample proof is afforded that here is a comedian of finished technique and extraordinary versatility.

Everything comes to him with equal facility. First a duet with Yvonne Valée (in private life the charming Madame Chevalier), "*Je vous ferai voir*," by no means a masterpiece of wit or melody, but quite an outstanding item as presented by these charming people. Then the famous "*Savez-vous planter les choux?*" which I devoutly trust will be included in "White Birds," although I have my doubts on the matter. Follow dances with the Tiller girls, a duet with Pizella entitled "*Montrez-le moi*," the French version (very much so) of "Then I'll be happy," a burlesque equilibrist act that is as funny as anything I have ever seen of its kind, and last, but not least, "*Valentine*," with the incidental impressions and imitations of famous Parisian types.

Having delivered himself of one verse and chorus of this popular song, Chevalier would advance to the footlights and "place himself at the disposition of the audience." Would they please tell him in what manner they would like him to sing the refrain of "Valentine"—"*en yiddish, américain, militaire, effeminé—de toute facon que vous voulez!*"

Who could forget his impression of the American tourist, chewing gum with much relish throughout the song, then affixing same skilfully to the hollow of his shoe until further requirement, and slouching towards the exit with the remark, "I'm gona show ya how to kiss that goil!"

It seems inevitable that the Chevalier of Paris and the Chevalier of His Majesty's will be two different individuals. Songs like "*Un petit mouvement*" and "*Marguerite ne comprend rien*," that used to lift the roof off the theatre in the Rue Blanche would be a little out of place in Sir Herbert's "bee-u-tiful" theatre in the Haymarket. Much of the essential Maurice will have to be sacrificed at the altar of our insular conventions. But let us hope that enough of the original remains to encourage Londoners to brave the Channel crossing when, if ever, Maurice Chevalier is allowed to return to his native heath.—*The Theatre World.*

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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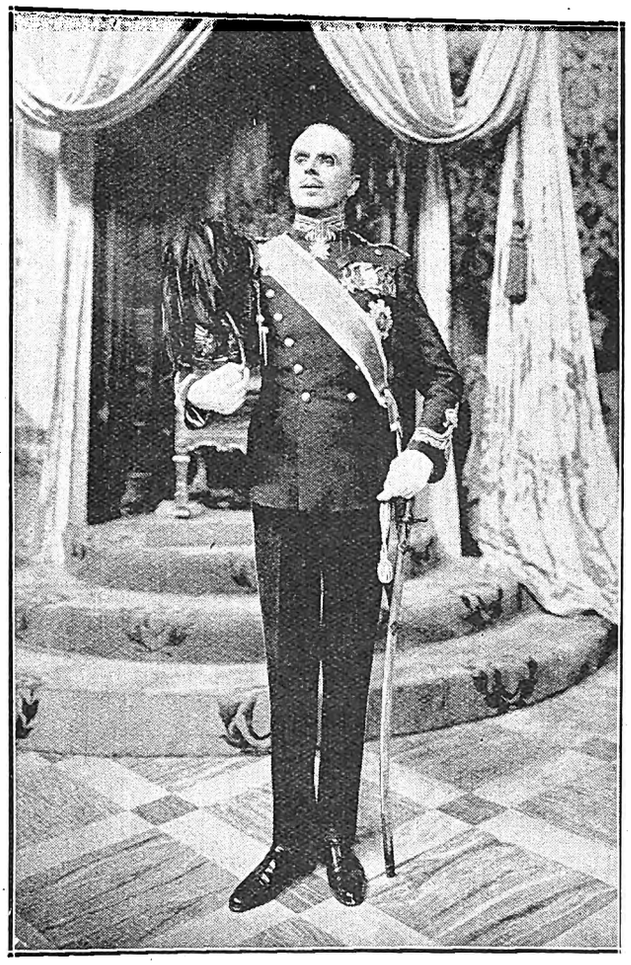

George Grossmith has a part after his own heart, as Christian II. of Sylvania in "Princess Charming" at the Palace Theatre, London. He is here seen in all the splendour of Sylvania's State uniform.

[*Photo: Stage Photo Co.*

Pearls and satin, ostrich feathers, and Alice Delysia! How well these four things go together. This is Delysia as she appears in the part of Wanda Navaro in "Princess Charming."

[*Photo: Stage Photo Co.*

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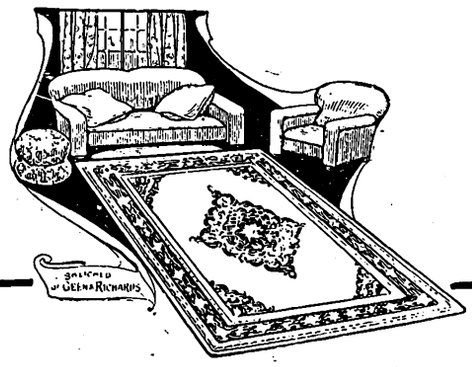

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Edgar Stanmore, who made such a success in "Tip-Toes."

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Phyllis Neilson Terry.

A Talk About Her South African Tour.

BY W. J. MAKIN.

It is strange how the acting instinct comes out in families on the English stage. There were the Irvings, sons and daughter, who proved themselves worthy descendants of one of the greatest actors the English stage has seen. There are the Forbes Robertsons, so numerous that the entire family were able to stage a play the other day in London. One of the daughters, Jean Forbes Robertson, is already acclaimed as the greatest find in modern drama. Critics are spoiling her with unstinted praise.

And also there are the Terrys, son and daughter of Fred Terry and Julia Neilson, who are not only looked upon as the finest exponents of the romantic school of English acting, but are not unknown in the wider world which includes South Africa. It was only last year that South Africa made the acquaintance of Denis Neilson Terry and his pretty wife, Mary Glynne. In a few months they will make the acquaintance of another Terry, Miss Phyllis Neilson Terry, sister to Denis.

When I met her the other day in London, I am bound to confess, as a shameless male, that she was one of the most beautiful women I have ever talked with. There is that same engaging smile that one remembered in Denis Neilson Terry, a pair of dancing eyes, and lips half parted as one who is drinking in the good things of life. A tall, slim blonde, and . . . But I dare not continue. South Africans will see her and, I feel sure, acclaim her as the most beautiful woman seen on their stage.

"Denis has given me fine stories about South Africa and the warm-hearted audiences there," she told me. "I can assure you, therefore, that I am really looking forward to my first visit to that wonderful country. That may sound like the usual insincere thing an actress is expected to say about the country she is to visit, but I can tell you that I really mean it. I love travelling, seeing the world, and making new friends."

She sat there, very much the modern, self-possessed young woman, her legs crossed, and that happy, alluring smile on her lips. I felt that we ought to be talking of anything but theatrical tours. I began to ask her about her beginning as an actress.

"There never really was any objection on the part of the family," she said. "Mother wanted me to go on the concert platform, and I took lessons in singing. On one occasion, for a joke, I appeared at the Queen's Hall. Landon Ronald had asked me to sing, and to oblige him I did. But I very soon decided that I preferred the stage, and when the family saw I was set on it, they agreed."

"And then?"

"Oh, the usual story," she said with a smile. "I began with small parts and had to prove myself worthy of better ones. I suppose the most interesting time I had was two years working with Sir Herbert Tree. He was an actor-manager with a love for the theatre and a keen imagination, which is lacking in many to-day. I learned a lot while I was with Tree, and acted in many of the Shakespearean productions. I have a great love for the Shakespearean play when it is produced and acted with imagination. In fact, the part of 'Viola' in 'Twelfth Night' is my favourite."

"And what plays will you take with you to South Africa?" I asked.

She shrugged her shoulders.

"They are still being decided. I expect I shall play 'Sweet Nell of Old Drury,' 'The Wheel,' and 'A Roof and Four Walls.' Those have been my successes. But I should also like to stage 'Trilby,' although I hear it was done by Moscovitch some years ago. I think I can say that my 'Trilby' would be an entirely different interpretation, and it has never failed me yet. However, I have still to discover what South African audiences like. Naturally, I want to please them."

This conversation should have continued for an hour or so, but the persistent ringing of a telephone bell emphasised that the modern actress is a very busy person indeed. So, reluctantly, I left. I did learn, however, that Miss Neilson Terry will take a company of ten London players with her, and that she sails for South Africa on October 7.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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Phyllis Neilson-Terry.

A PHOTOGRAPH OF YOURSELF IS A MOST WELCOME PRESENT—JANE PLOTZ.

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The Staff of Life.

By George Robey.

"Why on earth you don't get Cook to make our own bread at home is beyond my comprehension," I remarked to my wife, as I removed a foreign substance from the roll I was buttering. "This baker's bread is really disgusting."

My wife inspected the foreign substance.

"Why, it's only a harmless currant," she observed.

"Harmless or not," I retorted, "it puts ideas into my head that have completely taken away my appetite. I repeat, why cannot Cook make the bread at home?"

"Cook has quite enough to do already," replied my wife. "I really can't ask her to make bread, you know, home-baking is a dreadful bother."

"A dreadful bother!" I ejaculated. "That's where you are entirely wrong. Home-baking need be nothing of the kind."

My wife gazed at me in surprise.

"Whatever do you know about it, George?" she inquired.

"Perfect bread," I continued, "delicious, wholesome, light and easily-digested bread can be made at home in a few minutes by the most inexperienced hand. I happen to know this for a fact."

"How in the world——" began my wife.

"I know," I interrupted firmly, "because it says so on the tin."

"The tin! What tin?"

"The tin of Yeatwick's Baking Powder," I answered.

"How in heaven's name did you see to read what's on a tin of baking-powder, George?" my wife demanded.

"Never mind how," I replied. "It is sufficient that I have done so."

As a matter of fact, I had come across the tin quite accidentally in my thrid son James's bedroom, in search of tooth powder. But I had no desire to get the lad into trouble. James was very fond of chemistry, and no doubt he had required sodium carbonate for one of his experiments and had borrowed Yeatwick's from the kitchen.

"Thanks to Yeatwick's Baking Powder," I said, addressing my wife, "you can make bread without yeast, and it's as simple as A.B.C. So simple that I propose to show you and Cook how it is done."

"If you do, Cook will be very annoyed, George," said my wife. "You know how terribly touchy she is about my interfering with her department."

"I am not asking *you* to interfere, my love," I replied. "It is *I* who propose to deal with Cook. Though I say it with due modesty, I have reason to believe that Cook has a high opinion of me. This is not spoken in a spirt of braggadocio," I added, seeing the look upon my wife's face. "I am recording a simple fact. Cook admires me."

"She is a peculiar woman," observed my wife. "I mean," she continued hurriedly, "she's not very good at learning anything new. You mustn't mind if she's a little slow in the uptak'."

"All she's got to do is to watch me, and she can't help being quick in the uptak'," I said. "Now I'm going to show you both how simple it all is."

I removed my coat, rolled up my shirt-sleeves, and repaired to the kitchen with a tin of Yeatwick's, followed by my wife and my faithful dog Winkle.

In a few bright words I informed Cook what I was about to do.

I begged her not to be nervous.

"It's quite simple," I said. "It'll all be over in no time. The stuff in the tin does the trick."

I was right.

Nothing could have been simpler.

A slight contretemps occurred at the outset, but that was nothing. A mere misunderstanding on the part of Winkle. It arose because Cook's pastry-bowl was too small for my purpose.

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"It is just as litle trouble to make a large quantity of bread as a small quantity," I observed. "The oven will hold six loaves easily. This small enamelled bath will do splendidly to mix the dough in."

I emptied the flour-bin into the enamelled bath. I mixed with it Yeatwick's in the proportions indicated on the tin. I proceeded to add a jug of water.

It was at this juncture that Winkle committed his *faux-pas*—a very natural one. Winkle, under the impression that he was about to be bathed, leaped into the foot bath, barking joyously.

We had not divined his intentions. We were unprepared. Some of us were badly splashed. Winkle appeared astonished. With great presence of mind I pulled him out before any real harm was done. Only a comparatively small portion of the flour adhered to him, and the water, of which he had soaked up a larger quantity, could, of course, be easily replaced.

My wife showed some annoyance because the poor dog, no doubt a little humiliated by his mistake, fled from the scene of the disaster to the drawing-room, and concealed himself among the cushions of the Chesterfield.

The Chesterfield had been recently re-upholstered, and it and the cushions, naturally enough, got a little sodden with the damp that dripped from Winkle. But to declare, as my wife did, that the drawing-room was wrecked and ruined by my home-made bread, is an exaggeration. A ten-pound note covered the damage. And what is a ten-pound note compared with the pleasure and luxury of eating one's own delicious, wholesome, home-baked bread?

But this is a digression.

I procured more water. I mixed the dough very thoroughly according to the instructions on Yeatwick's tin, Cook and my wife looking respectfully on.

"I am now about to test the temperature of the oven," I remarked explanatorily to my companions, as I crossed to the kitchener.

I opened the oven door. I placed my hand inside to test the temperature. I placed it upon an oven-plate. I withdrew it rapidly. I uttered an exclamation. I do not recall my precise words.

"Is the oven hot enough, darling?" inquired my wife.

I assured her briefly that it was.

I huried back to my dough.

"Now watch me put the finishing touch to the dough," I exclaimed. With these words I tripped over the water-jug which my wife and Cook had thoughtlessly left standing there, and fell forward into the bath.

It was no great matter. There was still plenty of dough left. And my injuries were slight. Some little time and patience were needed to get the dough out of my ears, but that was all.

I resumed my exposition of bread-baking. In order to make the lesson more interesting to my companions, I delivered a brief lecture upon the cause and effect of baking-powder while shaping the dough into loaves.

In graphic, simple language I described the chemical actions and re-actions of sodium carbonate and tartaric acid upon flour when subjected to intense heat.

Little given as I am to self-praise, this one thing I will say; I can be eloquent when I choose. I can speak well upon occasion. Give me a subject worthy of my attention, and I will make that subject my own.

Upon this occasion, my scientific knowledge stood me in good stead. What I did not know about carbonate of soda and tartaric acid I guessed. My wife and Cook learned many things that day.

Cook, in some ways, proved a little dense.

When I informed her, as I opened the oven door and began to put in the finished loaves, that chemical action would be set up as soon as the re-acting bodies were brought into a more mobile condition by heat, she remarked, "You know best, of course, sir."

Her tone lacked conviction.

"Let me put the case in a different way," I said, closing the oven door upon the last loaf. "We have here a mixture of flour, carbonate of soda, tartaric acid, and a little common salt, mechanically united by the compound of hydrogen and oxygen known as water and expressed by the chemical symbol H_2O. Now, when subjected to the influence of heat, more intimate contact between the particles takes place, and the bodies enter into combination. Thus, the sodium carbonate or NA_2, CO_3——"

I paused. The expression on Cook's face stopped me. Cook, I saw with astonishment, was on the verge of tears.

"I am sorry, Cook," I remarked gently. "I had no intention of distressing you."

"Of course, she can't make head or tail of what you're talking about, George," said my wife. "No more can I. I still don't see why baking-powder should make the flour rise."

"But it's all so simple," I said. "Just think it over, and it'll all burst upon you suddenly. If only——"

I got no further. At this juncture an explosion occurred. Shrieks rang in my ears. I was thrown violently to the ground. Then I knew nothing more.

When I recovered, two blackened female forms were bending over me. With difficulty I recognised my wife and Cook. Others were hovering in the background. Among them, my son James.

Cook gave a sob of thankfulness.

"Glory be, you ain't dead, sir," she cried.

"What happened?" I demanded faintly.

"What you said would happen, George," replied my wife. "Something burst upon us. It was the oven."

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Shortness of breath?
Neuralgic pains?
Rheumatism, Lumbago, Sciatica?
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Have you pains or fullness after meals?
Spots before the eyes?
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Her tone was severe, and the soot gave a strange ferocity to the expression upon her face. I inquired whether she was hurt.

"By a miracle, Cook and I escaped," she replied. "But the kitchen is blown to atoms, the whole place is wrecked. Your delicious home-made bread has come a little expensive, George."

"What do you mean?" I demanded indignantly. "What has my bread got to do with the explosion?"

"George," said my wife, "where did you get that baking-powder from?"

I told her.

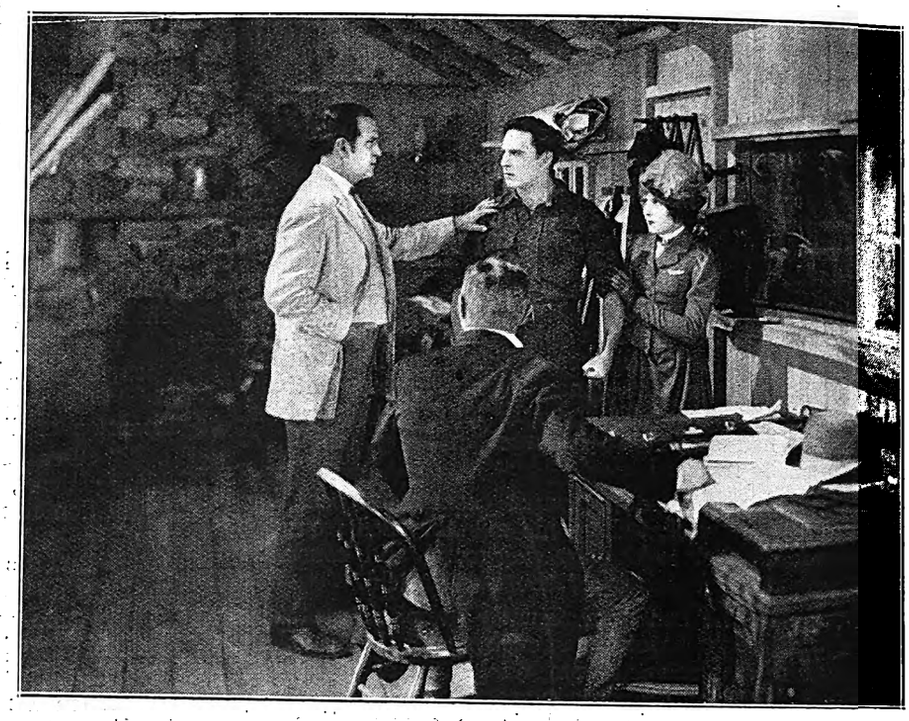
"That's what James thought!" exclaimed my wife. "You see, George, Tweeny gives James all our empty tins from the kitchen to keep his chemicals in. James, tell your father what was in that tin."

James approached my bedside with visible reluctance.

"That was potassium nitrate, father, you know KNO_3 and sulphur and——"

"What!" I shouted.

"Yes, father, I was making gunpowder."



A scene from the "Johnston Flood," at the Orpheum, Johannesburg, on August 8th.

John Kirby and Leslie Henson look rather superciliously and indignantly at the four pleading brides in "Lady Luck," at the Carlton Theatre. One feels, however, that this is only assumed, for who could resist four such beautiful ready-made brides.

A PHOTO TAKEN BY JANE PLOTZ IS ALWAYS APPRECIATED.

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"TIP—

Diana Maxwel

Edgar Stanmore a

at the

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WIRELESS NEWS.

Pretoria 320 Metres. Capetown 375 Metres. Durban 400 Metres. Johannesburg 443·5 Metres.

Wireless, 1935.

A Victorian drawing-room with its curious stilted furniture in harmony with the stiff dresses and rather artificial manners of the company assembled there.

Before a table covered with coils of wire and other uninteresting-looking apparatus stood a young man flushed with an enthusiasm which had not reflected itself in his audience. He had demonstrated the use and power of the induction coil, and, at the end of his experiments, one of the ladies, bolder than the rest, asked him: "It is all very interesting, Mr. Farraday, but, tell me, what is the value of these things to us?" "Madam," replied Mr. Farraday, "what is the value of the new-born babe?"

And a hundred years later—

"Can't you sleep, Mrs. Jones. Is the pain still very bad?" But the pain had to be borne, and the nurse's sympathy was all she could offer for the moment. "It will soon be seven o'clock," she added, and smiled as she moved away. Mrs. Jones glanced at the headphones on the table beside her. Seven o'clock, dream hour of relief in an endless waste of pain. It came at last, and found in nearly every bed of all the long hospital wards a motionless figure fitted with a light and comfortable headpiece, and everywhere a deep and peaceful silence. No sound of the music that poured its refreshment into a thousand tired minds was audible to disturb the sleep needed by the few, or fret the nerves of the busy nurses. What a shout of infectious laughter that was that came from the children at the bioscope. The echo of it sounded softly through the wards and quickened many a halting pulse. It seemed to spring up like a fresh breeze to lighten the atmosphere of suffering.

And then a travel tale from a famous big game hunter and explorer. The minds of the patients slipped their moorings and sailed away on a voyage of endless discovery. They drifted among the jewel bright isles of Greece, and chased the breezes in the breathless summer of the Red Sea. They tracked the tiger in India and attended, in disguise, the fearful rites of a heathen festival. Then an elephant hunt left them in the moonlight vastness of the African hinterland with the drum of the witch-doctor rolling through the night and filling the air with madness. How good to come to port again and hear the familar strains of a well loved Scottish folk song.

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African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. Lago Clifford.

Musical Director ... ... Mr. J. Shulman.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, AUGUST 8th, 1927.

12.30 p.m.—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.30 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

5.0 p.m., Monday, Wednesday, Saturday: Children's Hour (arranged by **Aunt Carrie).**

5.0 p.m., Tuesday: Teens' Hour (arranged by **Uncle Joe** and **Aunt Carrie).**

5.0 p.m., Thursday and Friday: Children's Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports in English and Afrikaans.

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by Department of Agriculture) in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m. daily, except Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, AUGUST 8th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. "An Easy Method to Engage Native Servants," by **Mrs. McLaren.**

FLEET FOOT SHOES Wear Better!

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8.25— 3. Two Vocal Quartettes:
(a) " Ye Banks and Braes " ... McNaught.
(b) " I would I were a Glowworm " (" Londonderry Air ").
Mr. H. N. McEwan's Quartette.
(Misses Edna Chapman, Gwen Dargin, Messrs. A Tyson and R. Ellenberger.)

8.35— 4. Overture: " Poet and Peasant " ... ... Suppe.

8.40— 5. Duets:
(a) " I would that the Love," Mendelssohn.
Misses Edna Chapman and Gwen Dargin.
(b) " Tenor and Baritone " ... Lane Wilson.
Messrs. A. Tyson and R. Ellenberger.

9.5 — 6. **The St. Vincent Sisters,** Duettists and Dancers, relayed from Orpheum Theatre.

9.25— 7. Vocal Trio: " Memory " ... ... Leslie.
Miss Edna Chapman, Miss Gwen Dargin, Mr. A. Tyson.

9.30— 8. **The Cameos,** relayed from St. James' Restaurant.

9.45— 9. Two Vocal Quartettes:
(a) " My Heart is Sair " ... ... Button.
(b) " Go Down, Moses " ... ... Burleigh.
Mr. H. N. McEwan's Quartette.
(Misses Edna Chapman, Gwen Dargin, Messrs. A Tyson and R. Ellenberger.)

9.55—10. Overture: " William Tell " ... ... Rossini.

10.5 —11. Song: " Simon the Cellarer."

10.10—12. Excerpts from **" Tiptoes,"** relayed from Empire Theatre.

10.30—Close down.

TUESDAY, AUGUST 9th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. A Talk on Modern Literature by **Professor M. Drennan, M.A.**

8.25— 3. Baritone:
(a) " So we'll go no more a'roving " —M. V. White.
(b) " Am I wasting my time on you? " —Johnson and Bibo.
Mr. Walter Rees.

8.35— 4. Musical Saw Soli: **Mr. L. B. Melvill.**

8.45— 5. Excerpts from **" Tiptoes,"** relayed from Empire Theatre.

9.10— 6. Soprano: **Miss S. Fourie.**

9.20— 7. Item by **Mr. Lago Clifford.**

9.35— 8. Baritone:
(a) " Phyllis has such charming graces " —Lane Wilson.
(b) Vocal Fox Trot: " Blue Skies " —Irving Berlin.
Mr. Walter Rees.

9.45— 9. Musical Saw Soli: **Mr. L. B. Melvill.**

9.55—10. Soprano: **Miss S. Fourie.**

10.5 —11. Organ Solo: "Solemn Melody" Walford Davies.

10.10—12. **The Cameos,** relayed from St. James' Restaurant.

10.30—Close down.

WEDNESDAY, AUGUST 10th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Talk on " Rembrandt," by **Mrs. Selina Hirsch, B.A.**

8.25— 3. Contralto:
(a) " Cry of Rachel " ... ... Salter.
(b) " Love's Own Kiss " ... ... Friml.
(c) " The Night Wind " ... ... Farley.
Miss Lillian Abbott.

8.35— 4. Recitations:
(a) " The Usual Way " ... F. Weatherly.
(b) " Comfort."
(c) " The Lady from the West."
Miss Edyth McCurdie.

8.45— 5. Violin Solo:
" Air on G. String " ... ... Bach.

8.50— 6. Duets:
(a) " Where are you going my pretty maid " —Seymour.
(b) " Friendship " ... ... Marzials.
(c) " Come to the Fair " ... ... Martin.
Miss Lillian Abbott and Mr. E. L. Sessell.

9.15— 7. Excerpts from **" Tiptoes,"** relayed from Empire Theatre.

9.30— 8. Musical Monologues:
(a) " Not Understood " ... ... T. Brachen.
(b) " Touchin' Fings " ... ... L. Cook.
Miss Edyth McCurdie.

9.40— 9. Overture:
" Iolanthe " ... ... Sullivan.

9.50—10. Bass:
(a) " Lorraine, Lorraine, Lorree " ... Capel.
(b) " Inter Nos " ... ...MacFadyen.
Mr. E. L. Sessell.

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10.0 —11. **The Cameos,** relayed from St. James' Restaurant.

10.15—12. **Orchestral Selection.**

10.30 p.m.—Close down.

THURSDAY, AUGUST 11th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.15— 2. "The Romance of the Human Body," No. 6: "The Nervous System," by **Dr. A. D. Stammers.**

8.30— 3. Banjo Solo:
(a) "Fun in Dahomey" ... ... Grimshaw.
(b) "Drum Major March" ... ... Morley.
(c) "A Mixed Grill" ... ... Morley.
Mr. J. M. Martin.

8.40— 4. Tenor:
(a) "Take a Pair of Sparkling Eyes" —Sullivan.
(b) "Cloths of Heaven" (by request) —Dunhill.
(c) "Call the Yowes to the Knowes" —Diack.
Mr. T. Smillie.

8.50— 5. Afrikaans Talk: "Iets omtrent ons Afrikaanse Digters en hulle werke," deur **Mnr. P. de Waal.**

9.20— 6. **The Cameos,** relayed from St. James' Restaurant.

9.35— 7. **The St. Vincent Sisters,** Duettists and Dancers, relayed from Orpheum Theatre.

9.55— 8. Banjo Solo:
(a) "Royal Parade March" —A. H. N. Kennedy.
(b) "Listen to This" ... ... Grimshaw.
(c) "A Darkey's Romance" ... Grimshaw.

10.5 — 9. Tenor:
(a) "Killarney" ... ... Balfe.
(b) "Mary of Argyle" ... ... Nelson.
(c) "Where e're you walk" ... ... Handel.
Mr. T. Smillie.

10.15—10. Excerpts from **Tiptoes,** relayed from Empire Theatre.

10.30 p.m.—Close down.

FRIDAY, AUGUST 12th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Sketch by **"JB" Studio Dramatic Company.**

8.30— 3. Concert by **Madame Leah Williams' Rand Follies.**

10.30 p.m.—Close down.

SATURDAY, AUGUST 13th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

12.0 midnight—Close down.

SUNDAY, AUGUST 14th, 1927.

7.30 p.m.—Relay of Service from **Christ Church.**

8.45 p.m. (approx.)—Relay of **Symphony Concert** from Orpheum Theatre.

Close down at conclusion of Concert.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given daily at 1.0 p.m., 5.0 p.m., 8.0 p.m. and 10.0 p.m.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, AUGUST 8th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
Afternoon Topics: O. Henry.
Teens: Sea Music and Sea Verses.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **"The Mikado,"** Act 1.

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9.0 **News Service** (English).
9.10 **"The Mikado,"** Act 2. (His Master's Voice" New Electrical Recording.)
News Service (Afrikaans) at end of programme.

TUESDAY, AUGUST 9th, 1927.

Lunch-Hour Session.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.
1.55 Close down.

Afternoon Session.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.2 **Special Hour of Music:** Brahms, 1833-97, Piano Quintet.
Birthday Greetings:
Hungarian Dances.
Waltzes Cradle Song.

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 Overture: **Alhambra Orchestra.**
O'Brian and Thorne, relay from Tivoli.
Songs: **Norman Lister.**
An Interlude, by **"Crystal and Aerial."**
Songs: **Miss Winifred Nicholl.**
Selection: **Alhambra Orchestra.**
9.0 **News Service** (English).
9.5 Quartette:
1st Violin ... ... Mrs. Inger Hunter.
2nd Violin ... ... Miss Dorothy MacPherson.
Viola ... ... Eric Bray.
'Cello ... ... Miss Eric Leftwich.
9.25 Songs: **Norman Lister.**
Violin Solo: **Mrs. Inger Hunter.**
Songs: **Miss Winifred Nicholl.**
Alhambra Orchestra.
10.0 **News Service** (Afrikaans).
10.5 **Hetty King,** relay from Tivoli.
10.30 Close down.

WEDNESDAY, AUGUST 10th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal. Musical Items.**
News Service (by courtesy of "Cape Times").
Musical Items, "H.M.V." Records used.
1.45 Close down.

Afternoon Session.

4.30 **Edison Diamond Disc Recital.**
5.2 **Afternoon Topics:** Another from the Essayists.
5.20 **Teens:** Something about the men, **Gilbert and Sullivan.**

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 Orchestral Items by **Capetown Orchestra.** Conductor, **W. J. Pickerill—**
March: "The Phantom Brigade" ... ... Myddleton.
Valse: "Toujours ou Jamais" ... ... Waldteufel.
Morceau: "Salut d'Amour" ... ... Elgar.
Songs: **Isabelle Brodie.**
Viola Solo: **Eric Bray.**
Songs: **Mr. G. J. Osman.**
"En Badinant" ... ... D'Ambrosio.
Selection: "A Waltz Dream" ... ... Strauss.
9.0 **News Service** (English).
9.5 (approx.) **Desi Desiderati,** relay from Tivoli. (Postponed from 3rd on account of illness.)
9.20 Three Dances from Henry VIII. ... ... German.
Songs: **Isabelle Brodie.**
Bassoon Solo: **Mr. A. L. Ward.**
Songs: **Mr. G. J. Osman.**
Intermezzo: "Narcissus" ... ... Nevin.
Selection: "Maid of the Mountains" ... ... Fraser.
10.0 **News Service** (Afrikaans).
10.5 Relay from **Tivoli.**
10.30 Close down.

THURSDAY, AUGUST 11th, 1927.

Lunch-Hour Session.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

Afternoon Session.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.2 **Travel Talk:** In Central Africa.
5.20 **Children's Hour:** Stories you have not heard before, by **Aunty Lex.**

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Classical Concert, Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill—**
The "Haffner" Serenade ... ... Mozart.
Symphonic Variations ... ... Boellman.
Granville Britten.
9.0 (approx.) **News Service** (English).
Symphony No. 6 ... ... Glazounov.
10.0 (approx.) **News Service** (Afrikaans).
Relay of **Waldorf Orchestra.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, AUGUST 12th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

Afternoon Session.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Short Story:** One of the Fresh Moderns.
5.15 **Teens:** Facts not always printed in History Books.

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EVENING SESSION.

7.30 **Market Prices,** issued by the Bureau of National Information.
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
Portion of **Tivoli** Programme will be transmitted when possible.
11.0 Close down.

SATURDAY, AUGUST 13th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items, "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** The Family at Home.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Popular Concert** by **Capetown Orchestra,** relay from City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 Relay from **Fletcher and Cartwright's.** Leader, **V. Latronico.**
10.30 Close down.

SUNDAY, AUGUST 14th, 1927.

EVENING SESSION.

6.50 **Announcements.**
6.55 Die Diens sal uitgesaai word vanuit die **Groote Kerk,** Adderley Straat.
8.30 **Programme of Music by Capetown Orchestra,** relay from City Hall. Conductor, **W. J. Pickerill.**

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All entries should be sent in to the offices of the African Broadcasting Co., Ltd., Connaught Bldgs., Bree St., Johannesburg, before August 29th, and must be accompanied by the coupon in this issue, or the coupons in the issues of the 10th, 17th and 24th.

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Her Majesty the Queen of the Netherlands and Her Royal Highness Princess Juliana before the microphone of the Philips' shortwave transmitter Eindhoven, Holland.

Film Star Weds.

Miss Rene Adoree, the film star, has married Mr. William Sherman Gill, a Los Angeles merchant (states a British United Press message). I thought this news might be of interest to you, writes Pamela Travers.

Messrs. Ferranti, of Hollywood, have achieved great success with their Ferranti's Transformer, as this cablegram received by their local agents, Messrs. Rice & Diethelm, Ltd., of Johannesburg, will show:—"Canadian Jubilee Broadcast linking sixteen cities using 128 amplifiers AF3 specially chosen reproduction programme including King's message perfect everywhere."

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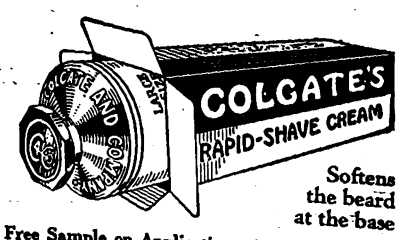

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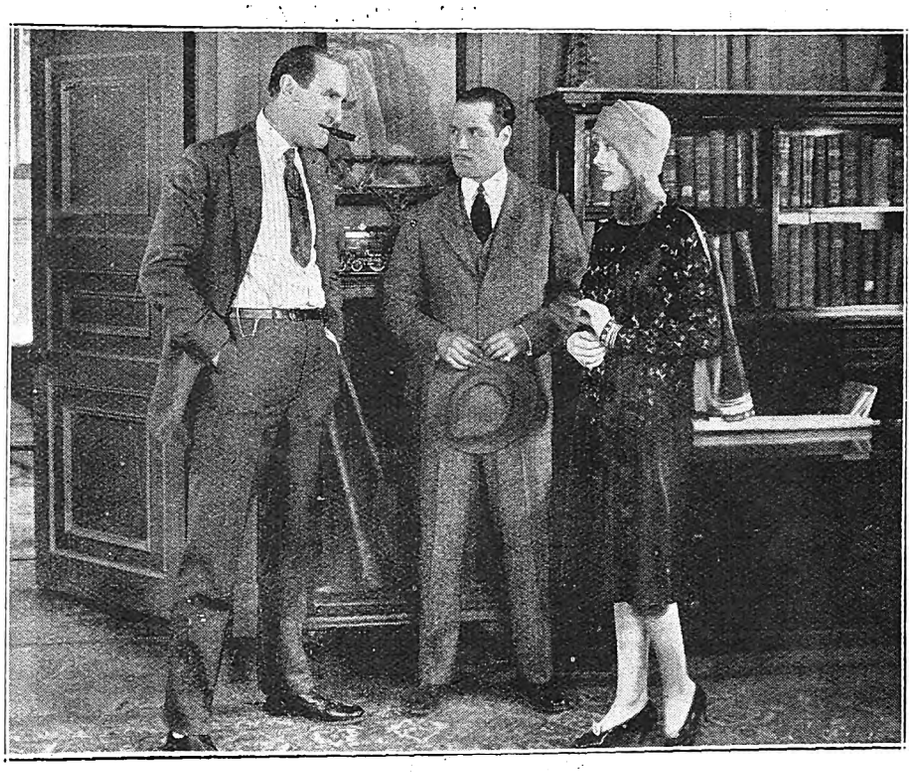

A scene from "The Blind Goddess," at the Bijou, Johannesburg, on August 8th.

Diana Maxwell.

The Life of a Ballet Dancer.

By W. J. Makin.

When Pavlova toured South Africa she created a craze in many a girl for the career of a ballet dancer. To dance lightly into a pool of limelight, twirl an arabesque, and be greeted with a roar of applause must have seemed to many a South African girl a heavenly ambition. I know that such a craze began, for a well-known dance teacher in Capetown confessed to me that the number of her pupils had doubled since Pavlova had appeared, and many a mother was excited at the thought of possessing a daughter who might, one day, be greeted by the applause of London, Paris and Berlin.

I wonder if many of these ambitious girls realise what the career of a ballet dancer means, the hours and hours of hard work, the failures, and the deadly fatigue that follows upon stage work. In South Africa I spent many an evening behind the scenes with the Pavlova ballet, and saw dancers stagger from the stage bathed in perspiration and almost dropping with fatigue. They were only too glad to crawl to bed immediately the performance was finished, and they rose the next day to those hours of practice which are so necessary to the dancer who seeks a career in the ballet.

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The famous Russian Ballet is now appearing in London, and night after night the finest dancers in the world are applauded by an audience which comprises the wealth and intelligentsia of Europe. It is all dazzlingly attractive, and would appear to be the most exciting career possible. Yet this splendid dancing can only be achieved by constant hard work behind the scenes, and to stand at the stage door after a performance is to see these lively lissom creatures dragging themselves home half dead with fatigue. The evening performance is only the climax to a day's hard work.

The dancers of the Russian Ballet begin at nine every morning with exercises. After the exercises there are invariably rehearsals of new ballets in preparation, of old ones about to be revived, or of the current repertoire. When there is no performance in the evening there is more rehearsing. But nobody grumbles at this constant exertion. It is taken as a matter of course. There is no limit to these people's enthusiasm and capacity for work. Dancers who happen not to be required for the rehearsal in progress will be found practising a difficult movement in some odd corner. No other company in the world, I should think, could work continuously like this and remain good tempered. It is a tradition. Newcomers who would object elsewhere to extra rehearsals drop into their places, become as keen as the rest, and within a week are old stagers.

The members of most theatrical companies disperse to the four winds of heaven after each rehearsal. These dancers cling together, are to be met always in groups, and never tire of talking "shop"—the latest movements invented for them by the choreographist, the new ballets, the progress of their companions. There is singularly little jealousy, and nothing at all resembling the "prima donna" arrogance of opera or musical comedy. How can there be when the leading lady of one ballet is in the back row of the next, and vice versa?

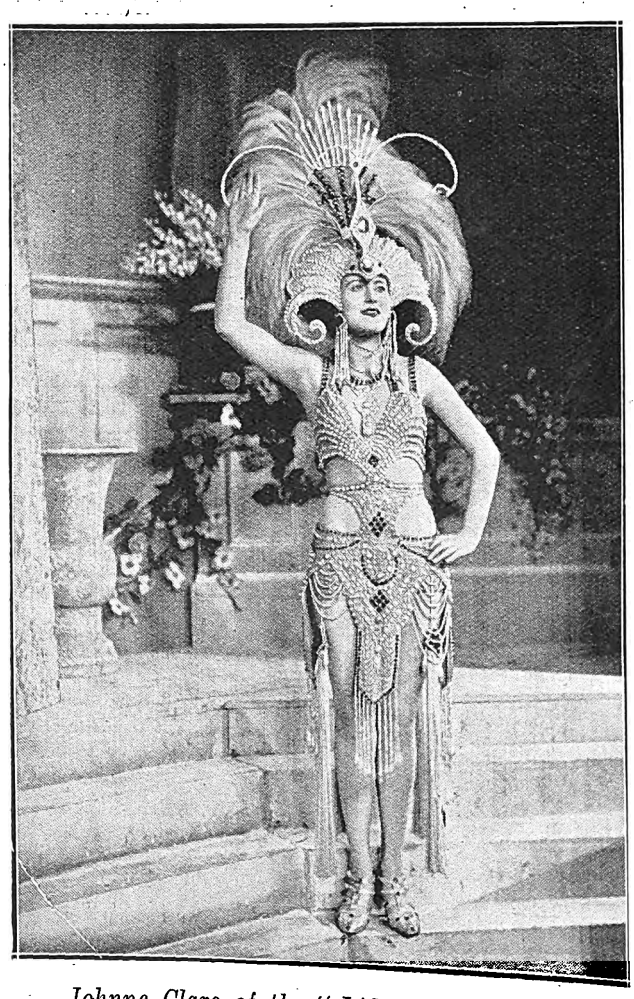
"The position of a principal," said Mme. Sokolova, who is English, despite her stage name, "is peculiarly and almost overwhelmingly responsible. Only very occasionally are we allowed an understudy. Therefore, the necessity for keeping fit is intensified, and one has to make light of ailments or injuries which would justify an actress in leaving things to her understudy."

She revealed some of the injuries to which ballet dancers are especially susceptible. "Sprains and strains of all kinds, which mostly occur in character parts," she said. "The movements of the classical ballet are set, traditional, but in character parts one has more scope. In the middle of a dance, perhaps, one has an inspiration for a new step. The brain telegraphs the message to the muscles, but they do not all respond simultaneously, and something has to give. Cold weather greatly increases the liability of torn ligaments or strained muscles. Then there are the sore heels induced by new shoes. Our shoes are shortlived, and the process of breaking in new ones is painful."

With regard to diet, Mme. Sokolova said that naturally highly indigestible foods, heavy meals immediately before a performance, had to be avoided, and added, "but we require plenty of good, nourishing food, and in reason we eat and drink what we like, making lunch our principal meal whenever possible. And there is another way in which we discipline ourselves. We have to learn to submit not only to the critics in front, but to the far sterner judgment of ourselves and our colleagues. The performance that may pass muster from in front does not go unchallenged behind. It is part of our family life to criticise each other, and nobody would dream of resenting it."

It was this sense of family atmosphere which impressed me behind the scenes of the Russian Ballet. One result of the constant intimacy is that very little privacy is possible within the ranks. Everybody is almost bound to know everybody else's business. But nobody seems to mind very much. Like some brothers and sisters, they have almost given up trying to have secrets from each other.

Nowadays, the Russian Ballet can gaze back upon fourteen London seasons, each one an artistic triumph; it can boast of a score of creations made world famous, and another score it has had the good taste to forget; it can remember that memorable night—on the eve of King George's coronation—when it first burst upon a startled London. Karsavina and Pavlova had been seen separately, and had been applauded. But an individual dancer of two was nothing compared with the full glittering troupe. People threw their hats in the air and declared a new art had been born. From that day until the present the Russian Ballet has gone on from success to success, and it is the ambition of a thousand-and-one dancers all over the world to become a member of the troupe. Many South Africans have seen and delighted in the triumphs of the Russian Ballet, and the music has been heard again and again in Capetown and Johannesburg. It is only when one goes behind the scenes that one realises that success, after all, comes from sheer hard work.



Johnne Clare of the "Lido Lady" Company, at the Gaiety Theatre, London.

[*Stage Photo Co*

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I am still laughing at the new production "Thark," which I saw for the first time—in fact it was the first performance—on Monday night. "Thark" is a successor to "Rookery Nook," which has been for over a year a special favourite with London audiences at the Aldwych Theatre. And "Thark" cannot fail to be as successful as its predecessor, when it's cast contains such masters of farce as Ralph Lynn and Tom Walls. You know that choking, empty feeling you get when you have laughed too much? Well, that is exactly how I feel. The story of "Thark" is too complicated to give you here in detail—perhaps I am wrong in saying there is any story in it at all. It is merely a conglomeration of absurd dialogue and ridiculous situations, and Ralph Lynn is, if possible, funnier than ever.

To the Russian Ballet again—as Samuel Pepys would have said had the Russian Ballet been in existence when that old writer lived. This was a very particular night, for Stravinsky himself was conducting his own ballets. You should have seen how "Petroushka" pulled himself together; how radiant was "Pulcinella"; what raptures animated "The Fire Bird." It was as though father himself had paid a purposeful visit to the nursery. Every dancer was on the tiptoe of form, and the evening (in the happier sense of the term) was a spanking one. Some of the dancers have been getting very slack lately, but it only needed the appearance of the great Stravinsky himself to make them tighten up and come to the top of their form again.

I went to "Nearly Divorced" at the Duke of York's Theatre the other night. Somebody described the play to me as a farce, but, about one and a half hours after the beginning of the performance, I began to think that I was present at an inquest. I turned to one of my neighbours and said sepulchrally: "Is this a morgue?" "No," he grimly replied, "it is the Duke of York's Theatre." As a matter of fact, the play was so gloomy that I had begun to wonder when the coroner would invite us to view the body. I was told that the author, on the first night, had informed the audience that he had but one purpose in life: to bring a little ray of sunshine into grey lives. I should have described "Nearly Divorced" as a sleety November evening rather than a ray of sunshine.

But, to make up for this gloom, I saw a sunny little show at the Shaftesbury Theatre, called "Castles in the Air." This is another production of the energetic C. B. Cochran. Everybody in the cast broke into song upon every possible occasion—everybody, that is, except the Queen Regent. She was too fully occupied in supporting Latavia's tottering dynasty to worry much about song. Her son . . . But if I begin to dabble in the plot, goodness knows where we shall end. This romantic musical comedy was well sung and acted by Allen Kearns and Helen Gilliland among others. A chorus of fifty-six girls and boys exploit the caterpillar school of dancing and abound in pep. And the scenery is very charming.

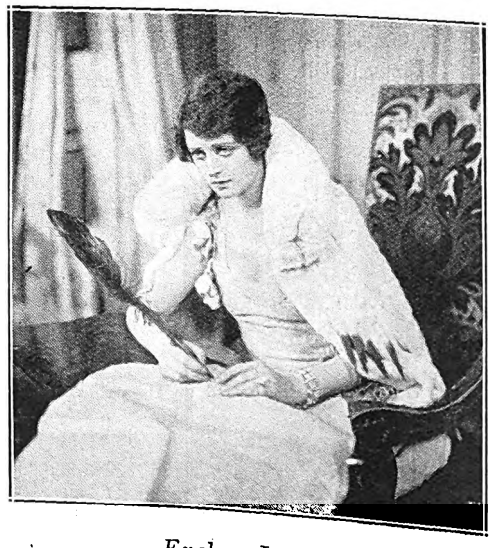
"Abie's Irish Rose," which began rather badly in London, is now playing to packed houses. America has conquered England again, for this sentimental little comedy of love and strife hails from the country of the stars and stripes. Here you have a photograph of Katherine Revner as "Rosemary," the Irish Rose of the title, and Joseph Greenwald as "Solomon Levy" the kindly old Jew. Abie, himself, does not appear in this picture, but you can guess that, being possessed of such a Rose, he is likely to be somewhere just round the corner.

Katherine Revner and Joseph Greenwald.

Talking about C. B. Cochran—I was about a paragraph ago, I think—the great fight between Micky Walker and Tommy Milligan, which he engineered at the Albert Hall, has come and gone, leaving Micky Walker the world's champion. I don't suppose the Albert Hall had ever housed such a performance and such an audience. The enthusiasm was immense, and not even a concert by Dame Clara Butt could have so shaken the rivets of the roof, as did the shouting of the enthusiastic barrackers of both sides.

And while I am on the subject of theatrical managers, I must touch for a moment on the sad death of Mr. "Jimmy" White last week. He was the owner of Daly's Theatre, which has for long been the principal home of romantic musical comedy in London. He was also interested in many other theatrical ventures, and the profession has lost, not only a kindly friend, but a very shrewd theatre manager and director. At his funeral, a few days ago, the chorus of Daly's Theatre sang very beautifully and movingly. I think this was a very pretty token of their affection for the dead man.

The pretty litle lady, who seems unable to decide what to write with the quill pen upon the parchment, is Evelyn Laye, as she appears as "Princess Elaine of Novia" in "Princess Charming" at the Palace Theatre. We know that eventually she will write the right words but at the moment the fair leading lady looks very pensive and undecided. You may be sure, however, that she marries her hero at the end. Indeed, it would be a very strange musical comedy if she didn't.


Evelyn Laye.

[Stage Photo Co.

An old favourite whom we have not seen for fifteen years is at the Coliseum this week. This is none other than Fanny Ward. Fanny Ward is one of

(Continued on page 29.)

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"HE WHO GETS SLAPPED"
Goldwyn production with LON CHANEY, NORMA SHEARER and JOHN GILBERT from the novel by Leonid Andreyev.

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(Continued from page 27.)

the world's most remarkable women. I will tell you a true story about her. Two years ago I was dining at the Ritz in Paris when the slimmest little creature glided in. I said to my companion, "What an attractive girl. Don't you think she's English?" "Don't be an idiot," he retorted. "She's a grandmother. That's Fanny Ward." In the 'eighties Fanny Ward was the toast of London, Paris and New York, they say. People used to say, "Don't hit that little girl, stranger, it might be Fanny Ward." In her sketch at the Coliseum, she appears as a mother who looks younger than her daughter. She also impersonates most delightfully, and with her own characteristic humour, a child of seven.

Gene Gerrard and Maria Minetti.
[*Photo: Stage Photo Co.*

These two Eastern-looking people are Gene Gerrard and Maria Minetti, a clever pair of principals in "The Desert Song," at Drury Lane. Gene Gerrard's enormous moon-and-star cloak looks voluminous enough to contain three people of his size. The dark-haired Maria is doubtless regaling his ears with all sorts of musical secrets. What a pity it is that photographs cannot talk!

P.T.

Paris Fashions.

July 4, 1927.

Away for the Holidays.

Just before the general exodus which takes place soon after the Grand Prix, Paris designers lay stress on the various forms of dress which are suitable for hotel, country house or watering place in the evenings. At present, when simplicity of line and a certain sculpturesque arrangement of draperies are demanded by everyone, variety is given very largely by the kind of material used, and also by extras, such as a cape made of fringe—which practically trims a plain satin dress, or by the big ostrich feather boas in pale shades without which no Parisian considers herself dressed at the moment. These details have to be considered because they have a marked effect on the type of dress used. Designers who have the gift of beautifully simple line, like crepe satin and exquisitely worked materials for their evening dresses. As these will be very plainly made, they are generally accompanied by a shawl composed chiefly of fringe. Others like the lightness of chiffon or tulle, and for them the satin cape or cloak is obvious, though it may be trimmed with summer fur or with ostrich feather. There are also different occasions upon which such dresses may be worn. In the casino or other public place, dresses have to show in a crowd, and for these occasions spangles, diamante and conspicuous metal and jewelled embroidery are almost an axiom. For the country house, on the other hand, anything at all marked looks quite out of place, and here very plain dresses, the secret of whose simplicity is difficult to discover, are at their best.

Chiffon and Lace.

Lelong makes a great point of satin crepe, of the use of black and white and of varying his lines by well-marked but simple means. He uses crepe satin in the palest tones—pastel blue, pinkish white, pinkish champagne colour, and so forth, pipes the round neck, arm holes and skirt edge so that they are well defined, and the stitches on the side panels which hang in graceful folds rather below the edge of the skirt. Everything depends upon these folds, which must look an integral part of the dress. They give swing and grace to an otherwise elementary frock.

In black and white he makes dinner dresses, of which the bodice is white and the skirt black satin. The lower part of the white is embroidered in black, which connects it with the black skirt. This is the most obvious way of combining the two. Sometimes the white extends to the skirt, upon the edge of which is a broad band of black. A black flower is then worn upon the shoulder. Very often Lelong gets his effects by using chiffon, the different thicknesses of which are arranged to make a pattern. Chiffon continues to be used over flesh-pink, and so the shading

Madge Elliott and Cyril Ritchard in "Lady Luck," at the Carlton Theatre, London.
[*Photo: Stage Photo Co.*

MILKA & VELMA SUCHARD'S CHOCOLATE

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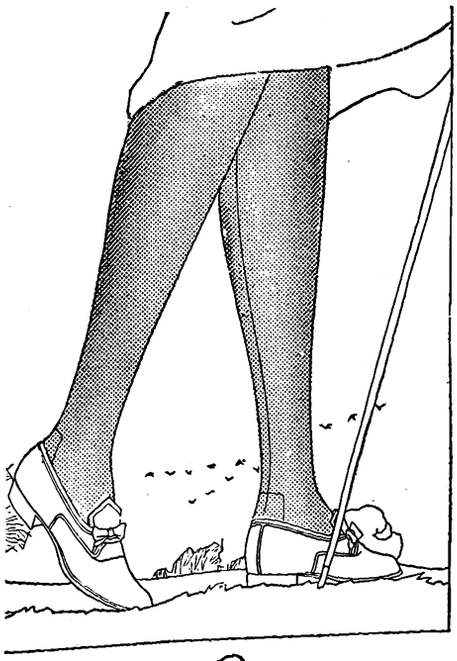
is very distinct. The same thing applies to black lace, which is always very fine and quite unlike the laces which were used by the Victorians. Black lace generally has a very simple bodice and a skirt with fulness in front which gives it a pleasing swing. Some dinner dresses are made with black lace sleeves. But, in general, sleeves are non-existent, and the arm holes may be banded with black satin to give them emphasis. A favourite method of making a black lace dress is to give it a yoke of one layer of black chiffon out of which a V is cut. The rest of the bodice is of lace, while the skirt may open down the front over a petticoat of pleated black chiffon. Many black dresses are spangled all over. Others may be made of chiffon with extensive embroideries in metal, gold and silver being preferred. Beautiful dresses are made with great swirls of peacock feathers embroidered in silver upon full skirts. Here taffetas looks very well, and a number of dresses are being made of black taffetas very simply made and decorated round the skirts or at the waist and shoulder with diamante.

Nothing looks so well with pearls as black velvet. Very large pearl necklaces are being worn just now—and they need by no means be real—which fit closely round the neck. These are used in the evening, but so also is the long rope of pearls. Black velvet evening dresses are generally made draped towards one side and with deep V's back and front. These may be filled in with the velvet or with flesh colour. One velvet dress was made so that the drapery more or less outlined the figure, and for all decoration it had a big diamond clasp on one shoulder. On the opposite hip a trail of the velvet cut into a point reached down below the skirt line to the floor. It is anticipated that a great deal of velvet will be worn again this autumn, and the velvet evening dresses. particularly those in black, are probably an intelligent anticipation of this fashion.

Simplicity of Line.

Mauve, deep cream-white and white are among the most popular tones for evening dresses just now, and there is extraordinary variety among them. White is used with no ornament at all, with crystal or silver beading and with gold and silver embroidery. White satin dresses are very simply draped, some of them merely having a fall of satin down one side. Others have a long trail of satin fastened to one shoulder, caught in by the girdle, and from there flowing downwards below the skirt edge. Panels and pleats are stitched on the dress at the back of the waist to flow towards the front below the skirt line. Trails of satin also hang from the shoulders at the back, and these may also trail on the floor, though it is more usual for any sort of train to start lower down on the dress. Dresses of white ninon and white chiffon sometimes have bands or scallops of ostrich feather to give fluffiness and fulness to the skirt. These may be powdered with small crystals, which give them a pretty glinting effect. A very charming dress was made by Lelong of white satin on the straightest, simplest lines. The skirt opened down the front over an under-dress. The bodice was the usual chemise shape. Over the bodice was a short bolero of gold lace, while the sides of the over-skirt were embroidered in gold to a depth of fifteen or more inches to match the lace exactly. Petunias and mauve, to say nothing of orchid colours, also go very well with pearls. This colouring often appears in crepe georgette much stitched and folded to give it a soft density. Sometimes a little breast-plate of pearls finishes the neckline or adds richness to the vest. With georgette dresses georgette capes are often used of exactly the same tone, and they have big collars of ostrich feather.

M.H.



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SPECIAL DISPATCH, Capetown, South Africa.—The jungle is in an uproar at the news that Mae Murray, accompanied by an arsenal of guns and Mdivani of Georgia, has landed on a big game hunting expedition. Lions are tearing their manes, cubs are crying their eyes out, and four monkeys are learning to speak English. The South African Premier has protested to the Foreign Secretary in London to prevent this wholesale destruction of innocent leopards and defenceless tigers, by the reckless use of Kleig lights.

[With acknowledgments to the "Photo Play Magazine."

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Racing Notes.

By "Observer."

After Saturday next, we bid good-bye to the Winter Meetings at Durban, and, although we swear we will not, most of us will be looking for another Hussein long before next July comes round again.

The Stewards of the Germiston Sporting Club are considering altering the lay-out of their course and, by doing so, make provision for races over a longer distance than a mile and three furlongs, which at present is the maximum.

Judging by recent results, that gallant little warrior, Narrow Guage, is now on the down grade. This time last year he was the best colonial-bred we had and very nearly the best of all nationalities in the country, for he gave Vibration 4 lbs. and a decesive beating in the Greyville Handicap tops, 1¼ miles, at Durban. In the same race at Durban on Monday, he failed to concede the required 17 lbs. to such as Goodwill.

In the expressive language of the race course, backers have been getting it in the neck since their beanfeast at Benoni last month. At Auckland Park on Saturday they had to return their winnings with considerable interest, and the holiday meeting at Germiston was most disastrous.

It is better to be born lucky than rich. Mr. W. H. Caney, in whose nomination Intervention won the Durban Gold Cup, only took over the lease of the mare about a month before the race.

E. Jacobie has made a good commencement for the new season, and he has only to continue at the same pace to improve on his second place for the racing year just ended. At Durban on Monday he rode the first two winners on the card, and rounded off his successes by riding the last winner of the day.

G. Gorton is being blamed for the defeat of Hussein in the Durban Gold Cup, mainly by those who backed Mr. Willie Langerman's champion. The same people thought Gorton first cousin to Fred Archer when he drove Hussein along to short head Hoy in the July Handicap. But it was ever thus and there must always be a sacrifice to the goddess of ill-luck.

Little Sims, who won the Durban Gold Cup on Intervention, will be remembered as the midget who steered Polinique to victory on the Johannesburg Summer Handicap of 1925. Feeling that his services on that occasion should have been more suitably recognised, Sims, after looking at the amount which represented his "present" from the owner, tore up the cheque and threw the pieces on the ground.

Monday's holiday meeting at Milnerton opened in fine weather, but towards the end of the day a heavy sea fog rolled up and took possession of the course. This was so thick that in some of the later races the horses could not be seen until they were a hundred yards from the post. This must have been a great opportunity for any of the "strong arms," but seemingly L. Fernandz and S Gorton were on business bent, as both boys rode a winning double during the day.

Another owner in Mr. A. H. Myers has packed away his colours, wrapped in moth balls, and is getting out of the game. Most of his horses were held on lease terms and his passing out will be regretted by punters, who were always sure of a run for their money. At least as far as the owner was concerned, but sometimes Harry was dissatisfied with the riding of some of his jockeys. The best he ever raced was Channel Isle, who won him the Derby of 1925.

Undulate sustained the first defeat of his career when he ran unplaced in the Holiday Handicap (A) at Germiston on Monday. As a two-year-old, Undulate won the three races for which he was saddled last season. While Undulate did so well as a juvenile, there are many who think that as three-year-olds Just will beat him over any course from six furlongs upwards, and no doubt the question will be decided if the pair meet in the Benoni Guineas or S. A. Derby in December next.

One of those accidents we are always expecting happened at Germiston on Monday, but, fortunately, it was not due to incompetent riding. Just when Silhouette had her race won, the saddle slipped back and the filly, in her inexperience, thought her jockey was taking liberties with her and proceeded to buck him off. This she did a few strides after passing the post, and in the mix up Winterberg II. fell and Maynee came down over him. It looked a bad smash, but some of our jockeys bear charmed lives, and none of the three boys sustained serious injuries. As Silhouette and Winterberg II. were among the placings, and their riders could not weigh in, the Stewards had no option, but to disqualify them. In consequence the tote place pool was divided among backers of Devout and Orator.

The Johannesburg Pony and Galloway Club are putting forward a programme of seven events on Saturday, and the following should run well:—

1.5 p.m.—Pony Handicap (A). One mile.
1, Juvenile; 2, Butterfly; 3, Little Collar.

1.55 p.m.—Maiden Handicap. Five furlongs.
1, Water Rush; 2, First Child; 3, Jocelyn.

2.35 p.m.—Galloway Handicap (A). Six furlongs.
1, Golden River; 2, Poly's Nature; 3, Harvest.

3.15 p.m.—Galloway Handicap (C). Five furlongs.
1, Popsie; 2, Infula; 3, Blue Ribbon.

3.55 p.m.—Pony Handicap (B). Five furlongs.
1, Kherida; 2, Sandstorm; 3, Password.

4.35 p.m.—Moderate Handicap. Seven furlongs.
1, Ealing; 2, Ocean Born; 3, Protection.

5.10 p.m.—Galloway Handicap (B). One mile.
1, Stranded; 2, Debacle; 3, Lava Rock.

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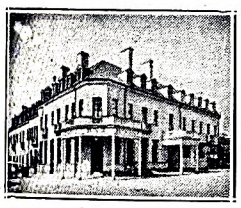

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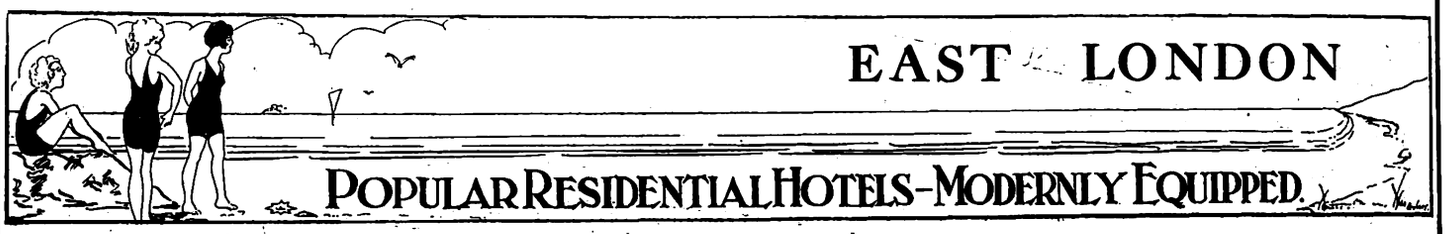

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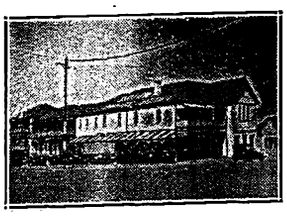

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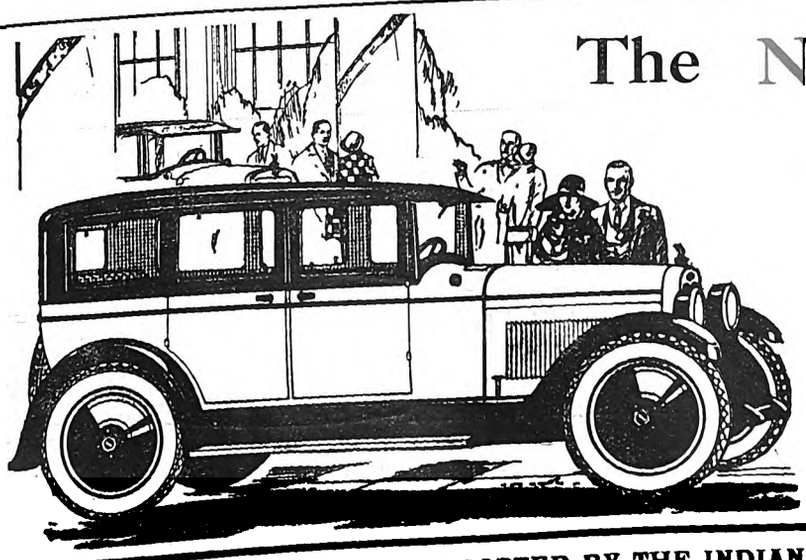

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VOL. XX. No. 628. WEDNESDAY, AUGUST 10TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

The Captain of the "Flamingo," "Steve Burton" (Leslie Hatton), who sets all the ladies hearts awhirl in "Tip-Toes," at the Empire Johannesburg.

[*Photo: African Film Productions, Ltd.*

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Bits and Pieces.

It is given to few men to have such a triumphant progress as that accorded to George Robey in Africa. Crowded houses have acclaimed him as a "Prince of Mirth," and have bemoaned the circumstances which give him such a short season among them. And so George Robey has left the Transvaal, and opens in Bloemfontein followed by Port Elizabeth and Capetown and home on the Edinburgh Castle. He has left behind him "Bits" of laughter and "Pieces" of fun that have gladdened many a heart, and will be remembered for many a long day.

And we shall not soon forget the graciousness of Marie Blanche, the comedy of Marie Blanche; Marie Blanche to whom the show owes so much.

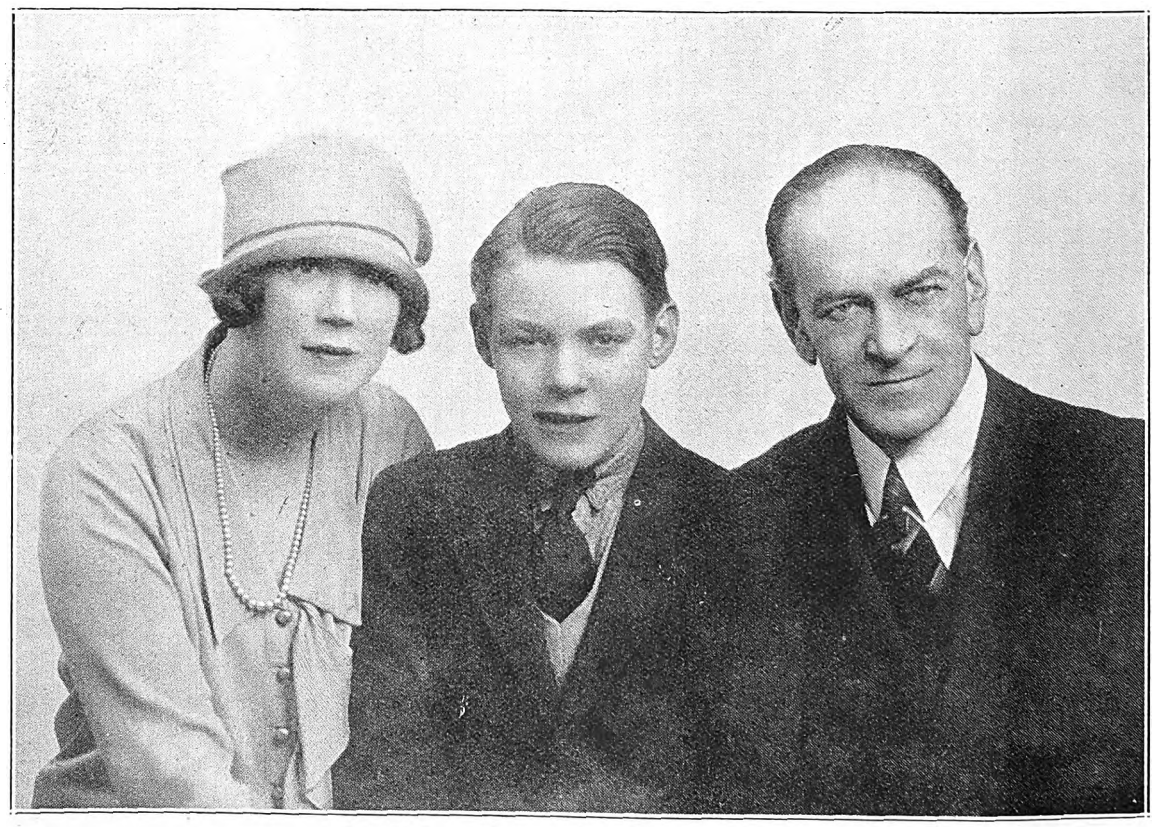
C.R.

The Fake.

To-morrow will see the premeire of Frederick Lonsdale's play "The Fake," at His Majesty's Theatre, Johannesburg, a play which raises a knotty problem, "Is killing justifiable?" The circumstances of the play are these, the husband is a dipsomaniac and a drug taker, in fact, about the last word in every way. He is married to a good woman, Mavis Stanton, the daughter of a member of Parliament. Then comes the third person on the scene, not a lover as you might suppose but a friend of the family, who induces the husband to join him in a "jolly bachelor holiday," and, as a climax to that holiday, deliberately tricks him into drinking a fatal draught of his favourite narcotic.

"The Fake" is deftly contrived, with a cynical acidulation in the dialogue which keeps one's interest on the alert. The cast is as follows:—

Hesketh Pointer, M.P.	Frank Bertram.
Sir Thomas Moorgate, M.D. ...	Alick Chumley.
Ernest Stanton, M.P.	Henry Wolston.
Clifford Hope	Edward Woodings.
Mrs. Hesketh Pointer	Frances Dillon.
Mavis	Noelle Sonning.
Mrs. Stanton	Helen Rous.
The Hon. Gerrard Pillick ...	Beckett Bould.
Geoffrey Sands	Arthur Bourchier.
A Waitress	Cherry Hardy.
Parlourmaid	Ina Burrill.
Watkins	John Blanks.



Mr. and Mrs. Arthur Bourchier and their son. Mrs. Bourchier has just arrived in South Africa.

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MIMI CRAWFORD

whose delicious dancing and admirable sense of revue are one of the reasons responsible for the success of "One Dam Thing After Another," in London. [*Photo: S. Mannelt.*

[*Reprinted by special permission of "Theatre World" (England).*

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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THE LURE OF THE "LIDO LADY."

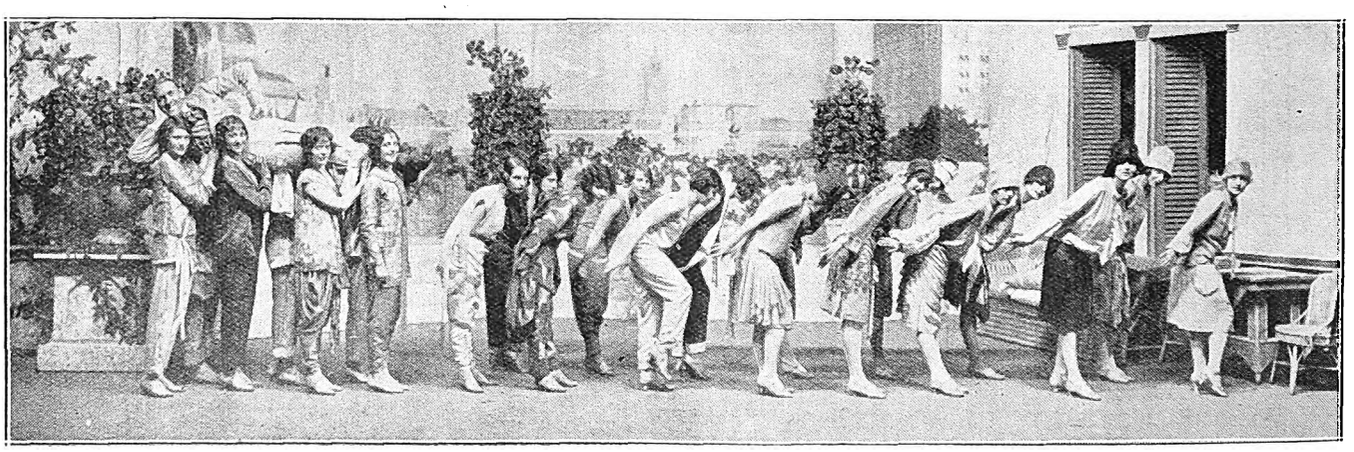
LONDON, July 15.

As there is always plenty of sunshine and sun-bronzed people in South Africa, someone is sure to write a musical comedy about it some day. One cannot imagine a musical comedy without plenty of sunshine, girls in summer frocks, and men in flannels. There is no hope for a musical comedy written about Wigan, in which everyone would have to appear in macintoshes. Preferably, the atmosphere should be rich and luxurious—Monte Carlo, Nice, or Algiers.

A year ago I spent a holiday on the Lido, that stretch of sand beyond Venice where you may loaf in pyjamas for the best part of the day and luxuriate in the expensive atmosphere of hotels and cabarets at night. It is one of the playgrounds of the idle rich, although its climate cannot compare with the white beaches of South Africa. But being more accessible to the wealthy European you will find there, in the summer, the world and the half-world

A better setting for a musical comedy could not be imagined. It was with many happy memories, therefore, that I went to see "Lido Lady," a musical comedy which is being produced at the Gaiety Theatre, nowadays, by Jack Hulbert, one of the most popular stars in London. I found the show full of charming girls, charming songs, and charming humour—which is all that one expects of a good musical comedy. The Venetian background permits of some really beautiful settings, and everybody seems to be either playing tennis, bathing, or just loafing in pretty pyjamas. There is an exciting boxing match which follows a fancy dress dance, and eventually the whole show finished aboard a luxurious liner. It is full of colour, movement, and pretty music, and almost decided me to take another holiday at the Lido this year.

Incidentally, "Lido Lady" gave us an opportunity of seeing an old-time musical comedy star in Phyllis Dare, looking as charming as ever she did when she and her sister, Zena, were the rage of London. The present popularity of musical comedy has brought back such people as Lily Elsie and Phyllis Dare to reveal to us a grace and prettiness which the violence of jazz had almost killed in the English theatre. And the dancing of these stars, so graceful and effortless, is, in itself, a constant reproach to the ugliness of the Charleston and the Black Bottom.



A scene in "Lido Lady."

[*Photo: Stage Photo Co.*

But the "Lido Lady" would not be anything like the popular show it is without Jack Hulbert and Cicely Courtneidge to infuse it with their bright personalities. I have for a long time pitied the poor hero in musical comedy, the young man who has to make love and generally behave in the lunatic fashion, that the theatre decrees he shall when in that state. But there is no longer need for pity. Jack Hulbert, who takes this characterisation on his own shoulders, gives you one of the most amusing heroes that it is your luck to meet in musical comedy. He has to portray the character of a young waster, a young man with money to spend and time to flirt. In these days of strong, silent heroes one would feel that such a part would be better avoided. Yet, by means of a most engaging personality, Jack Hulbert makes the young loafer on the Lido a most lovable character. You are alternately laughing at him or adoring him. He is the irresponsible, handsome hero who deserves the prettiest girl on the Lido, and we are not surprised that he wins her, despite the fiasco of his boxing match.

Cicely Courtneidge is a personality apart. For feminine humour in a musical comedy it is decreed, invariably, that the woman shall be fat or ugly. Cicely Courtneidge is neither. She is a small girl with a big smile. That smile is infectious. Once it gleams at you over the footlights, its cheery irresponsibility puts you in a good humour for the rest of the evening. She sometimes dresses outrageously and turns her toes in just to make you laugh the more, but when she appears in the final scene in a charming frock and with that same engaging smile, you are prepared to argue that she is as pretty as the rest of them on the stage.

Both Jack Hulbert and Cicely Courtneidge have that wonderful combination so rare in musical comedy—the ability to dance as well as sing. Cicely Courtneidge can convey more of the comic with one hunch of her shoulders and one limp of her leg than all the tricks of the trade used by others. She can rag and kick a song to pieces, but it remains unforgettable. And the patter dancing of Jack Hulbert is as expressive as any such dancing can be. See him read a letter and express joy, despair, and then joy again in that subtle shuffle, and you realise that there is art behind his débonnair carelessness.

These two artists make "Lido Lady" one of the most popular shows in London. They are essentially the people who matter in musical comedy to-day.

W. J. MAKIN.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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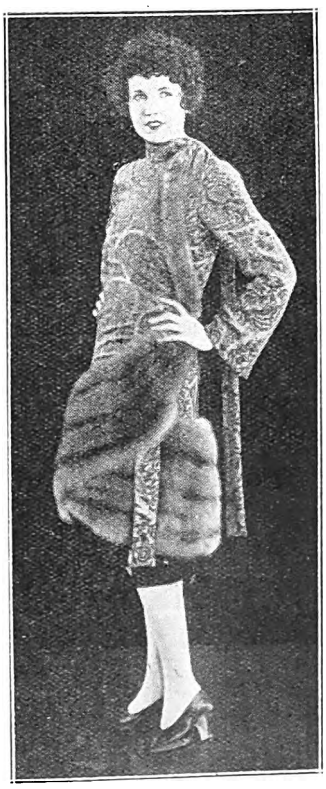
"Tip-Toes" (Diana Maxwell) and "Steve Burton" (Leslie Hatton).

[Photo: African Film Productions, Ltd.

Lon Chaney, the screen's greatest makeup artist and character man, is the leader of the crook trio in "The Unholy Three," coming to the Alhambra, Capetown, on August 15th.



HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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Norah Blaney as Huguette du Hamel in "The Vagabond King," the successful romantic musical play which reached its 100th performance at the Winter Garden Theatre on Wednesday, July 13th.

[*Photo: Vincent Laurence.*

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This fair angler is a Mack Sennett beauty.

[*Photo: Pathe.*

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Madge Elliott, a beautiful dancer from Australia, appearing in "Lady Luck."

[*Pauline Portraits.*

[*Reprinted by special permission of "Theatre World" (England).*

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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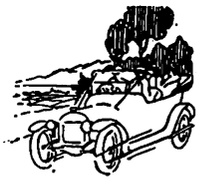
A new picture of Karen Petersen as Pearl, the "Gun-Girl" in "Broadway," which is on tour.
[Photo: Sasha.

[Reprinted by special permission of "Theatre World" (England).

PORT ALFRED SEASON

All the Year Round



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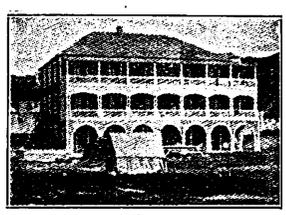

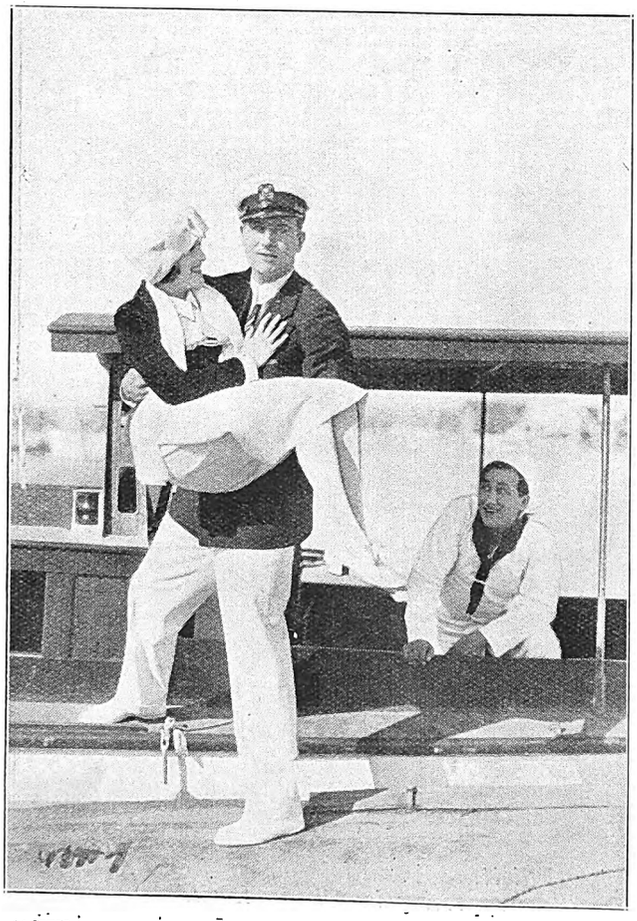

"What happened to Jones," that is the name of the film coming to the Grand Bioscope, Capetown, on 18th, 19th and 20th.

"Scotch night" on Saturday evening at "Tip-Toes" was a rollicking occasion. Here we have the cheery smile of that Prince of Good Fellows, Chief Wm. Lowe, who is always the life and soul of any function, and who has done so much for the Caledonian Society.

[Photo: Leon Levson.

RED DAISY TEA IS THE BEST—TRY IT.

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July 17th, 1927.

"Sunny," which has for so long brightened the dim walls of the Hippodrome, will go out in a week or two, and "Shake your Feet" will take its place.

The clever twin daughters of Lord Ruthven were to have appeared as dancers in this new production, but it is now announced that they have decided otherwise.

The new production will be in the hands of Laddie Cliff, whose "Lady Luck," in conjunction with Leslie Henson, at the Carlton Theatre, has been such a success.

"Princess Charming" is 300 performances old, and there is talk of a successor for her. "Princess Charming," unlike her predecessors "No, No, Nanette," and "Mercenary Mary," was mainly British. The new play comes from America, and the music is to be by Con.

John Clarke as the hero in "Princess Charming."
[*Photo: Stage Photo Co.*

Conrad, who wrote many of the "Mercenary Mary" songs.

Here is a photograph of John Clarke as he appears in the part of the hero in "Princess Charming." His uniform alone would be enough to intrigue any feminine heart. But he does not depend upon satorial niceties for his success: he sings amazingly well, and acts with all the charm necessary to a hero of musical comedy.

"The Constant Nymph" will not prove constant to the New Theatre for much longer. Although it is still doing well, it will be withdrawn in two or three weeks' time, so that the New Theatre can be redecorated. When it is re-opened, a play called "The Bear" will be staged there,

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Photo of Miss M. Little after her hair grew.

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(Signed) Mrs. M. O'NEILL.

Photo of Mrs. O'Neill after her hair grew.

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with Lewis T. Casson as producer. Lewis Casson, as you know, is the husband of Miss Sybil Thorndike, and is one of the most notable producers of his time. Both these artists will be seen in South Africa some time next year.

Daly's Theatre is shortly to be re-opened by Mr. Ephraim under a new régime. "Peggy Ann" will be the first production, and the cast will include Dorothy Dixon, Maisie Gay, Robert Gordon and Basil Howes.

"Meet the Wife" still runs, or rather races, at the St. Martin's Theatre. What an absurd and delicious farce it is! Constance Collier is as amusing as ever, and George Tully keeps the house rocking with laughter in his endeavours to escape from the overpowering charms of his first wife. The picture shows the husband and ex-wife at their astonishing meeting after twenty years. Constance Collier faints cleverly and very comically at this apparition from the past. In the play she wears a succession of dazzling clothes, whose like I have never seen. Obviously they come from some ultra-ultra-chic dressmakers in Paris.

"Castles in the Air" which has only just thrust its spires up into the heavens, is to disappear from the Shaftesbury Theatre very shortly. It has only had a run of three

Constance Collier and George Tully in "Meet the Wife."

[*Photo: Stage Photo Co.*

weeks and five days. It never was a very good show, and the manager has deemed it wiser to pull the castles down.

I went to see Fanny Ward the other night, the grandmother actress, who looks like a young girl. This is no exaggeration, she really does look positively flapperish. Fanny Ward has made no attempt to hide her age, in fact she seems to be rather proud of it. She sang the "Grand-Grandmother Blues" with so much enthusiasm, that one would have thought she was sixteen rather than sixty.

I hear that Gwen Farrar, daughter of Sir George Farrar of South Africa, will be seen on the stages of South Africa as soon as she is released from her London engagements. Her partner will be Billy Mayerl, who was once a prominent member of Bert Ralton's Band, and whose correspondence school of music is very well-known in South Africa. These two artists have evolved one of the best acts I have seen for a long time, and Gwen Farrar, South Africa's own daughter, is cleverer than ever.

PAMELA TRAVERS.

Fanny Ward, the "'flapper" grandmamma.

Sir John Martin Harvey.

I saw Sir John Martin Harvey at the last night of "Scaramouche," and was interested to hear from him that he hopes to go to South Africa some time next year.

Sir John and Lady Martin Harvey are both very keen travellers. They have already made their plans for the Christmas season, and will spend it in Canada. They are taking "Scaramouche" out there for a tour right through the Dominion. Sir John has engaged a very excellent company to play with him and his wife in the forthcoming season.

After Canada will come South Africa, so the two colonies are having a chance to see one of the greatest English actors of his time.

Meanwhile, in the immediate present, the Martin Harveys are leaving the jolly house at Richmond, in which they have been living, and are going down to their Bonchurch cottage for the summer.

Sir John and Lady Martin Harvey are, as they have ever been, among the best examples of the marriage of husband and wife following the same profession.

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WALKER v. MILLIGAN

World's Middleweight Boxing Championship, Fought at Olympia, London, June, 1927.

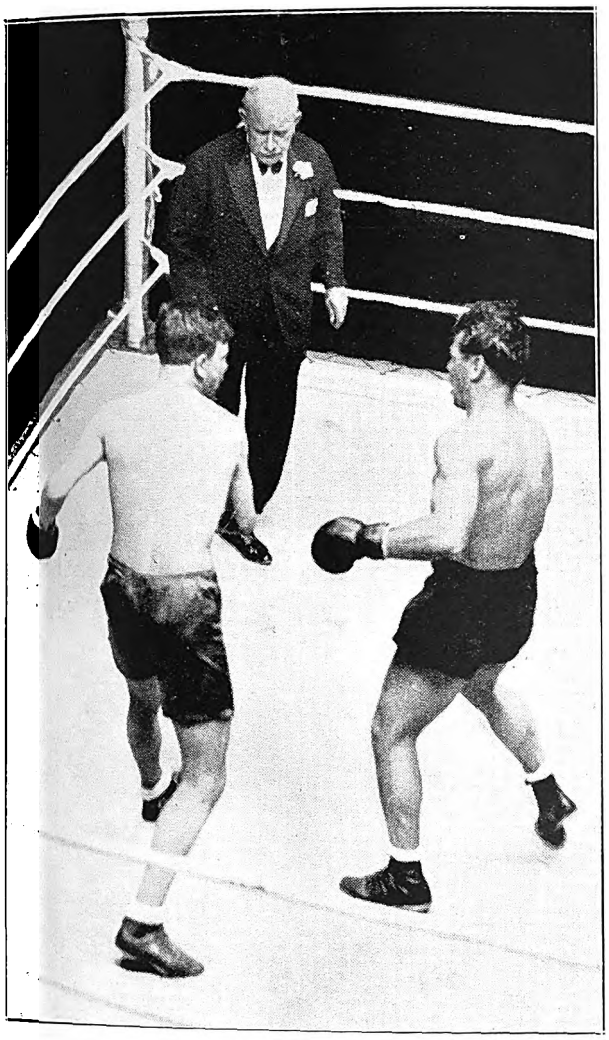
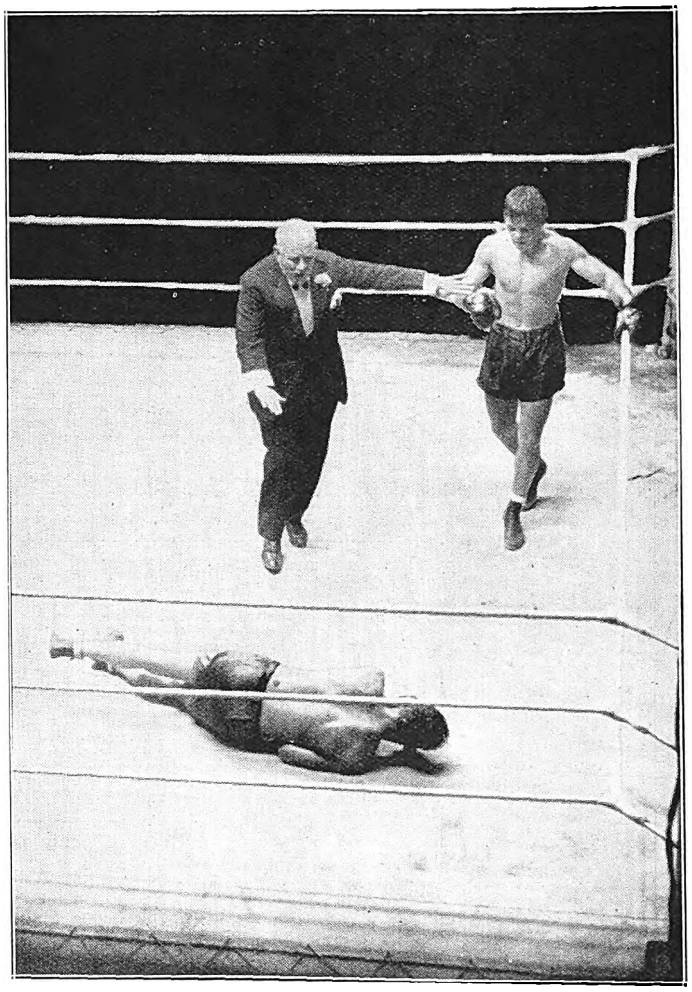


Photo by courtesy of "Rand Daily Mail."



The referee holds back Walker while he counted out Milligan when he was sent to the boards from the final blow of the fight.

[*Photo: Central News.*

Perhaps nowhere in the world is a keener interest taken in boxing than in South Africa, so that it will be good news to hundreds that the African Theatres, Limited, have arranged for the official and exclusive film of the Walker-Milligan fight for the World's Middleweight Championship to be screened in many centres in the Union and Rhodesia. It was one of the most exciting and vigorous of contests, and the film shows every detail of it with the greatest clarity. Here are the dates on which it will be shown, and you will be able to pick out your individual town and keep the date vacant and go early and get a good seat.

			Aug.
Grand	Pretoria	Mon., Tues., Wed.	8, 9, 10.
Criterion ..	Benoni	Thur. Fri. Sat.	11, 12, 13.
Prince's ...	Durban	Mon. Tues. Wed.	15, 16, 17.
Rinko	Pietermaritzburg..	Thur. Fri. Sat.	18, 19, 20.
Empire	Boksburg	Mon. Tues.	22, 23.
Vaudette ..	Krugersdorp ...	Wed. Thur.	24, 25.
Empire	Brakpan	Fri. Sat.	26, 27.
Theatre	Springs	Mon. Tues.	29, 30.

			Aug.
Grand ...	Port Elizabeth ...	Thur., Fri., Sat.	11, 12, 13.
Vaudette .	East London ...	Mon., Tues., Wed.	15, 16, 17.
King's ...	Kingwilliamstown	Thur., Fri., Sat.	18, 19, 20.
Orpheum	Queenstown ...	Mon., Tues.	22, 23.
Grand ...	Bloemfontein ...	Thur., Fri., Sat.	25, 26, 27.
Vaudette .	Kimberley	Mon., Tues., Wed.	29, 30, 31.
			Sept.
Apollo	Germiston	Thur. Fri. Sat.	1, 2, 3.
Palace	Vogelfontein ...	Mon. Tues.	5, 6.
Grand	Roodepoort	Wed. Thur.	7, 8.
Lyric	Potchefstroom ...	Fri. Sat.	9, 10.
Empire	Kroonstad	Mon. Tues.	12, 13.
Palace	Bulawayo	Sat. to Tues.	17, 18, 19, 20.
Palace	Salisbury	Sat. to Tues.	24, 25, 26, 27.
Grand ...	Grahamstown ...	Mon., Tues., Wed.	5, 6, 7.
Garden ...	Uitenhage	Fri., Sat.	9, 10.
Gaiety ...	Oudtshoorn	Mon., Tues.	12, 13.

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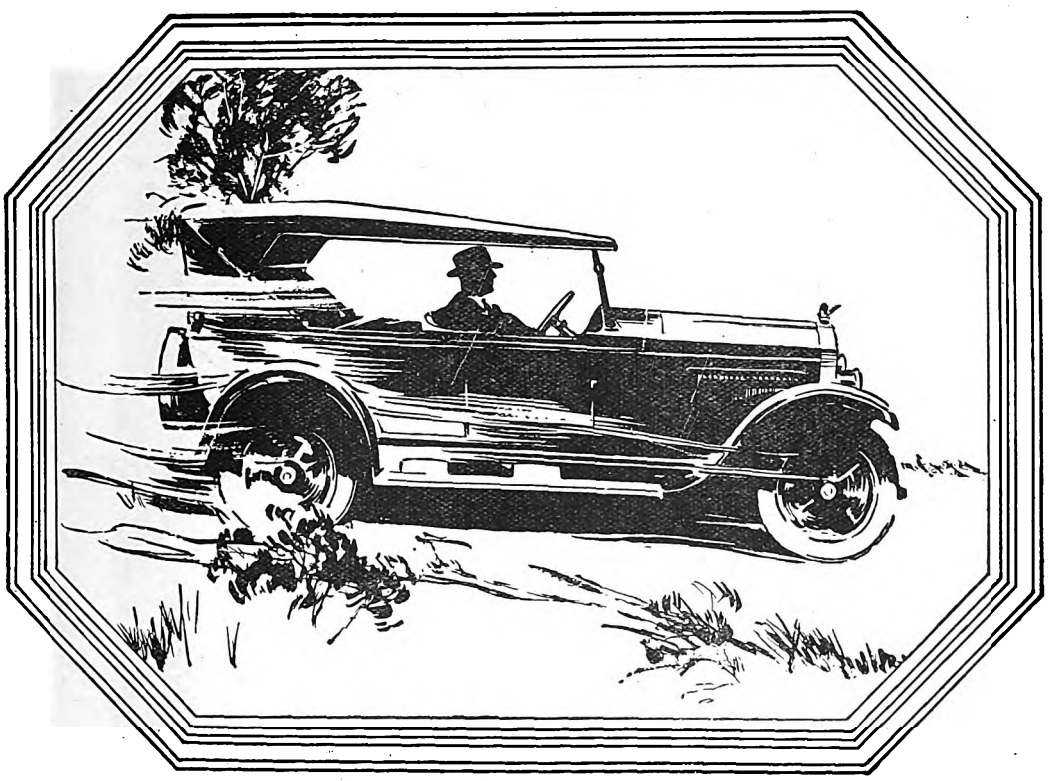

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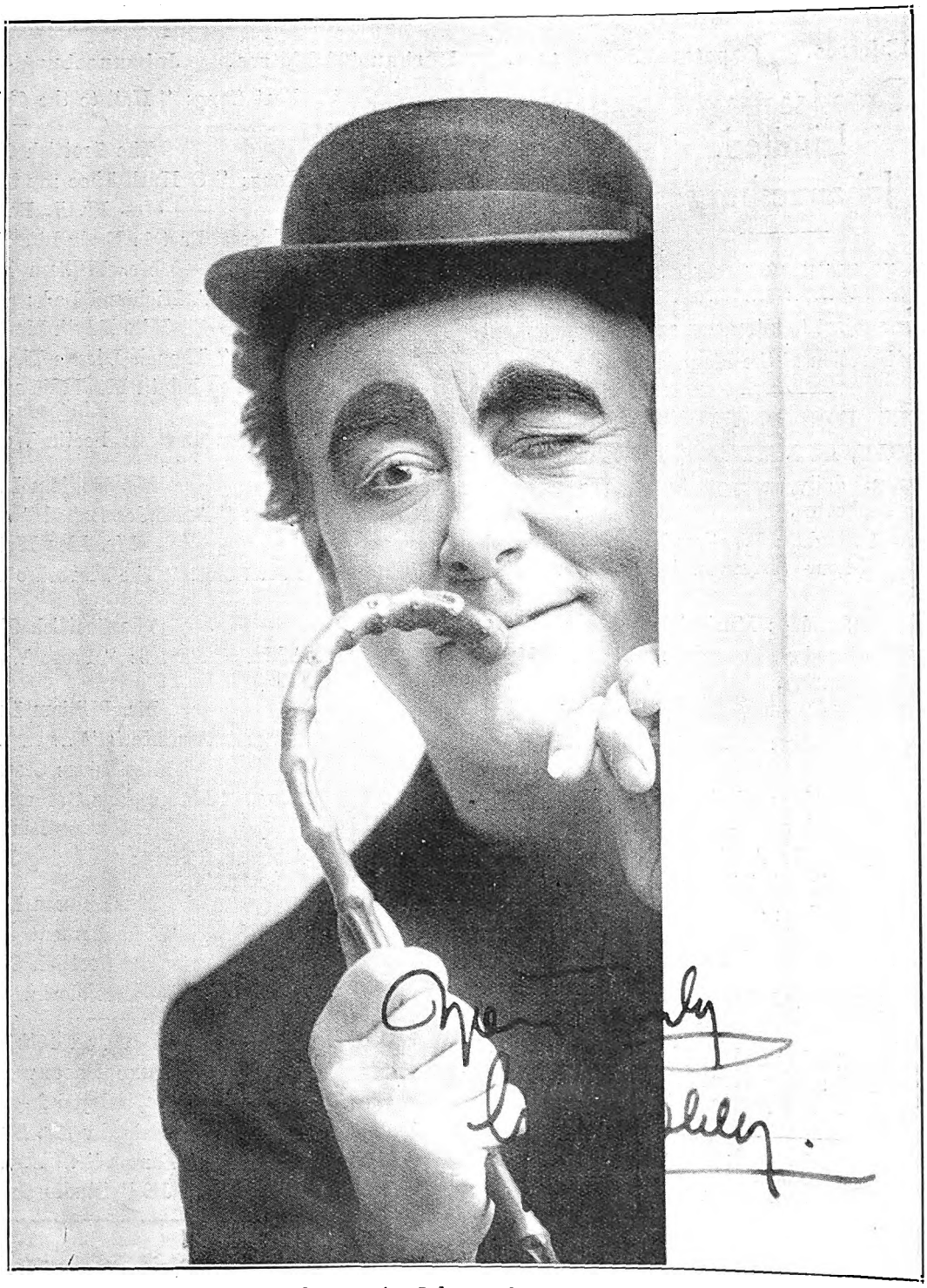

After a season of packed houses in Johannesburg, Durban, Pretoria and Kimberley, George Robey will visit Bloemfontein, Port Elizabeth and Capetown, sailing for England on September 9th.

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Musical Director ... ... Mr. J. Shulman.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, AUGUST 15th, 1927.

12.30 p.m.—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-Hour.

5.0 p.m., Monday, Wednesday, Saturday: Children's Hour (arranged by **Aunt Carrie).**

5.0 p.m., Tuesday: Teen's Hour (arranged by **Uncle Joe**).

5.0 p.m., Thursday and Friday: Children's Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports in English and Afrikaans.

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by Department of Agriculture) in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, AUGUST 15th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Talk on "Hygiene," by **Dr. A. J. Milne,** Medical Officer of Health.

GREAT SCOTTISH NIGHT.

8.25— 3. Songs and Works of Sir Walter Scott on the Anniversary of his Birth, arranged by **William Lowe,** Chief, Caledonian Society, Johannesburg:—

Bagpipe Selections:
(a) March: "Blue Bonnets."
(b) Strathspey: "Maggie Cameron."
(c) Reel: "Alexander Duff."
Pipe-Major Kinnear and R. Munro.

Part Song: "Hail to the Chief" —Sir Henry Bishop.
The Scottish Choir.

Song: "O Hush Thee my Baby."
Mrs. W. A. Bartlett.

Address, Part 1: Early Life of Sir Walter Scott.
Mr. William Lowe.

Song: "A Highland Lad my Love was Born."
Miss Edyth McCurdie.

Duet: "Though I leave Thee now in Sorrow."
Miss Edyth McCurdie and Mr. Gordon Kinghorn.

Address, Part 2: Poetic Works of Sir Walter Scott.
Mr. William Lowe.

Song: "A Border Ballad" ... ... Cowen
Mr. Alec Watt.

Part Song: "The Pibroch o' Donuil Dhu" —Bell.
The Scottish Choir.

Address, Part 3: "Prose Works of Sir Walter Scott."
Mr. William Lowe.

Song: "Ave Maria" ... ... Schubert.
Miss Agnes Crawford.

Song: "Macgregor's Gathering" ... ... Lee.
Mr. Gordon Kinghorn.

Address, Part 4: "Closing Days of Sir Walter Scott."
Mr. William Lowe.

Part Song: "The Lament—O Hone-a-rie."
The Scottish Choir.

10.30—Close down.

TUESDAY, AUGUST 16th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. A Literary Gossip, by **Mr. Marcus Beresford.**

8.25— 3. Overture: "Zampa" ... ...Herold.
"JB" Studio Orchestra.

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8.40— 4. Mezzo:
(a) "Land of Hope and Glory" ... ... Elgar.
(b) "O Flower of all the World" —Woodforde Finden.

Miss Ethel Retallack.

8.50— 5. Suite: "Coppelia" ... ... Delibes.

"JB" Studio Orchestra.

9.10— 6. **The Two Vernons,** Comedy Duo, relayed from Orpheum Theatre.

9.30— 7. **Mr. Bernard Alexander** will give a talk on "The Reconstruction Campaign for Jews of Eastern Europe."

9.40— 8. Selection: "Madame Butterfly" .. G. Puccini.

"JB" Studio Orchestra.

9.55— 9. Item by **Mr. Lago Clifford.**

10.10—10. Mezzo:
(a) "A Perfect Day" ... ... Jacobs Bond.
(b) "Vale" ... ... Russell.
(c) "To his Beloved" (from "A Lover in Damascus" ... ...Coulthard.

Miss Ethel Retallack.

10.20—10. A Little Jazz.

"JB" Studio Orchestra.

10.30—Close down.

WEDNESDAY, AUGUST 17th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Talk: "Songs and Singers through the Ages," by **Professor P. R. Kirby, M.A., F.R.C.M.**

8.25— 3. Piano Solo: "Andante and Rondo Capriccioso" —Mendelssohn.

Miss Margaret Williams.

8.35— 4. Bass:
(a) "The Lute Player" ... ... Allitsen.
(b) "At Dawning" ... ... Cadman.

Mr. Leslie Buckingham.

8.45— 5. Overture: "Barber of Seville" ... ... Rossini.

"JB" Studio Orchestra.

9.10— 6. Soprano:
(a) "Le Portrait" ... ... Parkyns.
(b) "Morning" ... ... Oley Speaks.
(c) "The Say" ... ... Warwick Evans.

Miss Monica Coombs.

9.20— 7. Selection: "The Mikado" ... ... Sullivan.

"JB" Studio Orchestra.

9.30— 8. Talk on Johannesburg Light Plane Club.

9.45— 9. Bass:
(a) "The Arrow and the Song" ... Balfe.
(b) "A Wayside Prayer."
(c) "The Dawn" ... ... Guy d' Hardelot.

Mr. Leslie Buckingham.

9.55—10. A Little Jazz.

"JB" Studio Orchestra.

10.5 —11. Soprano:
(a) The World is waiting for the Sunrise" —Seitz.
(b) "O Lovely Night" ... Landon Ronald.
(c) "God keep Thee pure" ... E. Nicholls.

Miss Monica Coombs.

10.15—12. Suite: "Lover in Damascus" —A. Woodforde Finden.

"JB" Studio Orchestra.

10.30—Close down.

THURSDAY, AUGUST 18th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Contralto:
(a) "My ain Folk" ... ... Lemon.
(b) "Killarney" ... ... Balfe.

Miss Susie M. Everett.

8.20— 3. "Die Strandloopers," deur **Mev. Selina Hirsch.**

8.35— 4. Overture: "Marinarella" ... ... Fucik.

"JB" Studio Orchestra.

8.50— 5. Banjo Soli:
(a) "Rondo" ... ... Weaver.
(b) "The Dancer's Dream" ... Cammeyer.
(c) "Country Dance" ... ... Cammeyer.
(d) "The Hibernians" ... ... Grimshaw.

Master Paddy Moore.

9.10— 6. Tenor:

Mr. C. H. Olivier.

9.20— 7. Waltz: "Gently Gliding" ... ... P. Lincke.

"JB" Studio Orchestra.

9.30— 8. "The Care of the Car," by **Mr. H. G. Wood,** Secretary, S.A. Motor Traders' Association.

9.45— 9. Contralto:
(a) "The Ash Grove" ... ... Welsh.
(b) "Thoughts" ... ... Howard Fisher.
(c) "All through the Night" ... ... Welsh.

Miss Susie M. Everett.

9.55—10. A Little Jazz.

"JB" Studio Orchestra.

10.5 —11. Tenor:

Mr. C. H. Olivier.

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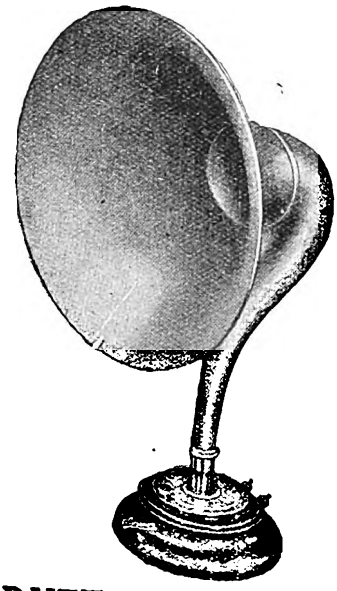

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10.15—12. Selection: "L'Enfant Prodigue"
—A. Wormser.

"JB" Studio Orchestra.

10.30—Close down.

FRIDAY, AUGUST 19th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Play by **"JB" Studio Dramatic Company.**

8.30— 3. **Concert by "JB" Vocal Quartette:—**

(Misses Edna Lee, Ivy Lewis, Messrs. Percy Daniel and William Matthews.)

Quartette: "Come all ye Lads and Lasses"
—Lane Wilson

"JB" Vocal Quartette.

Song: "Meadow Sweet" ... ...Brahe.

Miss Ivy Lewis.

Duet: "A Paradise for Two."

Miss Edna Lee and Mr. Percy Daniel.

Song: "The Mistress of the Master". Phillips.

Mr. William Matthews.

Quartette: "Strange Adventure" ... Sullivan.

"JB" Vocal Quartette.

Song: "Break o' Day" ... ... Sanderson.

Miss Edna Lee.

Duet: "Who Wouldn't" ... ... Kahn.

Miss Ivy Lewis and Mr. William Matthews.

Song: "Little Town in the Ould County Down"
—Carlo.

Mr. Percy Daniel.

Harmonised Number: "Alabamy Bound."

"JB" Vocal Quartette.

Song: "The Hills of Donegal" ... Sanderson.

Miss Ivy Lewis.

Duet: "Serenade" (from "Cox and Box")
—Sullivan.

Messrs. Percy Daniel and William Matthews.

Song: "In the Merry Maytime" ... German.

Miss Edna Lee.

Song: "Trooper Johnny Ludlow."

Mr. Percy Daniel.

Harmonised Number: "Hello Aloha."

"JB" Vocal Quartette.

10.30—Close down.

SATURDAY, AUGUST 20th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30— 3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

12.0 midnight—Close down.

SUNDAY, AUGUST 21st, 1927.

7.30 p.m.—Relay of Service from **Troyeville Baptist Church:—**

Hymn: "The Day Thou gavest Lord is ended."
Prayer.
Hymn: "We sing the praise of Him who died."
Scripture Lesson.
Hymn: "Rock of Ages cleft for me."
Intimations and Offering.
Choir.
Hymn: "The sands of time are sinking."
Sermon: "The touch of the Master," by **Rev. W. H. Doke.**
Hymn: "Saviour again to Thy dear Name we raise."
Benediction.

8.55 p.m.—Relay of **Symphony Concert** from Orpheum Theatre.

Close down at conclusion of Concert.

In and Out the Capetown Studio.

The Radio Accompanist.

"Accompanists," old Sir Charles Stanford used to say, "are born; very occasionally made." A plagiarism to which his experience with thousands of musicians in the making, entitles him, and one which assumes the dignity of the profoundest of maxims when quoted before a loud-speaker still quivering with the hideous massacre of "Chanson Hindue," or a bad drenching from "The Waters of Minnetonka." Ah, those favourites that never die! And the young ladies who won't let them!

A broadcasting studio has really very few officials, but those few have to be resourceful, quick, expert at their jobs and, above all, sympathetic. This particularly applies to the accompanist. He or she is brought into more intimate contact with the artists than anyone else. And, as these range from opera to vaudeville, only a thoroughly experienced musician can fill the post.

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The Studio for the last month has enjoyed the services of that excellent all-round accompanist, Minnie Freeman, perhaps better known as Mrs. Bert King, wife of the talented Waldorf banjoist.

Both by training and inclination, Miss Freeman is a musician, and a hard working one at that. She knows her work thoroughly and does it—thoroughly.

As a small and very talented child she had her first lessons from Barclay, Donn & Danza, names all Johannesburg respect. Trailing a string of gold medals, culled from Durban, Maritzburg and her home town, she went to London and had the distinction of being chosen as one of Tobias Mathay's own pupils. Then followed a period of hard work, culminating in the honour of playing at the famous Mathay Concerts.

Although a first class soloist, as those who remember her appearances with the Capetown Orchestra can testify, Miss Freeman is temperamentally an accompanist. Fate has been kind because she has had many opportunities of developing her particular talent; but, perhaps her happiest memories go back to her seven years at the "Lounge" in Johannesburg, her tour with Jenny Sonnenburg, and last, but by no means less attractive, her connection with the Waldorf Orchestra.

Miss Minnie Freeman.
[*Photo: Akkersdyke.*

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given daily at 1.0 p.m., 5.0 p.m., 8.0 p.m. and 10.0 p.m. except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, AUGUST 15th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times")
"Columbia" Records.
1.20 **Lunch-Hour Concert by Capetown Orchestra** (relayed from City Hall).
1.45 Close down.

Afternoon Session.

4.30 **Records.**
5.2 **Special Hour of Music:** Tschaikowsky, 1840-1893, Pathetique Symphony, two Movements.
Birthday Greetings:
Francesca de Rimini.
None but the weary heart.
Humoresque.
Summer Love Tale.
1812 Overture (selection).

Evening Session.

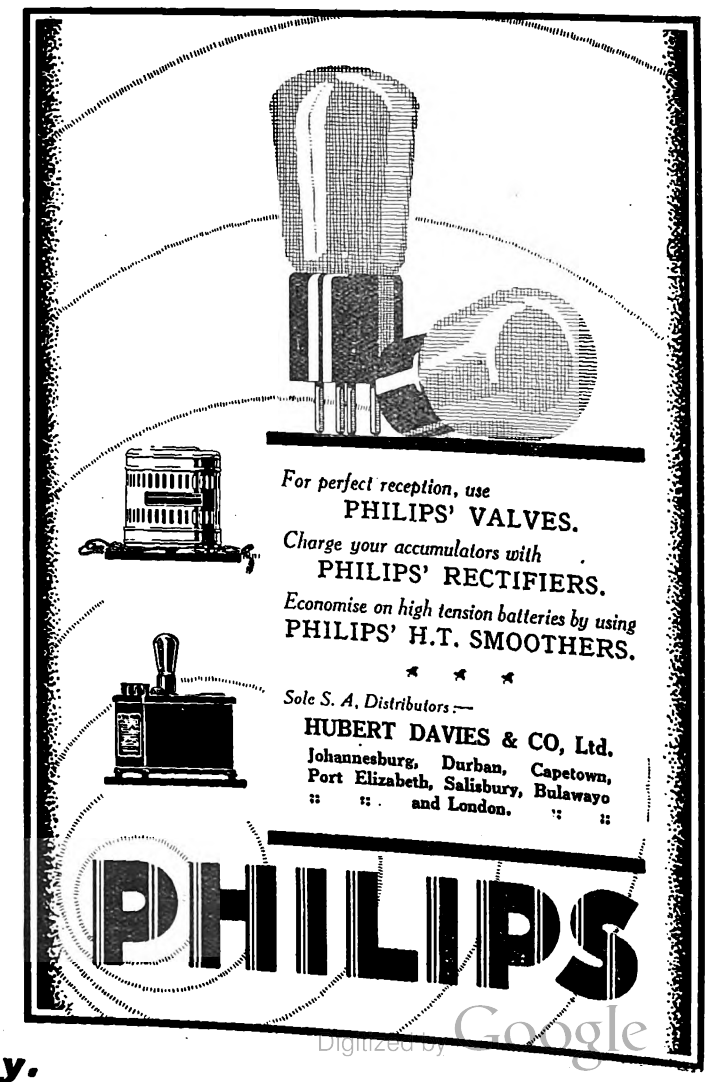
7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Miss Dorothy Lunt.**
One-stringed Phono Fiddle Solo: **Harold Hecker.**
Songs: **Mike Loubser.**
Piano Solo: **Joyce Kadish.**
Humorous Songs: **Percy Trappler.**
9.0 **News Service** (English).
9.5 **"The Death Trap,"** Produced by **Gladys Dickson.**

Characters.—Dimitri (Reigning Prince of Kedaria).
Officers of the Kranizki Regiment of Guards.—Dr. Stronetz, Col. Girnitza, Major Vontieff and Captain Shultz.

Scene.—An Ante-chamber in the Prince's Castle at Tzern.

Time.—The Present Day. The scene opens about ten o'clock in the evening.

An ante-chamber, rather sparsely furnished. Some rugs of Balkan manufacture on the walls. A narrow table in centre of room, another table



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Competition.

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Mr. W. Hilarius, Chief Engineer of the African Broadcasting Co. and Mr. O. G. Philip, President of the Radio Society, have consented to act as judges, and their decision must be taken as final.

All entries should be sent in to the offices of the African Broadcasting Co., Ltd., Connaught Bldgs., Bree St., Johannesburg, before August 29th, and must be accompanied by the coupon in this issue, or the coupons in the issues of the 17th and 24th.

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set with wine bottles and goblets near window. Some high-backed chairs set here and there around room. Door in centre.

GIRNITZA, VONTIEFF AND SHULTZ are talking together when the Play begins.

9.25 Songs: **Miss Dorothy Lunt.**
Piano Solo: **Joyce Kadish.**
Humorous Songs: **Percy Trappler.**
Phono-Fiddle Solo: **Harold Hecker.**
Songs: **Mike Loubser.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, AUGUST 16th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics:** Some facts about old Capetown.

5.15 **Children's Hour: Miss Winnifred Ledbury** will talk to us.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast. Orchestral Items by Capetown Orchestra.** Conductor, **W. J. Pickerill.**

8.5 March: Le Regiment de Sambre et Meuse ... Turlet.
(a) Anima ... ... Lincke.
(b) Loin du Pays ... ... Berger.
(c) Semple Aven ... ... Thome.
Songs: **Miss Florence Low.**
Violin Solos: **Alfred Gibbs.**
Songs: **Herbert Stern.**
Andante Cantabile ... ... Tschaikowsky.
Selection: "Our Miss Gibbs" ... ... Monckton.

9.0 **News Service** (English).

9.5 **Turkish and Other Baths.** Talk by **Councillor Sam. Goldstein.**

9.15 Selection: "La Boheme" ... ... Puccini.
Songs: **Miss Florence Low.**
Piano Solo: **Geoffrey Miller.**
Songs: **Herbert Stern.**
Suite: "Americana" ... ... Thurban.

10.0 **News Service** (Afrikaans).

10.5 **Dance Music.**

10.30 Close down.

WEDNESDAY, AUGUST 17th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**
News Service (by courtesy of "Cape Times").
Musical Items, "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Travel Talks:** The Land of Fjords.

5.20 **Teens:**

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Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Miss Lilla Grace.**
Banjo Duets: **Nerina Macey and Fred Rickson.**
Songs: **Frank Day.**
Clarinet Solo: "Lorito" ... ... F. Gornez.
C. W. Masters.
Humorous Songs: **Mr. H. P. Day.**
Alhambra Orchestra.
9.0 **News Service** (English).
9.5 Organ Solos: **Mr. A. P. Abbott.**
9.20 Songs: **Miss Lilla Grace.**
Clarinet Solo: "Polka Brilliante" ... ... Strong.
C. W. Masters.
Songs: **Frank Day.**
Banjo Duets: **Nerina Macey and Fred Rickson.**
Humorous Songs: **Mr. H. P. Day.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

THURSDAY, AUGUST 18th, 1927.

Lunch-Hour Session.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

Afternoon Session.

4.30 **Records.**
5.2 **Afternoon Topics:** Some thoughts from Anatole France.
5.20 **Children's Hour:** Bed time stories by **Aunty Lex.**

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall). Conductor, **W. J. Pickerill.**
Steppes of Middle Asia ... ... Borodin.
Prelude to "Dream of Gerontius" ... ... Elgar.
Violin Concerto (by request): **Leonide Birsen.**
9.0 (approx.) **News Service** (English).
Italian Serenade ... ... Wolf.
Symphony No. 3 ... ... Brahms.
(The above Programme is subject to alteration.)
10.0 (approx.) **News Service** (Afrikaans).
10.5 Relay of **Waldorf Augmented Orchestra.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, AUGUST 19th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

Afternoon Session.

4.30 **Records.**
5.0 **Short Story:** With an unexpected ending.
5.15 **Teens:** A man who loved adventure.

Evening Session.

7.30 **Market Prices,** issued by the Bureau of National Information.
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Oranjeklub Concert.**
9.30 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.35 **Dance Music.**
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, AUGUST 20th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

Afternoon Session.

5.0 **Children's Hour.**

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Community Singing Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 Relay from **Fletcher and Cartwrights.** Leader, **V. Latronico.**
10.30 Close down.

SUNDAY, AUGUST 21st, 1927.

Evening Session.

6.50 **Announcements.**
6.55 Divine Service will be relayed from the **Baptist Chapel.** Preacher, **Rev. Chas. Garrett.**
8.30 **Programme of Music by the Capetown Orchestra,** relayed from City Hall.

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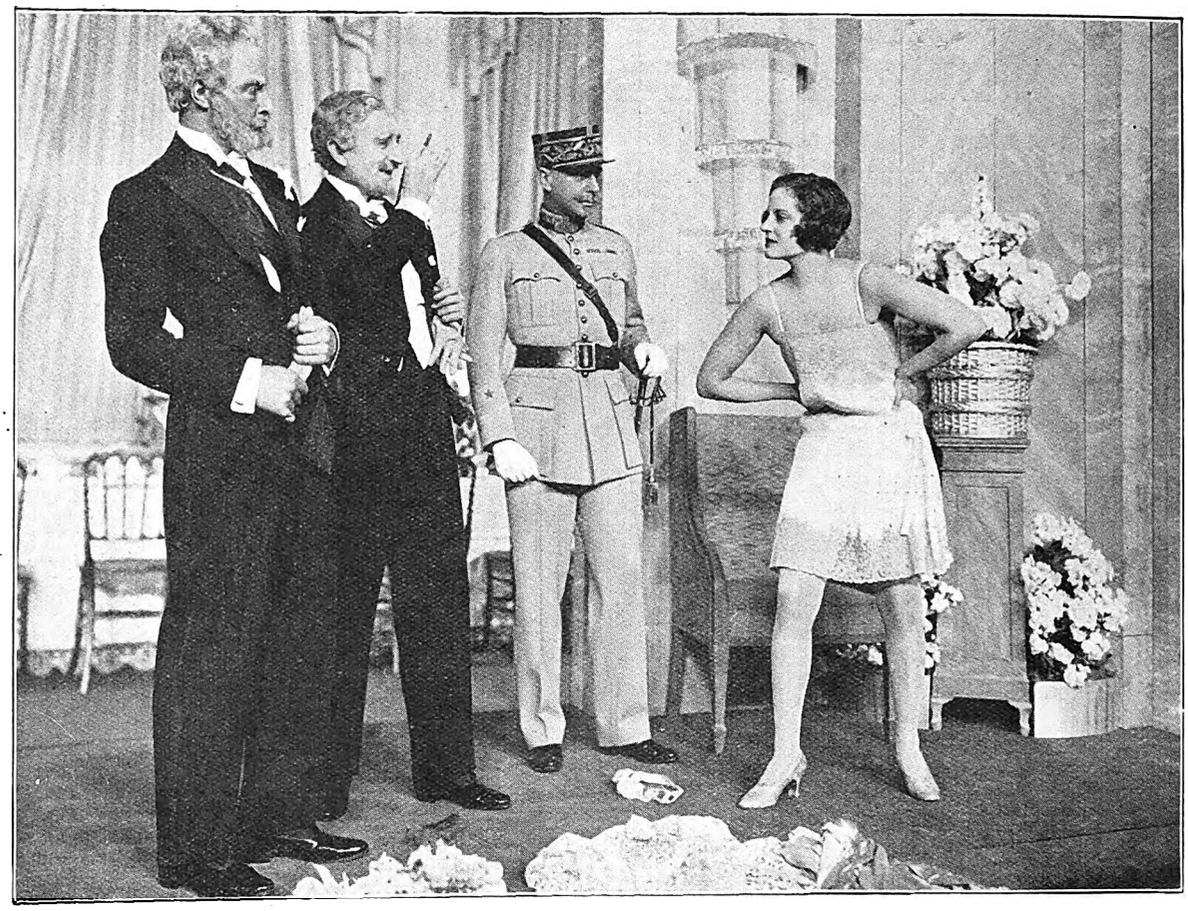

"The Garden of Eden" at the Lyric Theatre, London. Toni (Tallulah Bankhead) chooses an odd way of showing that even a cabaret girl has her pride—she strips off her wedding dress in front of the astonished guests of honour.

[*Photo: Stage Photo Co.*

Vera Lennox, who acts delightfully in "Anne —100%," at the Globe Theatre

[*Pauline Portraits.*

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Johannesburg,
June, 1927.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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Don'ts for Husbands.

By George Robey.

DON'T start married life with the idea that it's all a beautiful dream. You'll find there's precious little time for dreaming if life is to be an economic possibility, indeed, there will be moments when you wonder why you ever dreamed of getting married. On the other hand—

DON'T think married life is a nightmare. You can escape from a nightmare by waking up.

DON'T try to prevent your wife from having the last word. It only prolongs the argument. Her last word will not be spoken until you have no breath left.

DON'T imagine from the foregoing that all married lives are actively unhappy. *Au contraire* some are merely passively miserable.

DON'T neglect to pay your wife some little compliment whenever opportunity occurs. If you can find some pretty thing to say, say it. If you can't, try and invent one. Compliments are the rose-leaves strewn on the connubial pathway. Only—

DON'T overdo it. If you do, the pathway will turn into the avenue of suspicion. Your wife will wonder what you've been up to, and, whatever it was, you'll have no rest till she knows all about it. Instead of roses there will be stinging nettles!

DON'T try to improve your wife. In the bijou homes of the present day there is no room for improvement.

The rather unconventional meeting in this picture takes place between Clarice Hardwicke, a clever Australian comedienne, dancer and singer who has made an enormous hit in London, and Gene Gerrard, the dancer. These two artists have helped to make "The Desert Song," at Drury Lane, London, the biggest draw of the present theatrical season.

[*Reprinted by special permission of "Theatre World" (England).*

MILKA & VELMA SUCHARD'S CHOCOLATE

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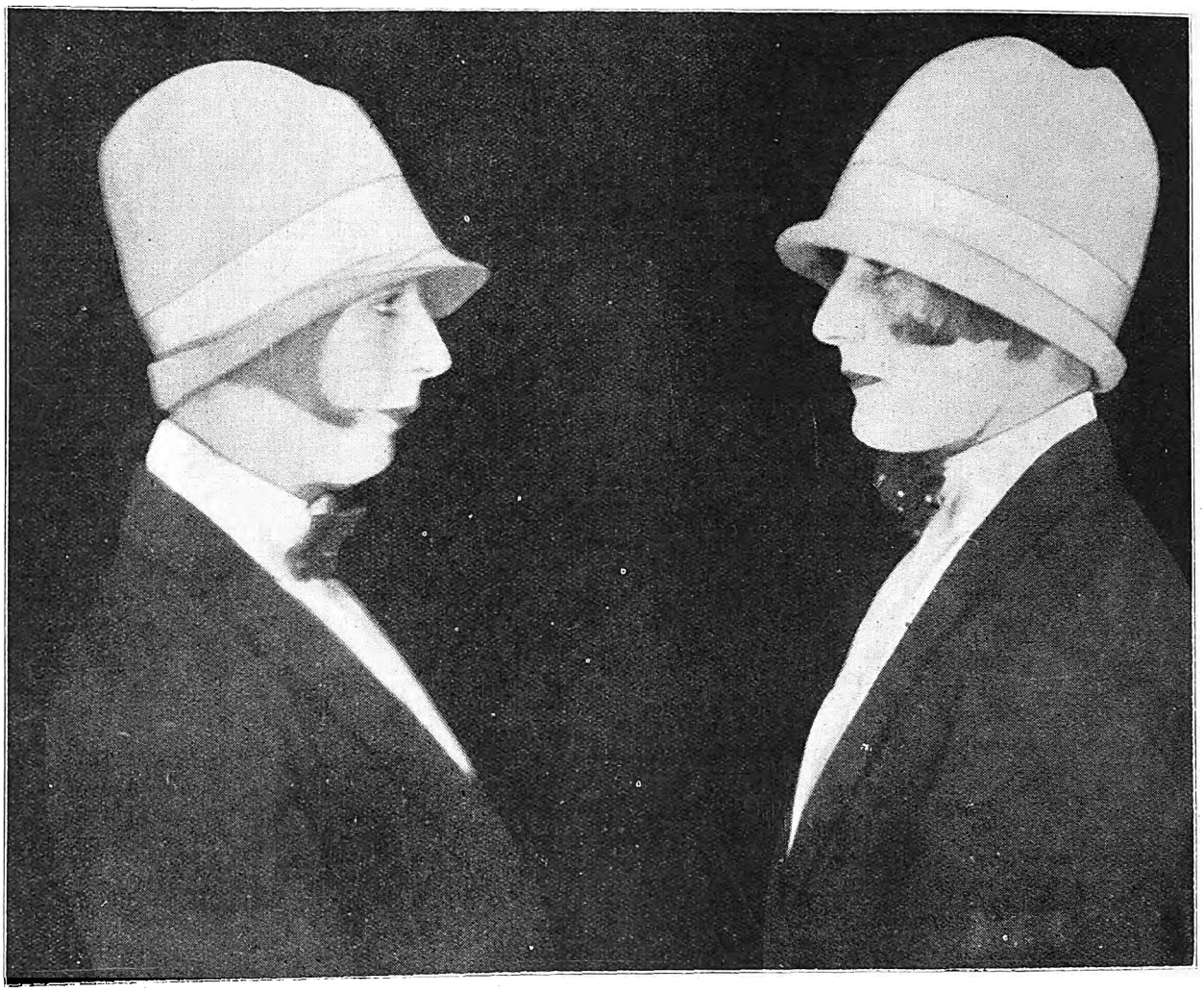

The Kenealy Sisters, who play in "Tip-Toes." [*Photo: African Film Productions, Ltd.*

DON'T shout when you feel irritated and annoyed with things in general. It makes you look ridiculous. If you are upset, remember "Least said, soonest mended." Therefore, place a curb on your tongue, and say nothing that you will feel sorry for afterwards. An excellent plan is to fasten your teeth in an anti-macassar and bury your head under the sofa. You will thereby preserve a dignified silence, and, at the same time, express your disapproval.

DON'T under value your wife's opinions. Women are reputed to have more intuition than men. Listen to her advice. You need not follow it, but it is always a good plan to listen. Of course, if you are an old married man, this injunction is unnecessary. Listening will have become a habit.

DON'T underrate your wife's intelligence. What she lack's in learning she makes up for in astuteness; and the tale that seemed so cast-iron on your way home may be reduced to scrap-iron beneath her delicate fingers. No—wives are not fools, even if they did marry us.

DON'T expect your meals to be on a par with those you get at the Carlton.

When Sunday's roast is finally served as Thursday's rissole, treat it with the respect due to an old friend. When the steak is tough apply that old family motto to your teeth, "We break but will not bend."

DON'T grumble at the food your wife has carefully cooked for you. Remember the long, hot afternoon she has spent in the kitchen—her "sole intent is but for your delight." If you can't swallow the food, swallow your feelings and turn it off with some little quip or jest, such as "Why is this dinner like Harrow?" Your wife will see the point when you tell her the answer, "Because it can't be Eton!"

DON'T keep your wife in ignorance of your exact financial position. It is unfair to expect her to curtail her expenses if she is under the impression—gathered from your pre-marital visits to the cinema—that you still have countless thousands in the Bank. Be frank and do not keep her in the dark. Your frankness will give her the chance of laying in a stock of candles before the Electric Light Company cut off their supply.

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BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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PARIS FASHIONS.

The Lace Frock.

Lace has changed so much in character of recent years, that to the possessor of Chantilly shawls or Brussels flounces it would hardly seem to be lace at all. It is cobwebby instead of thick; it has exchanged the flowery pattern for something much slighter and, above all, it is no longer treated with the respect that made it impossible to cut into lace. Flounces and berthas are still used, but they are trifling. They have to fit the moods of the wearer, instead of making the wearer adapt herself to their idiosyncracies. Finally, lace, instead of being flowing and fluffy and mysterious, has become something smart and neat, and it can be used as well for a day dress as for any evening display. As a material lace has, perhaps, not improved. As a means of dressing it has never been so pretty.

For Afternoon Dress.

While everyone has at least one evening dress of lace, the afternoon confections are perhaps even more interesting. They have sleeves for the most part, and the sleeves may be close-fitting or loose. The loose kind are generally of the bishop shape, or they may be huge and bell-shaped with a split from the wrist to the elbow, which allows them to fall away and display the arm. Necks of lace afternoon frocks are often high, as well as being cut into V's or long narrow U's. Skirts are generally full, and the over-skirt is very often used with a narrow underskirt, both of lace and chiffon. Some skirts are a series of little frills. Others consist of two rather full flounces. which do not, however, interfere with the main silhouette. Others, again, are split down the front and form little curtains above which is generally a large bow of ribbon or metal material.

Perhaps the main attraction of the every-day lace dress lies in the possibility of varying its shading. Black lace, for instance, is generally made up over pink chiffon or georgette. It is then arranged in layers of different thicknesses. The shoulders may have one layer of lace or chiffon. From the yoke downwards there may be two layers. The waist is generally girdled with ribbon or other opaque material, and this is wide in order to contain the hips. Where the over-dress is a fairly full tunic over a narrow underskirt, the tunic from the yoke line to the knees may be of the lace, while the shoulders are of chiffon and the underskirt of satin. There are innumerable ways of varying, not only the pattern of the lace, but also its tone.

With Chiffons and Colours.

Lace is frequently combined very closely with chiffon or georgette. Lelong likes combining the two materials in diamonds or other patterns. To add to the variety, the diamonds of georgette are very often tucked or trellised. Lace is also pleated. A whole dress of cream lace consisted of many rows of pleated lace. This gave it a light appearance without interfering with its neat outline. On the other hand, a whole dress or tunic may be made of lace. Anna has a charming black dress made rather like the tunic of the King of Hearts—sloping in slightly *at* the waist, and coming out stiffly *from* the waist. It has long sleeves and a V neck, and is worn over a narrow black satin underskirt. Round the waist is a wide girdle of black cire and gold ribbon in two layers. The girdle is finished with a big gold buckle. This is a very neat dress, rather suggestive of a sports suit, and it is one which shows off the pattern of the lace to advantage, inconspicuous though this may be.

Evelyn Laye, the popular "Princess Charming," which is having such a successful run at the Palace Theatre, London, is seen in one of Reville's latest frocks, demonstrating the vogue for "longer skirts."

Another modern use of lace is in the introduction of colour and of metal. Silk lace is also used to a much greater extent than formerly. Almost any colour may be used in the lace, and the dress is then generally all in the one tone. Pink silk lace is very frequently used and so are rather deep reds. A charming dress was made in a rich red with a loose bodice opening in a V to the waist, with long tight sleeves and with a skirt in two pleated flounces. The lace was edged with zig-zags, which were made to count on the skirt. Most of the pastel shades may be in lace, as well as the ever-popular dust and string tones. With a material that is so varied, the dress itself need not be very complicated to produce an effect.

Silken Cobwebs.

Silk lace is used chiefly for afternoon frocks, and it has a rich deep-toned appearance. There is a tendency to supply it with some extras in the shape of trails, little coats, shawls, fichus. An afternoon frock in rose-beige silk lace was made with a round neck from which it hung straightly except for a few downward tucks which gave some indication of a waist. At the back a little straight cape hung from the shoulders just reaching to the waist. On some laces a pleated rever or jabot of lace is used to decorate the whole front. Similarly, fins of lace may be attached to the shoulder behind. The bolero is a feature which is very often carried out in lace, either over more lace or over a plain material. The finest cobwebby lace in ecru was cut like a bolero opening down the front and joined to a small round neck. This hung loosely over a foundation of ecru chiffon which bloused a little at the waist. The wide girdle was composed of ecru velvet tightly twisted with gold thread and the skirt had a gathered apron of the lace, split down the middle and rising at the sides,

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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Here are Mimi Crawford and Sonnie Hale in a burlesque dance of Nymph and Satyr in "One Dam Thing After Another." The people in the background are other wild wood creatures who have unaccountably found their way on to the stage of the London Pavilion. [*Photo: Lenare.*

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which made a very smart dress of the whole. Some of the more elaborate dresses have the chiffon minutely pleated to give it a deep look. Down each side lace is inserted, rather as though it were wide and zig-zagging braces.

Metal Lace.

Metal lace is also used for boleros and especially over evening dresses. It is very nearly as light as the thread or silk lace and the pattern is sparse. Much metal lace has a black ground. Sometimes cream or white thread lace has the main part of its design outlined in gold or silver thread. Thus, the bolero becomes very light and airy, while the metal thread gives it character. Plain white satin dresses often have boleros of fine gold lace picked out with heavy gold threads. Another use to which metal lace is put is in giving skirts an appearance of length. Black taffetas dresses with full skirts often have a border of silver lace to give them greater length without making them heavy. Sometimes silver lace is also used as a bertha round the necks of black dresses. The lace train is in vogue if only on a small scale. Generally it trails a few inches on the ground and hangs from one or both shoulders. Little sleeveless lace coats are worn to give a plain dress smartness, and there are lace shawls deeply edged with silk fringe. Another way of combining fringe and lace, is to make an under-dress entirely of thick silk fringe and to set a lace tunic over it, pulling in its fulness at the waist with a wide girdle of metal or velvet tissue.

M.H.

JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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"The Midnight Sun."

Her beauty won the favour of a multi-millionaire—he made her a ballet star—the "dancing toy"— called the "Midnight Sun"—The beautiful star won the favour of the Grand Duke who said "What the Grand Duke wants he takes!"—But her heart was won by the Duke's aide—a poor young man—powerless before these mighty personages. A love story so unusual—coming to the Bijou, Johannesburg, on August 15th—so different—so beautiful that it runs like a golden thread through the plot and counter plots arising from the baser passions of her two merciless admirers.

A charming study of Rosemary Rock, who understudies Ardath de Sales in "Princess Charming," at the Palace

[Pauline Portraits.

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Our Childrens Column

Studio,
August 5th, 1927.

My Dear Nieces and Nephews,

I do wish I could talk this fortnightly letter instead of having to write it. I am a rotten riter and a worser speller, and, between the two, I never quite know whether I am making myself clearly understood. Now, in my last letter to you all I was trying to give you the idea of a new competition, and then, somehow, I forgot to give you the actual competition—the very letters which were to be used. However, let's correct it this time. You see, if I give you a list of letters you must use your little brain boxes and make a word, or, if specified, two or three words out of those letters. Par example (as they say in France), here are ten letters: Two T's, two R's, four E's, one B and one S:—

TRREEEEBTS.

Now you must try and make two words out of that. I'll give you a clue just to help you. If you don't know these two words, you'd have great difficulty in getting to the Studio to see Uncle Joe.

Now then I hope you understand the idea, and next fortnight we will broadcast a new one instead of a riddle

I know you are all back at school and have made up your minds to work jolly hard and pass all kinds of exams. They always were the bore of my school days. Exams! Huh! Pass them? Why, not only would I pass them without even a word, but I'd cut them shore dead if ever I met them in after life. They were no friends of mine. The Exam family, and yet they are very persisting and intruding. We could do very well without them. Still, like some friends, they are always with us.

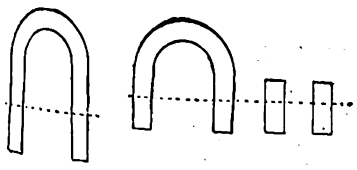
Now, boys and girls, I must stop writing, as there are so many letters from you all answering this week's riddle, that it will take me some time to get thro'.

Cheerio, all of you,

Uncle Joe.

Horse-shoe Puzzle.

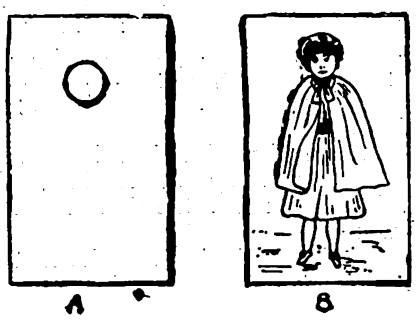
On a piece of cardboard draw a horse-shoe, then carefully cut it out. Give it, with a pair of scissors, to a friend, and ask him to divide it into seven pieces by making only two cuts. Be sure to impress upon him that the card must not be folded in any way. I do not think you will be able to do it yourself even, unless I tell you how to go about it.



Take the scissors and cut across once. The first drawing will show you what I mean. That makes three pieces. Put the two straight pieces by the side of the other piece, and cut through all three as in the illustration. The result will be seven pieces. Now that is really quite simple, isn't it?

Living Pictures.

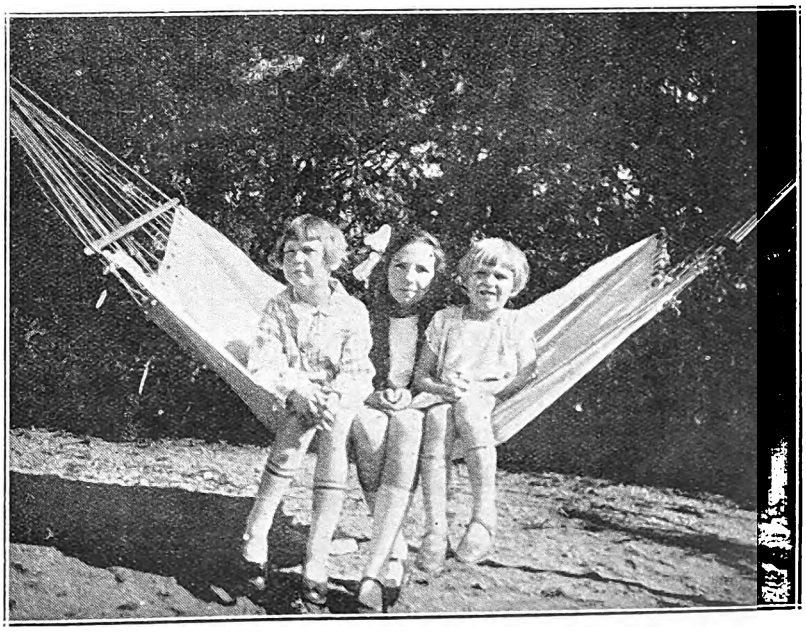
Here is something that I think the boys especially will find pleasure in making up, as the picture can be varied as much as they like. When you first look at the picture, we will suppose, it is Red Riding Hood, you will not notice anything particular about it, but on looking close you will see the face really moves and looks alive. Now, I must tell you how it is done. You must first take a card like A, and cut a round hole in it. Next draw on it a little figure, or paste one on, *without* the head.



The head must be drawn or painted on your first finger, like B. Then you put your finger through the hole, with a tiny cap stuck on and it will be a living picture as it can move about and look real.

You might paint several of these different heads, and give an exhibition to your friends. You will know how to make them amusing, and mystify them, but don't allow them to come too close.

Aunty Carrie.



Valerie de Jager, Alexis Bell and Jeanette de Jager, three Radio nieces.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET.

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Racing Notes.

By "Observer."

All three of the jockeys injured at Germiston on Monday, Aug 1, are now out of hospital, and will be riding again shortly.

L. Hammon, back from his wanderings in England and America, has applied for his riding licence, and purposes settling down to the task of heading the winning jockeys list for the third year in succession.

E. Jacobie, who made the trip to Durban in his luxurious Hudson sedan motor car, earned the petrol cost of the return journey by riding six winners at the third and final meeting of the Durban Turf Club. Three of these were gained on the first and two on the final day of the fixture.

Appended are the first thirteen in the winning jockeys list for the just concluded South African season and the number of their successes: L. Hammon, 63; F. Maisch, 56; E. Jacobie, 55; W. Holme, 51; W. Page, 51; L. Kennedy, 45; C. Anderson, 43; A. Webb, 41; S. Marais, 35; L. Fernandez, 35; J. Bennett, 35; C. Buckham, 34; G. Nicoll, 34.

While the Husseins, Narrow Gauges and other big guns were away at Durban, the Capetown trainer, T. Bruyns, made the fullest use of his more moderate charges.

W. W. Pickering was the first of the Rand contingent to return from Durban with the whole of his team. The La Rochelle trainer did not wait for the concluding day of the August fixture, but, whilst at the coast, added the Argentine horse All Steel to his lot in training. This fellow was a fair performer in his homeland last year, and his mission is said to be the Johannesburg Summer Handicap.

Mr. C. Woods was represented by a nice filly in Semiramis at Saturday's meeting of the Pony and Galloway Club. This is a half sister to the same owners Legate, and while she did not this trip justify the confidence reposed in her, she will win races.

East Kent, who created a surprise when winning the Milnerton Handicap (Middles), 1¼ miles on Saturday, is in the S.A. Derby, and it is said that he is coming north to fulfil that engagement.

The biggest disappointments of the Durban Winter campaign were Poly Rose II. and Inchkeith. Both were front rankers in the betting on the July Handicap, in which they missed a place. There was an excuse for Poly Rose II., who was severely kicked when at the post, but none for Inchkeith, who, on his flash gallops, must be set down as a deceiver, for in none of his subsequent races did he show up. On the other hand, Poly Rose II., climbing rapidly in the weights all the time, ran three consecutive seconds.

Jos. Simpson was easily the most successful of the Rand contingent who essayed the venture at the Durban Winter Meetings. With the more recent additions of Regard and Attendant, Jos. brought his coast team up to nine, and between them six horses won eight races, the chief contributor being Goodwill with three wins and £1,255 in stakes. Of the other winners, Cardinal's Hope £725, Cargire £395, Loved One £160, Regard £135, and Attendant £135 helped to make their owner-trainer's stay at Durban enjoyable.

Clairwood Turf Club's entry of 299 for their new classic, the Natal Derby, is such an outstanding record of its sort that the executives of other racing clubs are bound to sit up and take notice. Ever since the club came into existence six years ago, Secretary Wagstaff and his stewards have always avoided the rules of conservatism and sought fresh avenues to improve racing conditions. In the case of the Natal Derby, they made the terms of entry so attractive that every breeder of note in the country helped to fill the list to repletion. Of course, a large percentage of those nominated will for obvious reasons drop out as the acceptances fall due, but the best of their year will still be eligible to go after the £1,000 stake attached to the race.

Auckland Park Racing Club have an unusually well-filled card for their meeting on Saturday, when a card of eight events will be run through. Racing starts at 12.40 p.m., and while the acceptances may alter opinions, the following look best placed:—

12.40 p.m.—Maiden Handicap. Five furlongs.
1, Semiramis; 2, Norite; 3, French Grey.

1.20 p.m.—Galloway Handicap (A). Seven furlongs.
1, Landing; 2, Oxton; 3, Flossey.

2.0 p.m.—Rossmore Handicap (C). Six furlongs.
1, Ocean Born; 2, Sandleigh; 3, Village King.

2.40 p.m.—Galloway Handicap (B). Six furlongs.
1, Kherida; 2, Antheap; 3, Black Watch.

3.20 p.m.—Auckland Park Handicap (A). Nine furlongs.
1, Brecon; 2, King Sol; 3, Sancho II.

4.0 p.m.—Rossmore Handicap (B). Five furlongs.
1, Pitpoint; 2, Sculptor; 3, The Rivetter.

4.40 p.m.—Auckland Park Handicap (B). Nine furlongs.
1, Jovial; 2, Hammer; 3, Norwood.

5.20 p.m.—Rossmore Handicap (A). Six furlongs.
1, Thespian; 2, Euston; 3, Bright.

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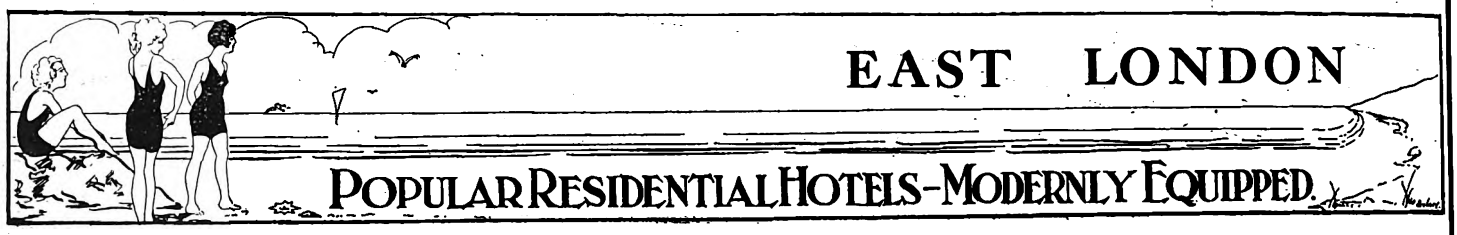

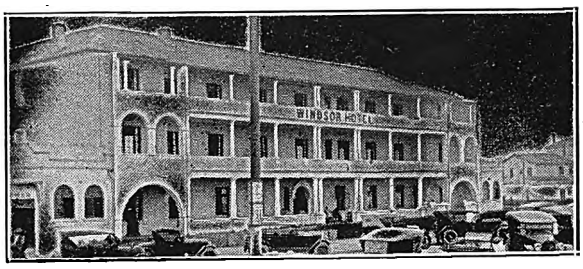

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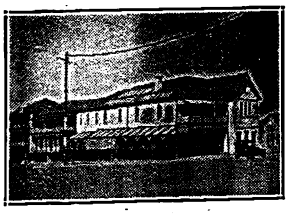

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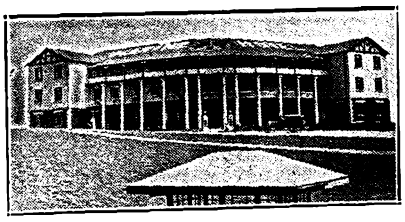

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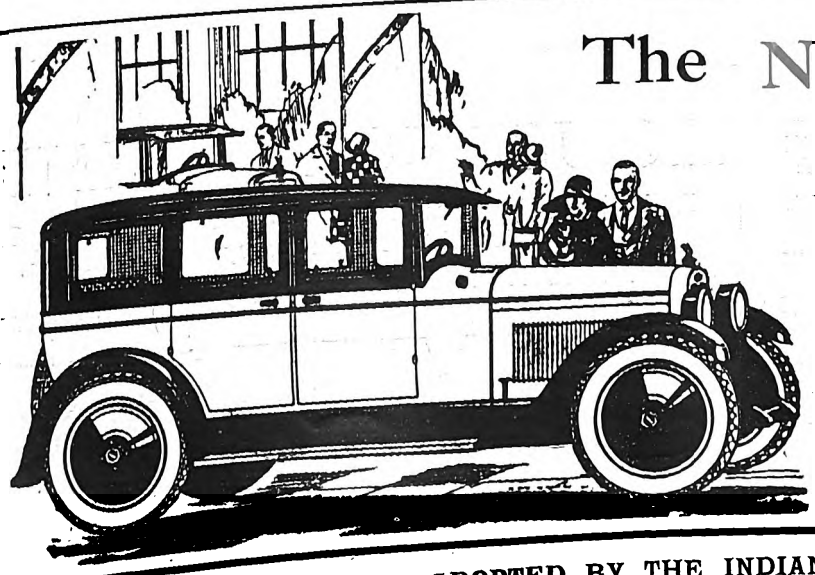

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Some of the girls in "Tip-Toes," the dancing show which is packing houses at the Empire, Johannesburg.

[Photo: African Film Productions, Ltd.

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"The Fake."

In the large sitting-room of the country house, where the sunlight fell through the big glass windows on the chintzes, the blue and white china, the rare pieces of old oak, tragedy lurked—lurked in the faces of "Geoffrey Sands" (Arthur Bourchier), friend and comforter of the white-faced, trembling girl wife, "Mavis Pillick" (Noelle Sonning), and in the cringing form of "The Hon. Gerrard Pillick," bully, coward, drug taker. A fiend incarnate, pleading one moment, boasting the next, thinking in the cunning, twisted ways pointed by his vices how to hurt; how to torture.

And then the uncomfortable, cheerless room of the hotel at St. Margaret's Bay, and a man standing over another commandingly. "Drink," he says. The pitiful eagerness with which the shaking wretch takes the glass, the moment of silence, convulsive clutchings in the air, the gasping for breath, then———silence.

It is no idle words to say that "The Fake," produced by the Arthur Bouchier Company at His Majesty's Theatre, Johannesburg, thrilled us. It is written by Frederick Lonsdale, from whose brilliant pen have come so many good plays, and grips the imagination from the moment the curtain goes up.

"Is it right to kill?" "Are there ever circumstances that justify it?" These are the questions set out in "The Fake," and every person watching the scenes grow before them becomes, without hesitation, "an accessory after the fact," as I believe the lawyers put it.

Arthur Bouchier gives a very fine performance as "Geoffrey Sands"; he passes through the play with such quiet ease that it is not acting—it is living the part.

Next one must mention Beckett Bould as "The Hon. Gerrard Pillick," the degenerate. He gives one of the best performances of a drug maniac we have seen on the South African stage. Nothing is exaggerated, nothing overdone, and the uncleanly wretch has no friends in the audience. Tribute enough to Mr. Bould's powers as an actor.

Mr. George Robey and Miss Marie Blanche saying "Good-bye" to Mr. Sam Alexander on Johannesburg Station before they left the Rand.

[*Photo by courtesy "Rand Daily Mail."*

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A Day in the Life of Sir John Martin-Harvey.

There are some people who have quaint notions of the way in which an actor spend his life, private and professional. It is generally supposed that he flits about like a butterfly among the sunnier places of the world. By night, so the public imagines, he goes to the theatre to perform two hours of deligtful toil—toil which they suppose makes but little demand on the artist and is sugar-coated with salvos of applause and rounded off by a great ovation when the last curtain falls. After that he is supposed to join a gorgeous supper party, to be the life and soul of it, and the centre round which it revolves. Early in the morning he retires to the comforts of soft pillows and eiderdowns. There he remains until a gorgeous luncheon of champagne and oysters is brought to him at 1 o'clock.

People who hold this belief would be surprised if they knew how Sir John Martin-Harvey spends his day.

Sir John Martin-Harvey.

He rises early and at the same hour every morning, ready for the day's work—and Sir John's work really deserves it's name. Each day brings along a heavy correspondence; many problems arise that have to be settled immediately. There are conferences with stage manager, business manager, musical director and secretary, interviews with strangers who have legitimate claims upon his attention, and others who are merely bent on wasting his time. Part of the secret of Sir John Martin-Harvey's success is that he gives to the dullest details of his business routine the same concentration which he brings to the artistic side of the work he loves most.

Now we see Sir John striding along to the theatre, walking very quickly, noticing everything about him with those strangely magnetic eyes of his, holding his body upright as a young tree. To-day it may be a rehearsal to which he is going—long hours of exacting preparation for a play in which all the members of the company take part. In this phase of his work, another side of Sir John's many-sided character reveals itself—the leader of men, the connoisseur of the craft of the stage, the student of beautiful effects, and the craftsman who knows how to produce them. He knows, too, how to get the best results of his actors. "Once more, my boy; once more," you will hear him saying, as he urges a young member of the cast to greater efforts. Then, perhaps, you will hear, "Not a bit like it!" and the young member will drop like a wilted lily that has been told it is not white enough. But he will perk up again when Sir John, himself, demonstrates the way the part should be played. Without costume, make-up or preliminary, though his face will assume the expression, his body the right pose, and his voice the one possible inflection to bring out the real meaning of the lines.

So goes the rehearsal, bringing Sir John towards lunch, which, by the way, is not, I think, composed of champagne or oysters. In the afternoon he may rehearse again, or may study costumes, lighting effects, the grouping of the cast and scenery.

Then, after an early evening meal, Sir John Martin-Harvey, the actor, with whom, it must be confessed, we are more familiar, emerges. The business man and the producer have done their work. Forth from his home the artist goes to the evening task of expressing himself and charming an audience. A slight figure of man, he looks, the ethereal note in his physical make-up growing more accentuated, the glowing intensity of the wonderful eyes less responsive to external objects, he is more silent than at any moment of his day. He talks but little before he goes on to the stage; is undoubtedly grateful for the quiet of his dressing-room. He begins to live in the part he is to play. Perhaps the most splendid point about Sir John is that, no matter how often he has played a part, the same patient, artistically affectionate care is given to it each night. Even to-day, when as "Sidney Carton" in "The Only Way" he has played thousands of times, the character holds the actor so much in its grip, that, if he speaks between the intervals, there is something of the manner of "Sidney Carton" in his gesture and a lingering inflection of sadness in his voice.

One last phase of Martin-Harvey's day remains. The work of the theatre over, a new man emerges. He goes home for a pleasant supper in the family circle. The little quips and jokes which are understandable only among people who live together and share the same affections and enthusiasms fly about like gaily-coloured birds. There are the affairs of the day and the morrow to discuss with Lady Martin-Harvey, and there are little anecdotes to be told of the amusing things that have been said and done. Perhaps a few close friends gather around this gay and simple supper-table of the Martin-Harvey's, and these find him a courteous host, a ready and vivid talker, and, what is best of all, a wonderful listener. It is the simple and gay things that Sir John Martin-Harvey loves most.

Those of you who expected me to finish him off at some noisy night club with a paper cap on his head, will be disappointed. I doubt very much if any great actors finish their days that way. They simply haven't the time.

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Theda Bara tries hard to make her pet take an interest in her morning's mail, sent to her by her admirers.
[Photo: Pathe.

RED DAISY TEA IS THE BEST—TRY IT.

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Young Marvel Morris, of Mack Sennett's Bathing Girls.
[*Photo: Pathe.*

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

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Paris Fashions.

July 18th, 1927.

At the Watering Places.

Some of the smartest sports suits and coats have appeared at the French watering places that have been seen for a long time. At this time of year, not only Parisians migrate to Deauville or Le Touquet, but all the big designers migrate with them, accompanied by mannequins, who set a standard of dress which all and sundry try to emulate. The season is particularly good for the sports dress in that it is slightly on the cool side. There are shantung and linen sports suits, to say nothing of airy crepe de chine. The sports dress proper looks its best in wool or, at all events, with wool combined with crepe de chine. It is the woollen or woollen and silk sports suit which has recently shown to greatest advantage.

Helen Lyons and Locques Lorraine, well-konwn American dancers, who have just come to London.

[*Photo: Pach Bros.*

Blues and greys carry off the palm this year as far as colours are concerned. There are plenty of bieges, browns and a certain amount of pale yellow. Rose colour, particularly in connection with rose-beige, is also very much in demand. But rose and rose-beige are almost as much taken for granted now as is at least one evening dress of black. It is the other colours which show and upon which the most attention is concentrated. It is not easy either at first sight to discover just what is their attraction. Lanvin has a big, loose top-coat of grey tweed with a plain grey tweed skirt and a sweater in pale grey wool, the round neck and pockets of which are bordered with three narrow rows of the grey tweed. A narrow red belt round the sweater is the only touch of colour. This sounds simple and plain enough. The smartness of the whole lies partly in the beautiful materials used, but also in the exact shading of the two greys, which is enhanced by the red belt. Two greys together give great distinction in an iron grey frock of kasha, which is fitted with pale-grey collar and cuffs. Here again a little touch of colour—red, yellow or pink—gives value to the grey tones, which must always be clean looking and never indiscriminate. Another very clean looking mixture is blue and white, or two shades of blue. Patou manages this very successfully in a reps suit of dark blue worn with a striped blue and white jersey. A dead white or pink flower in the buttonhole gives point to the whole. For the sea, there can, of course, be nothing more suitable than this blue and white, for it looks cool on the hottest day, and it can be as warm as is necessary. Blouse suits are made in blue and white checked silks and worn with a dark blue coat. Blue and white striped skirts are worn with dark blue blouses. A charming sports suit was in three shades of blue. The loosely knitted sweater as well as the blouse sleeves were in three zones of blue, the lightest being the highest. The skirt was of pale blue crepe de chine and a very long scarf was knotted round the V neck and was pale blue in colour to connect the skirt with the sweater.

The Little Coat.

Molyneaux makes a point of beiges and browns, and both together. He has a neat pleated skirt in brown, worn with a slim little sweater coat of speckled beige bordered with brown to the depth of a couple of inches. The pockets have tops of brown. This is worn with a thick, light woollen top coat of brown and beige check. It has a big roll collar of castor which reaches down to the edge of the coat and which has a fairly wide border of the material. The cuffs, which reach almost to the elbow, are of the same fur. Premet likes the dalmatic or sleeveless coat. Here the blouse sleeves of the little undercoat do duty for the dalmatic and prevents the arms from feeling over-clothed. Regny uses velours for the little coats, of which so many are seen just now. They all button very closely round the hips and are broad in the shoulder. The sleeves are plain, and they usually have very plain revers. A Regny coat in red velours was stitched in horizontal rows, so that it looked striped. It was worn with a skirt of red crepe de chine pleated in front only. Sometimes velour coats in bright red or bright blue are worn with very simple pleated dresses of white crepe de chine. This again is a very crisp, clean colour combination.

Temptation Up to Date.

Fur coats are seen a good deal in all shades of grey, but to some extent they have been ousted by the "Alpina" or imitation snake coats. Martial and Armand had a coat made entirely of boa at the beginning of the season. It was very smart, but it had a dry rattle when the wearer moved, which was a disadvantage. Since then this firm has made the same coat in alpina or imitation snake, which is very soft in colour and light and warm to wear. All sorts of snakes have been thus imitated, until an entirely new

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Director Eddie Kline with some of the Mack Sennett bathing girls.

[*Photo: Pathe.*

pattern in wools has been evolved. At Le Touquet the other day a procession of mannequins emulated every kind of serpent that could be used for coats. Some of the coats were belted. Some hung loose and were lined with bright colour. All of them went admirably with every kind of sports suit, which is, of course, one reason for their exceedingly great popularity. Another is that they go well with the present bathing suits, which consist of nothing more than a white running vest—ornamented, perhaps, with the flag of the nationality wearing it—and black shorts, buckled round the waist with a striped band. Variations on this have tiny little Scotch kilts, much shorter than were ever worn by any Scotchman. With these a plaid coat is often worn.

M.H.

A SPIRITED REPLY.

The train had stopped, and an old lady put her head out of the window and asked a porter what she was stopping for.

The luggage-smasher was inclined to be facetious.

"Engine out late last night, mam," he remarked with a smile, "so she's got a thirst on her this morning; they's giving her a drop of water."

"Sure it's water?" inquired the dame.

"If you'll wait a minute I'll inquire if they're giving her port wine," he grinned.

"Never mind, my man; don't trouble," came the answer. "I thought, perhaps, by the way we've been getting along, it might have been sloe gin."

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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Anita Stewart as "Sybil Hamilton" in "Rustling for Cupid," in which a beautiful girl is caught in a thrilling feud in New Mexico. The film comes to Wolfram's Bioscope, Capetown, on August 25th, 26th and 27th

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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LONDON THEATRES.

The death sentence of "The Constant Nymph" has now been revoked, owing to the tide of enthusiasm for it which sprang up when the last weeks were announced. "The Constant Nymph" has had a great success, and it is to be hoped that the new play, on which Basil Dean and Margaret Kennedy are now working, will be equally popular. The two authors are spending a lot of time at the Central Criminal Courts to get local colouring for "Come and See," the new play. Edna Best is to again play the chief part. and some of the other members of "The Constant Nymph" will be in the new cast. Two famous trials of recent years are, I believe, to form the groundwork of the plot.

Two more plays died a natural death last week. These were "Wild Cat Hetty" and "Ann—100%," both of which had a fairly short run. Vera Lennox made a big success in the latter play.

Noel Coward, the indefatigable, has written two new plays which will be shortly produced in London by Basil Dean. It is probable that Fay Compton and Madge Titheradge will be their leading ladies.

The month of July is well known as being the slackest of all theatrical seasons. This July has, however, been an exception to the rule, probably because the weather has been so bad that people, instead of going on the river and indulging in the usual outdoor summery sports, are going to the theatre instead. Musical comedies, in particular, are drawing very good houses.

Kathleen Amami has helped to make "Lady Luck" a big success at the Carlton Theatre. It is the custom over here to say that Friday night is "Amami Night," meaning, of course, the night for shampooing one's hair. At the Carlton, however, every night is "Amami Night," and every audience contains many enthusiasts who proclaim the beauty and charm of Kathleen.

Before "Mr. What's His Name" is withdrawn from Wyndham's Theatre—to possibly be revived when the decorating of the theatre is completed—I must insert somewhere a photograph of Seymour Hicks, C. M. Hallard and Mary Merrall in one of the most amusing scenes of the play. Mr. Seymour Hicks is always amusing, but when he is collarless, with boots unbuttoned and braces dangling precariously at his heels, he is a positive riot. And Mary Merrall is here seen in the capacity of feminine peacemaker between the two arguing males.

"Broadway," the American show at the Adelphi Theatere, is, contrary to all expectations, having a very long run. It is one of the best "crook" shows I have ever seen, and it keeps one on tip-toe of expectation the whole time. Its success is largely due to the clever band of American girls, who came over from New York to play in the London production. The picture on the opposite page of two of them—Bunty O'Nolan and Karen Peterson—was taken the other night when "Broadway" reached its 300th performance. One imagines that roaming the high seas would not be a very unpleasant affair if the only pirates one met were as delightfully garbed and as charming as Karen Peterson shows herself to be in this picture. Bunty O'Nolan, whose head, by the way, is not cut off, though here she seems to be perilously near to losing it, is seen in the costume she wears in the first act. I say "costume," but that is merely a figure of speech, for, as you can see for yourselves, there is considerably more Bunty than there is costume.

"White Birds," which has had such a difficult time, will, I hear, definitely end its run at His Majesty's Theatre in ten days' time. This, however, is not to be the end of the revue, for it will be lodged at another theatre. Several of the prominent artists in the cast have had to leave, owing to other contracts, but "White Birds" is still an excellent show, as other artists of equal note are being engaged to take their places. Lew Leslie has been responsible for the production. To him, also, "Blackbirds," the recent coloured show, owed its success.

I went again the other day to see "The Blue Train," and was more charmed with it the second time than the first. Lily Elsie proves conclusively that a beautiful woman may remain beautiful and charming just as long as ever she likes. Even in these days when nobody apparently grows old, Lily Elsie is a wonder—full of youthfulness and grace. Typically English, with her fair hair and blue eyes, she belongs to that order of the stage which has for its ideal the perfection of acting. Every gesture is right and inevitable. There is a sincerity about her work that is not usually found in musical comedy artists. She has not the zip and pep of the modern leading lady of musical comedy; but after seeing several modern productions it is rather comforting to see somebody who moves quietly and graciously, and who gets her effects subtly and delicately, rather than with a sledge hammer.

PAMELA TRAVERS.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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A new picture of Bunty O'Nolan and Karen Petersen in "Broadway," at the Adelphi Theatre, London.

[*Photo: Sasha.*

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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All The Thrills.

A New Play for South Africa.

LONDON, July 28.

This is the day of the thriller in the theatre. Audiences will not go to see a problem play, and they are apt to yawn over a sentimental one. Even Barrie, the writer of the best sentimental plays, thought he would be up-to-date in his last effort, and therefore introduced a baffling murder into the first act of "Shall We Join The Ladies?" It was so baffling that Barrie himself could not solve it, and the other two acts of that wonderful play have still to be written.

Edgar Wallace has proved the success of the thriller by such plays as "The Ringer" and "The Terror." It is not to be wondered at, therefore, that half the theatre managers in London are looking for thrillers, and more than half the playwrights in London are trying to write them. A new one was staged at the Comedy Theatre here the other week, entitled "The Silent House." The two authors, the actors, and the man who had financed it waited with some trepidation the day following the first night. It was a dawn of great promise. Not only had all the dramatic critics praised this latest thriller for its undoubted thrills, but there was a little queue of managers anxious to buy the provincial and overseas rights of the play. Among the them was the representative of the African Theatres, who was successful in buying the play for South Africa.

A few nights later I squeezed into a packed theatre to see "The Silent House" for myself. I was not disappointed. The two authors seemed to have studied carefully every thriller that has been staged lately, collected a good many exciting situations, sifted the yawning moments, and given us the very essence of blood curdling drama. It begins with a man being strangled to death by a Chinaman, and ends with another Chinaman dying rapidly from a snake bite. "The Silent House" is the sort of play that makes you regret the day when you decided that you were too superior a person to go on reading the exploits of Sexton Blake and decided to confine yourself to the less imaginative Sunday newspaper.

Captain George Winsford is invited to a country house to hear the will of his late uncle read by the lawyer. He invites his friend, Captain Philip Barty, to accompany him for this happy occasion, and they reach the house to find it in the hands of a Chinese servant, Ho Fang, and the Butler, Benson, both of whom attended the late uncle. Ho Fang seems a queer, silent sort of servant, apt at moments to upset the nerves of the two young men who are making his acquaintance for the first time. While waiting for the lawyer another Chinaman is announced, Dr. Chang Fu, a sinister individual who brings with him a titanic deaf and dumb servant. Chang Fu is rather anxious to obtain possession of a document owned by the late uncle, and he explains his mission with a good deal of suavity. Winsford promises to let him have it when it is found.

The lawyer arrives, and the will is read. The bulk of the fortune, in bonds, is hidden somewhere in the house, together with some precious object that a group of Orientals are determined to obtain at all costs. The will warns the new heir against their machinations, and also gives a time limit of three days for the bonds to be found, after which they are no longer negotiable. Winsford feels that it is a silly will, and says so. His friend, Barty, expresses himself even more fervently. Dr. Chang Fu gives a mirthless smile, and departs.. The lawyer packs up his bag and departs on urgent business in the city.

The harrowing begins. A pretty girl, apparently mesmerised, drifts in through the window. Winsford wakens her up, and promptly falls in love at the same time. She disappears as mysteriously as she came. She does not even know her own name. A sinister Burmese arrives and demands the treasured object. He produces a knife, but flies at the sight of the Chinese servant. Revolvers begin to go off in the house. There is a horde of Grand Guignol effects, and terrible deaths are manufactured every other moment, but I want you to see it for yourself. To sit in the nearness of the stalls to such an atmosphere is rather an ordeal. At each interval I went out to reassure myself

Edna Marion takes the plunge. [Photo: Pathe.

NEXT TIME BUY GOODYEAR TYRES

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This is how one of our younger English artists, Molly Campbell, sees the world behind the stage. All these people behind the curtain look too tired ever to dance or play again, but it must be remembered that the picture represents a tent show at a country fair, where the actors have to perform not two or three shows a day, but probably thirty. The scene is, however, more comic than tragic, and one has not the least doubt that, at the call of the stage manager, the ballet girl, in the centre, will tie up her shoes again, and dance on as gaily as if she didn't have a care in the world, and the clown and his dog will perform their tricks as cleverly as ever they did. This picture lately caused a great stir when it was shown at a recent exhibition in London.

with the sight of a very solid and stolid commissionaire sitting in the doorway of the theatre.

As I saw it, the play was admirably acted. Franklin Dyall, who will be remembered in South Africa for his startling study of a dope fiend in "Sacred and Profane Love," plays the character of Dr. Chang Fu in this play. He is a very sinister figure, indeed. I should imagine this play will excite a good many people in South Africa and cause more than one brave man to lock his door before he retires for the night. It goes well with a brandy and soda.

W. J. Makin

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Don'ts for Wives.

By George Robey.

DON'T argue with your husband if he is of an irritable disposition. When he makes a statement with which you do not agree shrug your shoulders. A short staccato laugh or a patient smile is more effective from you than any feminine logic. If, after the third or fourth shrug, laugh or smile, your husband's colour changes or his neck-band shows signs of bursting, you may go about your household duties with an easy mind. Victory is yours. But go quickly!

DON'T worry if your husband fails to return from the City at his accustomed hour and don't work yourself up into a fever wondering whether or not he has met with some fatal accident. Time will show, and if he should come home safe and sound it is up to you to smother your feelings and make him welcome.

DON'T be afraid to lay out your house-keeping money to celebrate such anniversaries as your husband's birthday. Some little extra luxury, such as a tin of sardines or perhaps a few currants in the rice-pudding, will make a pleasant mile-stone on the matrimonial highway.

DON'T let the sun go down on your wrath if you have had a little domestic tiff. Think, ah, think what you would feel were your husband to pass away in his sleep before you had finished telling him what you and your mother thought of him!

DON'T neglect such little attentions as warming your husband's slippers at the fire against his return from work on a cold and frosty evening. If his temper has been tried by business worries all day, it will make all the difference whether you take off his boots or let him do it himself. Possession is nine points of the law.

DON'T ask your husband if he has lost anything when you see him crawling round the dressing-table on his hands and knees. The correct thing to do is to take a collar-stud from a drawer and place it unobtrusively on the floor behind him. He will have the pleasure of finding what he is looking for, and you will be spared the pain of hearing his candid opinion of collar-studs—and wives.

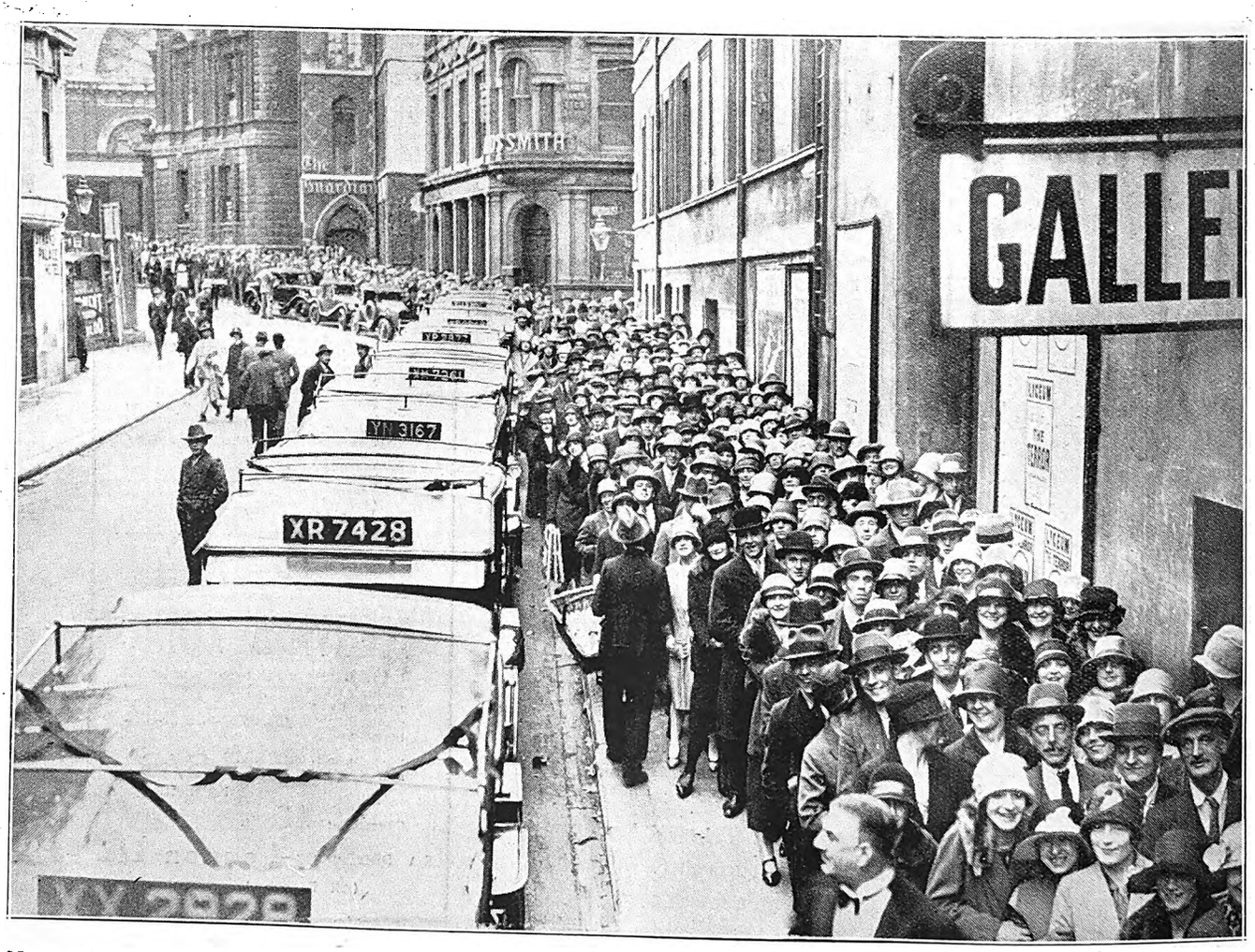
DON'T ask your husband first thing in the morning how he enjoyed himself the night before if you discover that the wash-hand jug is drained dry. The evening before is a pleasant memory, but the morning immediately after is not the time to recall it.

DON'T be jealous of your husband's friendships with other women. Be glad that he can make himself agreeable to somebody. One day, perhaps he will realise all he is missing—and go for good.

DON'T worry your husband about your differences with the servants. Men hate that kind of thing. Even when Cook walks out of "her kitchen" and slams the front door in your face, don't bother the poor man about it. Carry on as if nothing had happened and cook his meals for him yourself. Should he blame Cook for his subsequent dyspepsia say nothing. After all, the fault *is* hers.

DON'T let your husband's evenings be dull. Fill the house with young friends and relations—preferably yours. When he returns from the office toil-worn and weary, his natural tendency is to sit brooding over a book till bed-time. Adopt my plan and you will see his tired eyes gleaming as he hears the gramaphone and sees

(*Continued on page 25.*)



News of old friends is always welcome. Here is the queue waiting to see Dennis Neilson Terry and Mary Glynn at an evening performance of "The Terror," the play which is attracting hugh crowds in London at the Lyceum Theatre.

[*Photo: Quick Pictures, Ltd.*

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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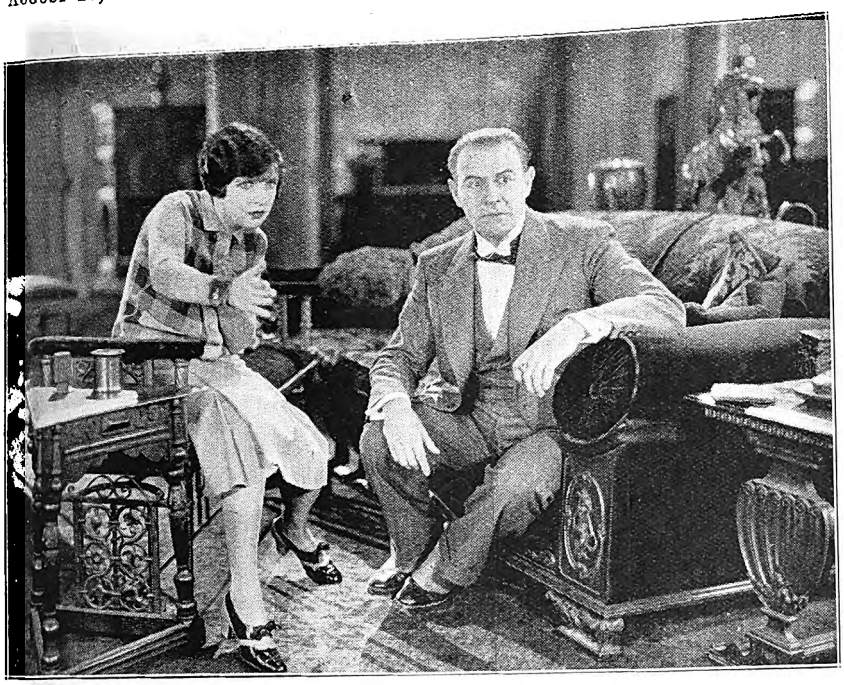

"The future looked impossible."

"The Road to Glory" comes to the Grand Bioscope, Capetown, on August 25th, 26th and 27th.

Rita Bell.

Who ever gave Rita Bell her surname had a keen sense of proportion, for she has a voice as silvery as any carillon sounded from a high church tower. It is bell-like in its simplicity and sweetness, and Rita, it's owner, should consider herself one of the luckiest youngsters on the stage.

Let me tell you something about her. Her enquiring mind made her persuade her parents to let her leave the wild West, where she was born, and go to Iowa University. There Rita discovered the bell, or, if you prefer it, the voice. Other people apparently discovered it, too, for she received an offer of a vaudeville engagement just before she graduated.

Now, when a young undergraduate is offered something that looks like a small mint of money, together with a chance to air the new and beautiful voice she has just discovered, it is difficult to refuse the opportunity. So Rita went to the Pacific coast and left the campus of Iowa University far behind her. Vaudeville offered her a far more lovely future than the University had promised to provide, and now Rita Bell is one of the most famous singers in the United States.

From vaudeville she went into musical comedy and light opera, singing chiefly in that bourne of all musical ambition, New York. But did the energetic girl stop there? No, of course, she didn't! She began to write articles for newspapers, and shortly became known as a very clever journalist and an authority on sport and fashion. Imagine having done all those things when you were just in the vicinity of twenty! It sound incredible, but to Rita Bell the incredible is always the possible.

She has just completed a winter coaching under the famous opera star, Mlle. Emma Calve, known the world over for her famous interpretation of "Carmen." The great *prima donna* has inspired her young pupil with fresh enthusiasms and ambitions, and she comes to South Africa with her lovely voice still further improved by the tuition of the great lady.

But when I have said all these things about Rita Bell, I find I have neglected to mention her extraordinarily powerful personality. She, to use Americanism—and why should not one use an Americanism for an American?—simply gets you. In addition to this, she is remarkably good to look at.

What more could one possibly say? Except to tell you that she will appear at the Vaudeville, Bloemfontein, on August 22nd, 23rd and 24th, and the Vaudeville, Kimberley, on the 25th, 26th and 27th.

Rita Bell.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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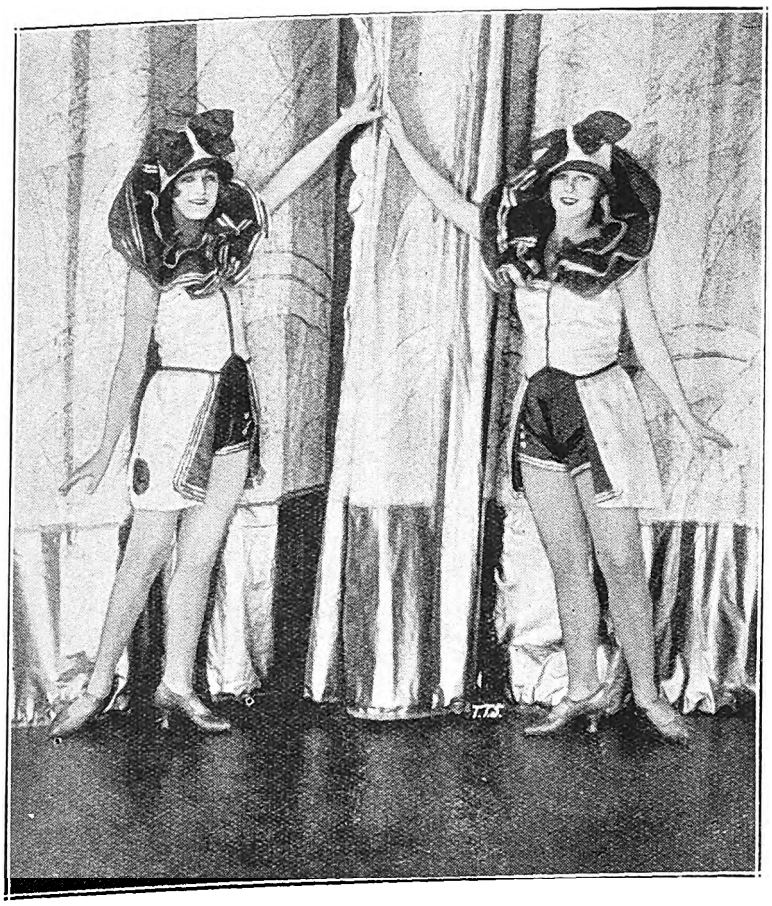
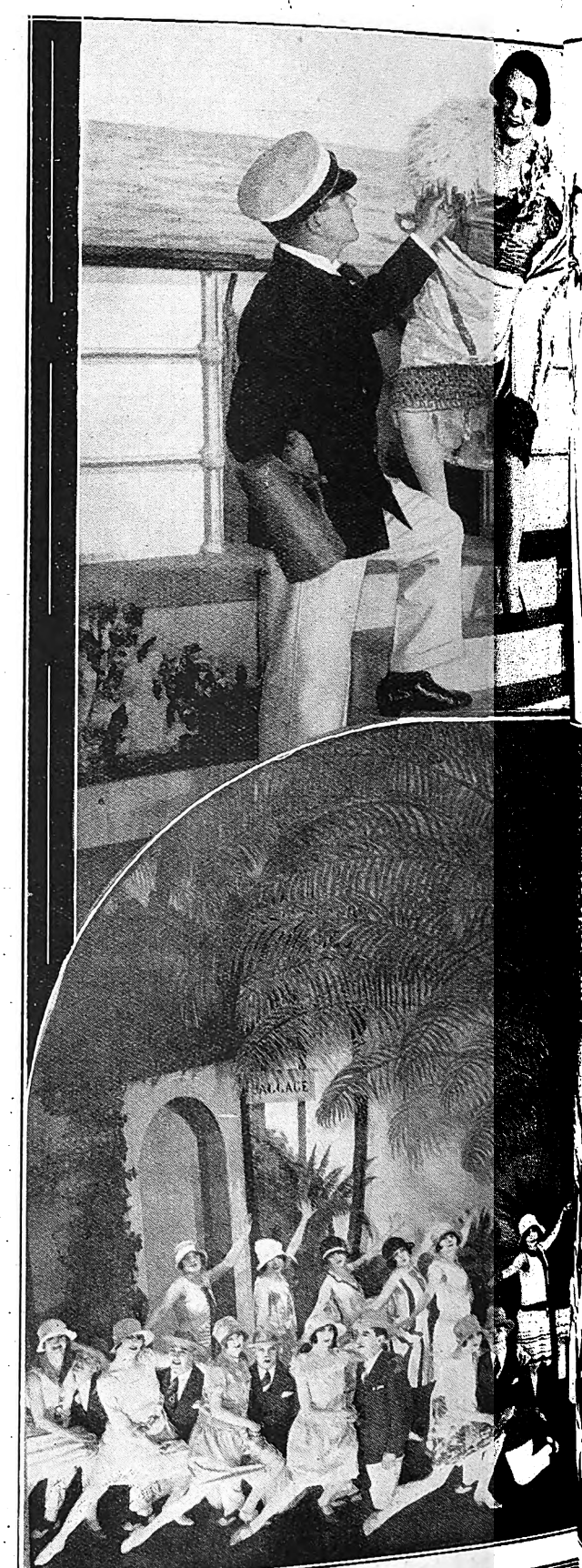
"Tip-Toes," th
want to see a



The Kenealy Sisters.

Edgar Stanmore, Diana Maxwell and Dan Booker.



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", e Show you will e gain and again.

"Steve Burton" (Leslie Hatton) arrives at Palm Beach.

"Rollo Metcalf" (J. H. Wakefield) and his "wife" (Marjorie Fulton).

[Photo: African Film Productions, Ltd.

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WIRELESS NEWS.

Pretoria 320 Metres. Capetown 375 Metres. Durban 400 Metres. Johannesburg 443·5 Metres.

African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. Lago Clifford.
Musical Director ... ... Mr. J. Shulman.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, AUGUST 22nd, 1927.

12.0 p.m.—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-Hour.

5.0 p.m., Monday, Wednesday, Saturday: Children's Hour (arranged by **Aunt Carrie).**

5.0 p.m., Tuesday: Teen's Hour (arranged by **Uncle Joe**).

5.0 p.m., Thursday and Friday: Children's Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports in English and Afrikaans.

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by Department of Agriculture) in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, AUGUST 22nd, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. "The Story of Lloyd's," by **Mr. F. A. T. Evans.**
3. Violin Solo:
   "Slavonic Dance" ... ... Dvorak-Kreisler.
   Mr. J. Schulman.
4. Soprano:
   (a) "Come Sweet Morning" ... ... A.L.
   (b) "Aller au Bois" ... ... Rimsky Korsakov.
   (c) "Ecstasy" ... ... Rummel.
   Miss Eileen Borwell.
5. Overture:
   "Raymond" ... ... Thomas.
   "JB" Studio Orchestra.
6. Excerpt from **"Tiptoes,"** relayed from Empire Theatre.
7. Tenor:
   (a) "Bid Me to Love" ... ... Barnard.
   (b) "Sweet Early Violets" (by request) —Sherrington.
   (c) "I Pitch My Lonely Caravan" ... ... Coates.
   Mr. R. Y. Griffiths.
8. **Alice Craven,** Character Comedienne, relayed from Orpheum Theatre.
9. Soprano:
   (a) "Rondel" ... ... Carey.
   (b) "Prelude" ... ... Scott.
   (c) "I Love the Jocund Dance" ... ... Davies.
   Miss Eileen Borwell.
10. Suite:
    "Two Pigeons" ... ... Messager.
    "JB" Studio Orchestra.
11. Tenor:
    (a) "Casy the Fiddler" ... ... Haydn Wood.
    (b) "Ah, Though the Silver Moon Were Mine" —Lohr.
    (c) "Absent" ... ... Metcalfe.
    Mr. R. Y. Griffiths.

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and what delightful effects can be obtained by the artistic blending of the lovely fabrics that adorn the shelves of Geen & Richards' furnishing section.

Ideas, samples and estimates—without obligation to you—will be quickly forthcoming if you will ask Geen & Richards to send out a man to take measurements of the windows you wish to re-drape.

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12. Selection of Jazz, "**JB**" **Studio Orchestra.**

10.30—Close down.

TUESDAY, AUGUST 23rd, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Talk on Modern Literature, by **Professor M. Drennan, M.A.**
3. Overture:
   "Chal Romano" ... ... A. Ketelbey.
   "JB" Studio Orchestra.
4. Contralto:
   (a) "My Ships" ... ... Barratt.
   (b) "Mighty Like a Rose" ... ... Nevin.
   Miss Florence Ellis.
5. Cornet Soli:
   (a) "Love's Serenade" ... ... Ord Hume.
   (b) "Am I Wasting My Time On You" .. Johnson.
   Mr. T. Jones.
6. Excerpt from "**Tiptoes,**" relayed from Empire Theatre.
7. Bass:
   Mr. A. W. Hutchings.
8. Selection:
   "Hamlet" ... ... A. Thomas.
   "JB" Studio Orchestra.
9. Item by **Mr. Lago Clifford.**
10. Contralto:
    (a) "Caller Herrin" ... ... N. Gow.
    (b) "Curly Headed Babby" ... ... Clutsam.
    Miss Florence Ellis.
11. A little Jazz, "**JB**" **Studio Orchestra.**
12. Bass:
    Mr. A. W. Hutchings.
13. Suite:
    "Nuits Algeriennes" ... ... L. Gregh
    "JB" Studio Orchestra.

10.30—Close down.

WEDNESDAY, AUGUST 24th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. An Art Talk: "Velasquez," by **Mrs. Selina Hirsch, B.A.**
3. Baritone:
   (a) "Myself When Young" ... ... Lehmann.
   (b) "So Fair a Flower" ... ... Lohr.
   (c) "To-morrow" ... ... Keel.
   Mr. Clifford Cumming.
4. Overture:
   "Rosamunde" ... ... Schubert.
   "JB" Studio Orchestra.
5. Mezzo:
   (a) "An Old Garden" ... ... Hope Temple.
   (b) "Homing" ... ... Teresa del Riego.
   Mrs. T. Brooks.
6. Selection:
   "Mirella" ... ... Gounod.
   "JB" Studio Orchestra.
7. Excerpt from "**Tiptoes,**" relayed from Empire Theatre.

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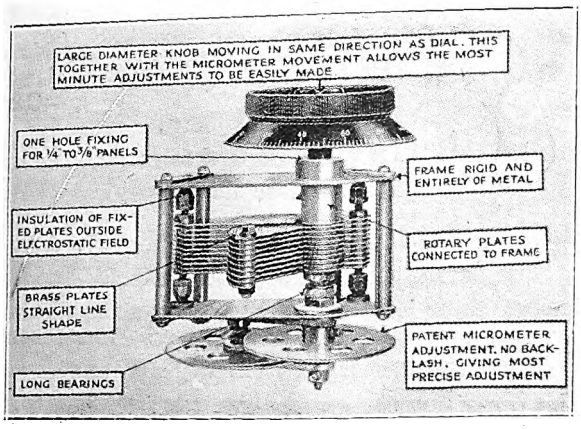
Straight Line Frequency, Low Loss, Slow Motion.



Straight Line Frequency, Low Loss, Slow Motion Variable Condenser is not only an advancement in condenser design, but an entirely new production. A close investigation by the G.E.C. Radio Engineers of the essentials of the ideal condenser was undertaken, and the new design based upon the information obtained.

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A.F.3.

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Ensure that music reaches the listener-in exactly as rendered at the Broadcasting Studio. The tone of each instrument in the Orchestra, and the slightest inflection of a song or speech are distinctly heard.

Ask any friend who uses them, or ask your Dealer to Demonstrate.

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8. Baritone:
   (a) "The Gay Highway" ... ... Drummond.
   (b) "Summer Time on Bredon" ... ... Peel.
   (c) "Shepherd See Thy Horse's Foaming Mane" —Korbay.

Mr. Clifford Cumming.

9. Clarinet Solo:
   "Ernani Involarni" ... ... Verdi.

Mr. G. E. Spencer.

10. Suite:
   "Ballet Russe" ... ... A. Luigini.

"JB" Studio Orchestra.

11. Mezzo:
   (a) "The Fairy Tales of Ireland" ... ... Coates.
   (b) "Sincerity" ... ... E. Clarke.

Mrs. T. Brooks.

12. A little Jazz, **"JB" Studio Orchestra.**

10.30—Close down.

THURSDAY, AUGUST 25th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Talk on Education in Afrikaans, by **Mr. Tommie Beckley.**
3. Overture:
   "William Tell" ... ... Rossini.

"JB" Studio Orchestra.

4. Contralto:
   (a) "Dear Hands" ... ... Kennedy Russell.
   (b) "Der Schmied" (The Forge) ... ... Brahms.
   (c) "Morning Hymn" ... ... Henschel.

Miss Hilda Roles.

5. 'Cello Soli:
   (a) "Le Cygne" ... ... Saint Saens.
   (b) "Valse de Concert" ... ... Van Goens.

Mr. E. Levitz.

6. Excerpts from **"The Mikado,"** with a few remarks by the Announcer.
7. Excerpt from **"Tiptoes,"** relayed from Empire Theatre.
8. Selection:
   "Wildflower" ... ... V. Youmans.

"JB" Studio Orchestra.

9. The Romance of the "Human Body," No. 7: "The Brain," by **Dr. A. D. Stammers.**
10. Suite:
   "Summer Days" ... ... Coates.

"JB" Studio Orchestra.

11. Contralto:
   (a) "So we'll go no more a Roving" ... ... White.
   (b) "Bless You" ... ... Ivor Novello.

Miss Hilda Roles.

12. A little Jazz, **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, AUGUST 26th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Sketch by **"JB" Studio Dramatic Company.**
3. Piano Solo:
   "Consolation" (a and b) by request ... ... Liszt.

Miss Margaret Williams.

4. Contralto:
   (a) "Do Not Go My Love" ... ... Hagemann.
   (b) "Sapphic Ode" ... ... Brahms.
   (c) "The Still Room" ... ... Claude Arundale

Mrs. Harold Fraser.

5. Overture:
   "Maritana" ... ... Wallace.

"JB" Studio Orchestra.

6. Tenor:
   (a) "Believe me if all those endearing young charms."
   (b) "Rose in the Bud" ... ... Dorothy Forster.

Mr. Gordon Kinghorn.

7. **Alice Craven,** Character Comedienne, relayed from Orpheum Theatre.
8. Excerpt from **"Tiptoes,"** relayed from Empire Theatre.
9. Contralto:
   (a) "Softly Awakes My Heart" ... ... Saint Saens.
   (b) "Kathleen Mavourneen" ... ... Crouch.

Mrs. Harold Fraser.

10. Cappricio Italien" ... ... Tchaikovski.

"JB" Studio Orchestra.

11. Tenor:
   (a) "I Hear You Calling Me" ... ... Marshall.
   (b) "The English Rose" ("Merrie England") —German.

Mr. Gordon Kinghorn.

12. A little Jazz, **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, AUGUST 27th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.

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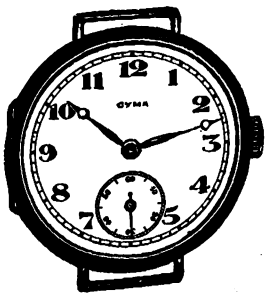

If your Jeweller cannot supply, please write to Box 4186, Johannesburg.

Use ROYAL CORD TYRES

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This scene, in "One Dam Thing After Another," represents a skit on the recent craze for community singing. Gigantic aspidistra makes a fitting background for this extraordinary breakfast table.

[*Photo: Stage Photo Co.*

3. 8.30 p.m.—**Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

11.45—Close down.

SUNDAY, AUGUST 28th, 1927.

2.30 p.m.—Relay of Annual "Service of Remembrance" of the S.A. Heavy Artillery Association from the Howitzer Memorial in the Zoo Grounds. Musical programme by I.L.H. Band until 3.30 p.m., when the Service will commence.

7.10 p.m.—Relay of Service from Central Congregational Church. Preacher, **Rev. A. F. Bulmer.**

ORDER OF SERVICE:

7.10—Organ Recital by Mr. Horace Walker.

7.30—Introit 258 V.1: "Again as Evening's Shadow Falls."

7.31—Hymn 433: "The Son of God Goes Forth to War."

7.36—Invocation.

7.37—Lord's Prayer (Chanted).

7.38—Solo: "My Task" ... ... Ashford.
Miss Susie Everett.

7.42—Lesson: Mathew XX.V.1-16; 25-28.

7.47—Hymn 438: "Fight the Good Fight."

7.52—Notices.

7.53—Offertory and Voluntary.

7.55—Dedication of Offertory.

7.56—Solo: "How Lovely are Thy Dwellings" —Liddle.

Miss Susie Everett.

8.2 —Prayer.

8.6 —Hymn 459: "Lead Us, O Father, in the Paths of Peace."

8.11—Sermon, Rev. A. F. Bulmer. Subject: "Know and Serve." The call of God and South Africa to young men.

8.31—Hymn 696: "Who is on the Lord's Side."

8.39—Benediction.

8.40—Vesper: "Thou wilt keep him in perfect peace whose mind is stayed on Thee" —Lee Williams.

8.55 p.m.—Relay of **Symphony Concert** from Orpheum Theatre.

Close down at conclusion of Concert.

The Diggings.

The digger's day was over. He stacked his pick with those of his fellows and stretched himself wearily. The after sunset glow still hung behind the hill and shone like dying embers through a giant grate, where the machinery reared itself a hundred feet and more against the sky. The Forge of Vulcan, thought the digger, and the clank and whirr and rattle as the gravel was borne upwards and fed to the great bearing belts might well have sounded from the Anvil of the Gods. Not that the digger communicated these thoughts even to his best pal, but a love of beauty had helped him to find life on the diggings not at all the drab thing it might have been—though at times, too, it drove him to a depth of depression that would have startled the most "fed up" of his companions. But these thoughts, too, he kept to himself.

He turned to go to his shack. It was no "Little Grey Home in the West," but the usual corrugated iron shelter stuck upon an unfriendly veld—a veld that, left to itself, had been a very lovely thing, but once desecrated had become a savage and dusty waste. Small wonder that his footsteps lagged and he almost envied the men he had left on shift. At least, they had something to do. It was a long time before he would be ready to sleep. For the moment he had to clean up and get a feed, but after that, nothing; not even the beauty of the night to himself, here among these huts and gravel heaps. He had been less lonely big game hunting in the wilds.

Dinner was over at the café, and the digger stood with his back against the door frame and watched the company break up into little groups for their evening's amusement. The gramophone was shouting a jazz tune that had become almost unbearable by repetition. The card tables were already full and the air was thick with smoke and unharmonious sound. Even so, he preferred this noise to that made by the "Musical(?) Trio" that inflicted itself periodically on his nerves and provided dance tunes for the digging community at the weekly hop.

"Feeling fed up?" The digger turned and found a big man beside him, a stranger whom he had noticed lately. "Come along," said the stranger, "and we'll get something better than this." The digger looked at him a moment in suspicion, but the big man's eyes met his with such plain good humour that he accepted the invitation. Together they strolled down through the starlight to a new looking hut and the digger was surprised to find a few men waiting about, who came up and joined them with an air of expectation. The hut was as tidy inside as out, and on a cupboard stood the familiar brown disc of a large loud

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speaker. The company seated themselves on upturned boxes and a few camp chairs. The big man was tuning in, and in a moment music—real music—filled the hut. The digger leant back in the shadows where his face could not be seen. The piece was a popular one and found favour with all of that mixed company. How good it was to hear an orchestra again, full and clear as though it were in the room with them. Later on, they had a few songs by a well-known soprano. Then the nightly peep at the round of theatres, just enough to give one a taste of what was going on, and back to the studio again for a well-arranged concert by a visiting vaudeville party. Coon songs followed comic turns, and then came "Epitaphs," a song so dismally funny that at its end the digger felt he could never be low spirited again.

They listened to the last "Good-night," and wished it had been longer. As they left, after a deoch and doris, the big man gave them a welcome for whenever they cared to come again, and the digger knew that he, too, would be waiting expectantly among the others when his host returned from dinner. What a godsend in the waste around! His mind was tired now and sleep would be welcome. He hummed happily to himself as he picked his way over the gravel heaps in the starlight and felt that civilisation was not all bad.

In and Out the Capetown Studio.

11th August, 1927.

In the days when the wireless Euclid included such theories as "Men's voices come over much better than women's" and the mathematicians rushed to the higher frequencies to prove their wireless "*pons asinorum*," it was a glorious thing to be a male singer. Heaven smiled on you, Mr. Streeter asked you out to meet his carbon granule microphone and later on the Broadcasting Company gave you a cup of tea and initiated you into the ritual of professional broadcasting. When you came out of the studio, the staff was waiting in Greek Chorus formation with their "Wonderful! Fine! Best we've ever heard." Ah! those were the days when it was safe to be a male singer. Then the microphone was a confirmed misogynist.

A Popular Radio Singer.

Among those who have survived that initial period of amusing mechanical prejudice is Walter Applewhite, whose full, rich voice has gained much in character and depth during the last few years. This is no doubt due to the wholehearted way in which he has flung himself into the activities of the Amateur Operatic Society. He has played lead in several of their productions, notably "The Quaker Girl" and "High Jinks." and has, besides, carried off an Eisteddfod bursary and the silver medal in last year's open championship. With characteristic generosity, Mr. Applewhite enthusiastically attributes his success to his training with Frank Holt and, formerly, with Grogan Caney, of Durban.

Recalling the many times one has seen Mr. Applewhite on the concert platform, one cannot help but feel that he has missed his metier by not taking up the stage professionally. Besides a beautiful voice, he has a most pleasing presence and, after two or three years' training in a good company, there is no doubt that he would stand in the first rank of contemporary leads. But perhaps it is an unkind suggestion, because, were he to go, Capetown would lose one of the best radio voices it has. He will broadcast on Tuesday, 23rd.

On the same Night.

Mrs. Hubert Roberts, the Edna Mossop of a few years ago. will be the other vocalist. We can only hope and pray that one of her items will be "Annie Laurie," because no one has ever sung that darling of years *exactly* as she sang it the last time she came to the Studio.

"A Duet for Cornets" is not as formidable as it sounds, because it is in the safe hands of Mr. Dimmack and Mr. Dwight, both of the Capetown Orchestra, the same gentlemen who masqueraded before Mr. Amery as the "Capetown Orchestra Trumpeteers"!

Competition.

We have much pleasure in announcing that the African Broadcasting Co., Ltd., have promised

TWO FREE LICENCES for ONE YEAR

to

(*a*) The boy or girl of 16 and under who makes the best Crystal Set.

(*b*) The adult over 16 who makes the best Crystal Set.

Skill, workmanship, cost (which should be stated), design and novelty will be taken into consideration when judging.

Mr. W. Hilarius, Chief Engineer of the African Broadcasting Co. and Mr. O. G. Philip, President of the Radio Society, have consented to act as judges, and their decision must be taken as final.

All entries should be sent in to the offices of the African Broadcasting Co., Ltd., Connaught Bldgs, Bree Street, Johannesburg, before August 29th, and must be accompanied by the coupon below, or the coupon in the issue of the 24th.

THE WINNING SETS WILL BE SHEWN AT THE EXHIBIT OF THE AFRICAN BROADCASTING CO., LTD., AT THE RADIO SOCIETY SHOW.

COUPON.

I wish to enter for the "Wireless Set" Competition and undertake that the judge's decision shall be final.

Name.....

Address.....

August 17th, 1927.

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Monday.

Once again we are to have a quartet in the Studio; certainly it was one of the peaks of last week's programme. The performers will be Dorothy MacPherson, Inger Boberg, Charlotte Leftwich and Eric Bray, an ensemble which should be a sufficient guarantee of a first-rate performance.

The singers will be Irene Berrange, whom we have not heard for some considerable time, and Herbert Stern, one of Timothy Farrell's most promising pupils.

Les Chauve Souris in Capetown.

A startling thought. But if you listen in on Monday night, you will hear them on the air in some of their recent successes, with introductory remarks by their "*petit pere,*" the inimitable Balieff.

The Jewish Choir.

The last choir we had in the Studio came from St. George's Cathedral, under the baton of Mr. Alban Hamer. Excepting one or two items, their programme was mainly made up of those ever-fresh Elizabethan madrigals and glee songs. They bubbled through the microphone with a youthful

Mrs. Barrow-Dowling, well known to Capetonians as a brilliant and accomplished pianiste and organiste, at the organ in the City Hall, Capetown.

light-heartedness alarmingly infectious. Those choir boys, with their heavenly voices and their pockets stuffed with *Comic Cuts*, how they sang! Perhaps it was microphone fright, but more probably it was Mr. Hamer with his twinkling blue eyes, shaking his fist at them as whispering, "Be quiet and sing out or I'll kick the lot of you when you get outside!"

This time the Jewish Choir from the Gardens Synagogue will broadcast on Wednesday, 24th. Mr. Boris Rome is the choir master. We are looking forward to what will be a unique radio item for most of our listeners.

The solo pianist on that night will be Jessie Zuckermann, who has just returned from Vienna with a most interesting repertoire.

Two Talks worth hearing.

It is not often that Dr. Skaife and Mr. Graham Botha are to be lured to the Studio in the same week. With understandable diplomacy, the Programme Department generally contrives to star these two most popular lectures on separate programmes. But this time we are to be indulged. Dr. Skaife will talk on Tuesday, 23rd, and Mr. Graham Botha the following night, both at 9.5 p.m.

Gladys Dickson.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given daily at 1.0 p.m., 5.0 p.m., 8.0 p.m. and 10.0 p.m. except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, AUGUST 22nd, 1927.

Lunch-Hour Session.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

"Columbia" Records.

1.45 Close down.

Afternoon Session.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

Afternoon Topics: Story of a Queen.

Teens: The South Sea Islands.

Evening Session.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Alhambra Orchestra.**

Songs: **Mr. H. Stern.**

Violin Solos: **Miss Dorothy MacPherson.**

Songs: **Miss Irene Berrange.**

"Le Chauve Souris" (specially recorded by "Columbia").

9.0 **News Service** (English).

9.5 Quartette:

1st Violin, Miss Inger Boberg.

2nd Violin, Miss Dorothy MacPherson.

Viola, Eric Bray.

'Cello, Mrs. Eric Leftwich.

9.25 Songs: **Miss Irene Berrange.**

Alhambra Orchestra.

Songs: **Mr. H. Stern.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, AUGUST 23rd, 1927.

Lunch-Hour Session.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

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AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.2 **Special Hour of French Music:**

1. Marche Hongroise ... ... Berliotz.
2. Aubade Provencale ... ... Couperin.
   Tambourin ... ... Rameau.
   Les Rameux ... ... Faure.

Birthday Greetings:

Symphonic Variations ... ... Franck.
Depuis le jour (from "Louise") ... Charpentier.
Pavane pour une infante defunte ... ... Ravel.
Scenes pittoresque ... ... Massenet.
Printemps ... ... Milhaud.
La Marseillaise ... ... Rouget de Lisle.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.5 March: "Colonel Bogey" ... ... Alford.
Selection: "The Girl in the Taxi" ... ... Gilbert.
Duet for two Cornets: "The Two Imps" ... Alford.
Messrs. G. C. Dimmack and H. Dwight.
Songs: **Mrs. Hubert Roberts.**
Violin Solo: **Ralph Koorland.**
Songs: **Walter Applewhite.**
(a) "Songe d'Amour apres a bal" ... Czibulka.
(b) "Folk tune and fiddle dance" ... Fletcher.
Selection: "Faust" ... ... Gounod.

9.0 **News Service** (English).

9.5 **Nature Talk,** by **Dr. S. H. Skaife.**

9.20 Suite: Peer Gynt (No. 1) ... ... Grieg.
Songs: **Mrs. Hubert Roberts.**
Entr'acte Gavotte ... ... Gillet.
Songs: **Walter Applewhite.**
Selection: "Tannhauser" ... ... Wagner.

10.0 **News Service** (Afrikaans).

10.5 **Dance Music.**

10.30 Close down.

WEDNESDAY, AUGUST 24th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Edison Diamond Disc Recital.**

5.2 **Afternoon Topics:** As Mr. Chesterton sees it.

5.20 **Teens:** The Story of Bizet's Famous Opera.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Alhambra Orchestra.**
Songs: **Miss Bessie Steyn.**
Piano Solos: **Miss Jessie Zuckermann.**
Gardens' Synagogue Choir (under the direction of **Boris Rome**).
'Cello Solo: **Mrs. Geoffrey Miller.**
Songs: **Boris Rome.**

9.0 **News Service** (English).
Talk by **Mr. C. Graham Botha,** Chief Archivist.

9.20 **Alhambra Orchestra.**
Gardens' Synagogue Choir.
Songs: **Miss Bessie Steyn.**
Piano Solos: **Miss Jessie Zuckermann.**
Songs: **Boris Rome.**
'Cello Solo: **Mrs. Geoffrey Miller.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, AUGUST 25th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.2 **Travel Talk:** Islands, their fascination.

5.20 **Children's Hour:** All kinds of stories for all kinds of little people.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
Overture: "Oberon" ... ... Weber.
Suite: "Pelleas and Melisande" ... ... Faure.

9.0 (approx.) **News Service** (English).
'Cello Concerto ... ... Brahms.
Symphonic Poem: "Till Eulenspiegel" (by request) —Strauss.

10.0 (approx.) **News Service** (Afrikaans).
Relay of **Waldorf Augmented Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, AUGUST 26th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Short Story:** A South African Story.

5.15 **Teens:** What is nonsense? Some examples.

EVENING SESSION.

7.30 **Market Prices,** issued by the Bureau of National Information.

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.

(*Continued on page 31*).

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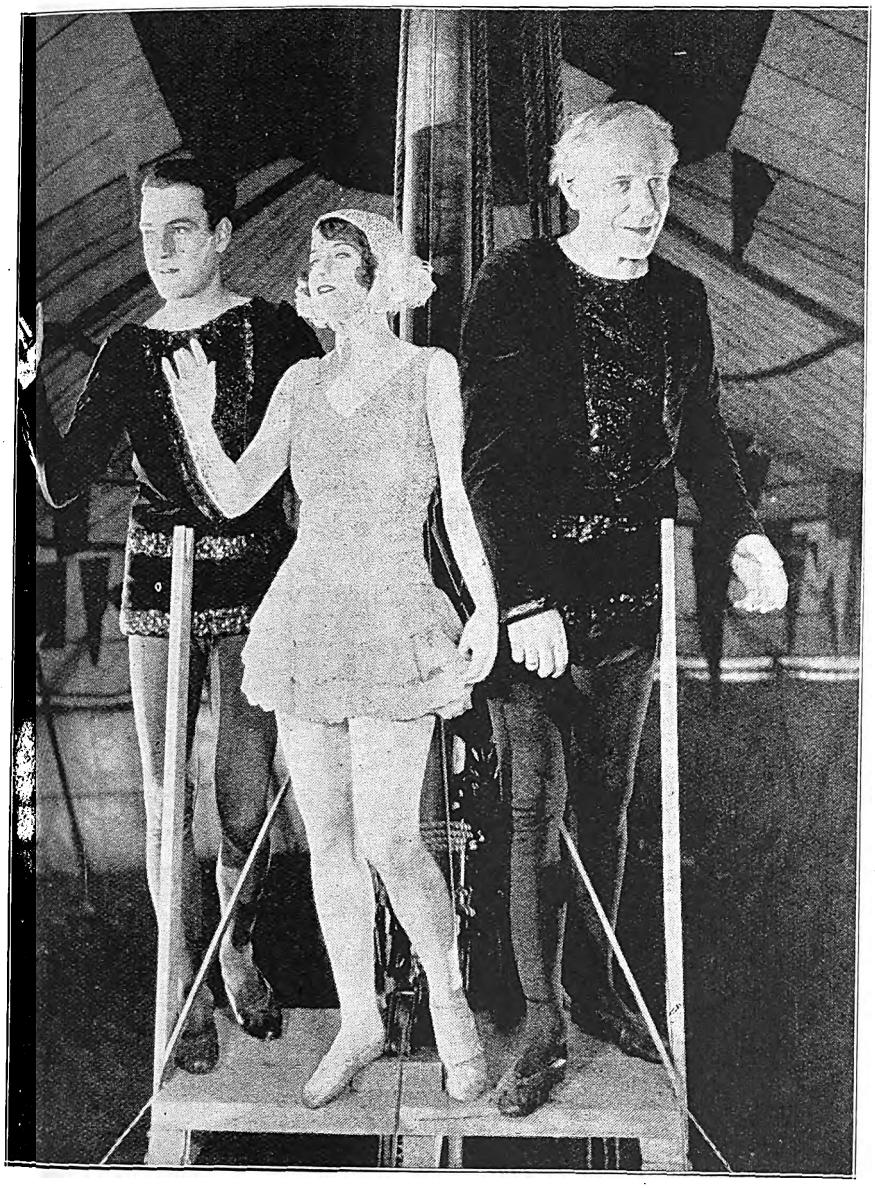

Acrobats in the film "Bigger than Barnums."

Will Fyffe.

To describe Will Fyffe as a great delineator of Scottish character would be attempting to defeat an inimitable personality. It is in the pseudo-artistry of broad comedy, plus the rich burr of a Scottish accent, that Fyffe finds his greatest delight. There is an ability and cleverness in his selection of types and an exaggeration of mannerisms that raise his work to the highest pinnacle of vaudeville humour.

He demonstrates that kilts, crooked sticks and bagpipes are not necessarily part of a Scot comedian's stock-in-trade. In "The Mon Frae Glasgae" his clothing, at a conservative estimate, is worth one pound sterling, but, as laughter-raising adjuncts, the tails of his outsize morning coat, an old Derby hat and a fancy waistcoat are priceless. And what an excellent piece of work is his burlesque of platform speakers and his jests apropos of capitalists, the well-known extravagance of Scotsmen and boon companions at the little hotel round the corner. Time and again the great gusts of laughter from the audience held up his turn. Equally clever is his delineation of a Heilan' farmer of 94 contemplating marriage a second time. "It's no for love," he said. "It's just spite. I heard ma three lads (total age 182 years) sayin': 'The auld mon's gettin' a wee bit totterin' on his pins, an' we'd better be thinkin' o' sharin' up the farm.' So ah'm marryin' again just to spite 'em."

Fyffe's showmanship is superb, his humour clean and full of subtle touches.

South Africans will be able to judge of this for themselves, for Will Fyffe is due to invade their shores some time next year.

(*Continued from page 14.*)

the romping crowd. If he is not a dancing man himself it will be nice for him to have your mother to talk to as they watch you keeping the ball rolling. He can have his dinner comfortably on a tray in the study, which will not interfere with your preparations for the dance.

DON'T be ready first when you are setting out on a little pleasure jaunt together. Put off getting dressed till the very last minute, for he would be bitterly disappointed if he did not have to ask you at least half a dozen times to hurry up. Humour him in this respect and you will invariably start out in the proper frame of mind to enjoy yourselves.

DON'T interfere with the wireless set. Your husband likes pulling things to pieces. Although you can make it work beautifully in the afternoon by the administration of a slap or a shaking do not spoil his evening's enjoyment by hiding the screw-driver and the pliers.

DON'T borrow your husband's razor for opening parcels, driving in screw-nails or chiropody. I have known cases where the disregard of this apparently trivial injunction has ended in bloodshed.

DON'T keep things from your husband. Many of the little perplexities of home life which weigh upon your mind can be lightened by being shared. He will be flattered to be taken into your confidence and will gladly lay down the morning paper in order to give you his opinion as to how the man next doors manages to put up with his wife and whether she ought to speak to Tweeny about the milkman. Remember, Brighter Breakfasts make Happier Homes.

DON'T hold your husband up as an ogre to the children by threatening them with what Father will say when he comes home. Children have changed. They no longer believe in Fairies or Father Christmas, and, if yours is a properly run house, they know their father's position in it to a nicety.

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JANE PLOTZ—THE PHOTOGRAPHER FOR DELIGHTFUL STUDIES OF CHILDREN.

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This is not a portrait of a lady in a bathing costume, but a recent photograph of Violet Victoria, one of our best known music hall artists, in a costume which, it would seem, has been specially devised for our delectation.

[*Photo: Hana.*

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPP'S BUILDINGS, PRITCHARD STREET

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His People.

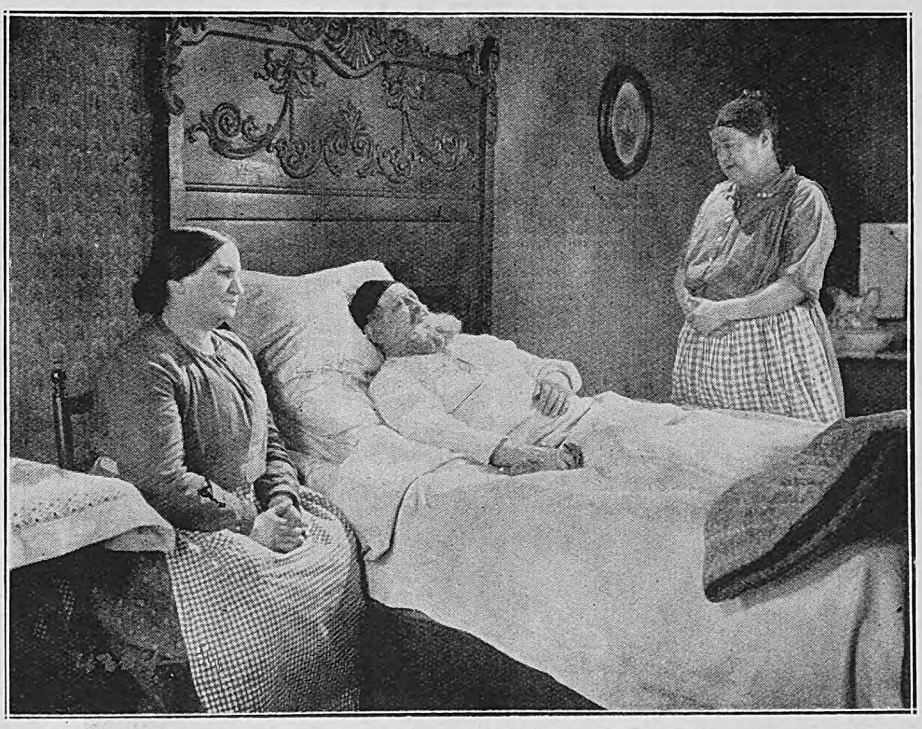
Rudolph Schildkraut plays the featured rôle of Rabbi Cominsky, a stern figure, imbued with pride of name and tradition. His son, Morris, on whom he has lavished every ounce of his love and affection, denies his father and claims that he is an orphan in order to secure the hand of a society girl, the daughter of his employer.

The father learns of this, and determines to find out for himself whether or not the reported actions of his son are true. Accordingly, he visits the home of the girl during a sumptuous dinner scene, at which thirty-six extras were engaged to supply the needed atmosphere.

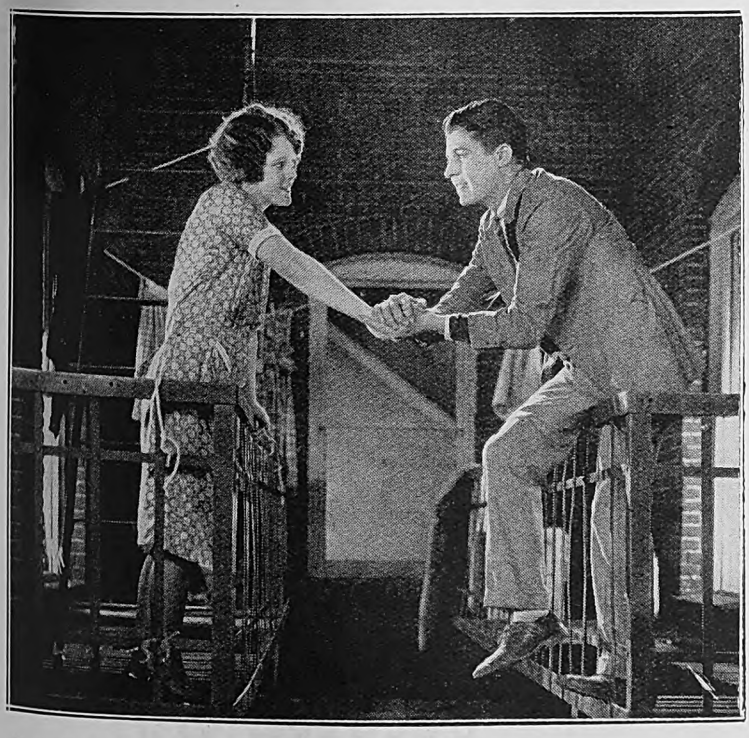
The old man enters, a pitiful and abject figure, almost lost in the sumptuous settings of the rich man's residence. The son denounces him and the father just looks at the boy—a long look, lasting several minutes. Then he seems to recover himself and slowly turns and totters out of the room.

Not a soul stirred during the moving scene. Silence prevailed. And when Schildkraut had finally made his exit, noses were blown, eyes were wiped and an air of embarrassment pervaded the room. Most of the extras were crying.

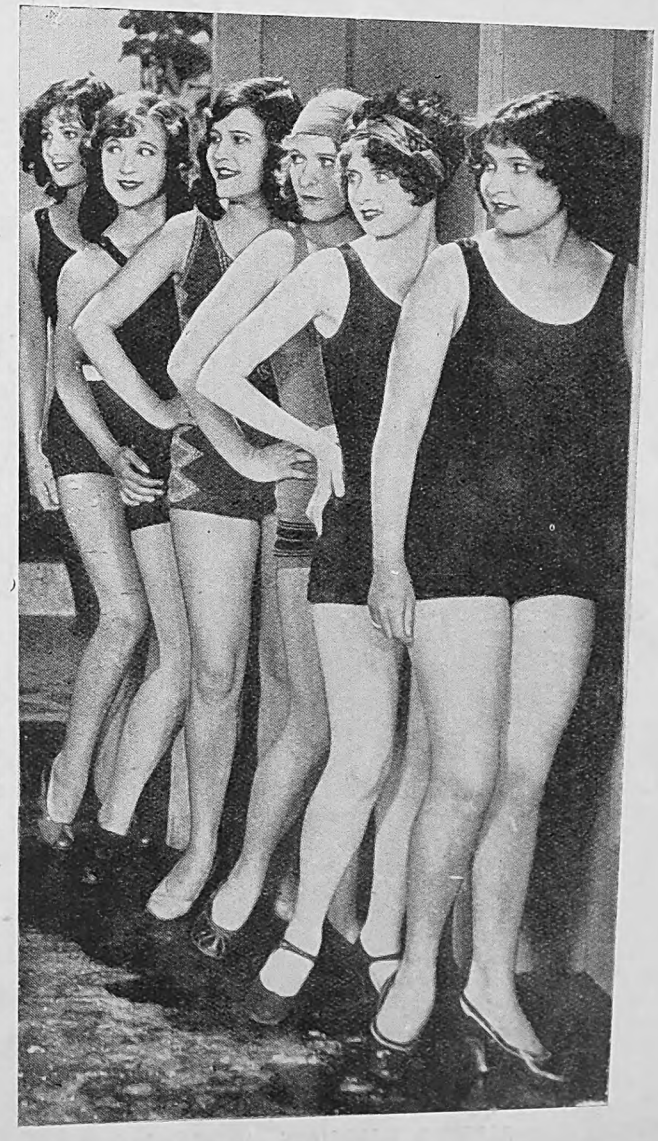
If this happened during the filming of the scene, how will it affect you when it is shown at the Bijou, Johannesburg, on August 22nd.



Rudolph Schildkraut as a rabbi of the Lower East Side of New York.



One of his sons (George Lewis) and his Irish sweetheart (Blanche Mehaffey).



NOW SHE'S CANNED.

"Mamma, are peaches good canned?"
"Yes, my dear."
"Would the new maid be good canned?"
"Of course not. Why ask such foolish questions?"
"Because I heard papa tell her she was a peach."

on the next page—

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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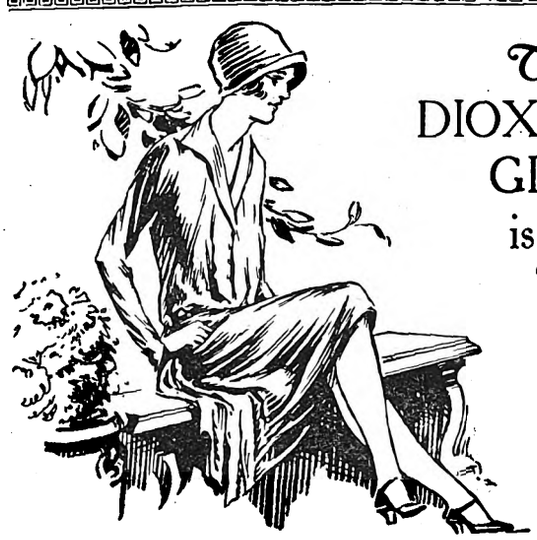
"COBRA"

comes to the Orpheum, Johannesburg, on August 22nd to 24th, and on the 25th "That's my Baby" will be screened.

Larry Semon and his wonderful white poodle.
[Photo: Pathe.



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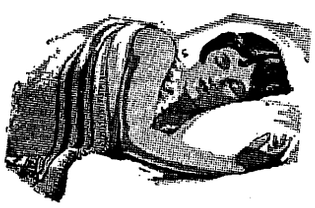

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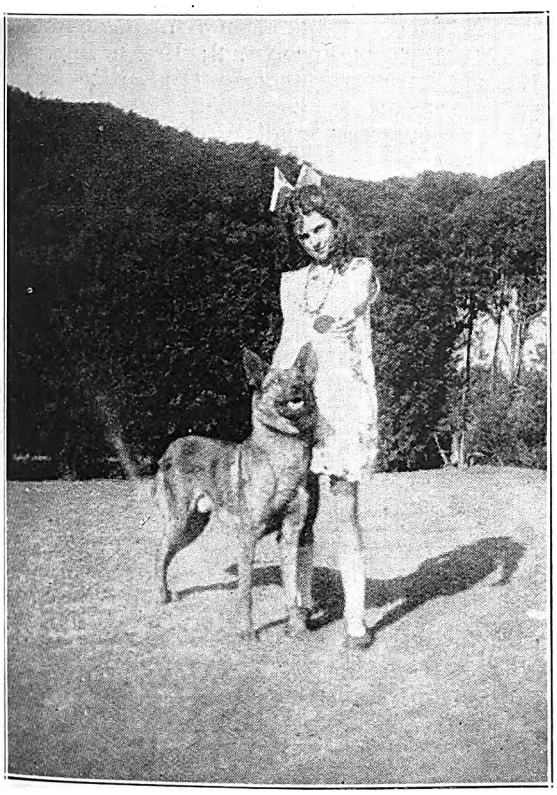
Our Childrens Column

Dear Children,

Such busy times we've been having in the studio this past few weeks, and both Uncle Joe and I have been ever so glad that so many of you came to see us. Don't forget, we are always glad to see children "Listeners-in" any afternoon from five to six o'clock, and if you recite or sing or play, so much the better. The other children who are listening-in are always interested in everything that goes on in the studio. And I am ever so glad to get your letters and hear all about yourselves.

Cheerio, Your Loving

AUNTY CARRIE.



Ruth Glenn, who is a very regular attendant at the Children's Session at "J.B."

(*Continued from page 24*).

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).

Portion of **Tivoli** Programme will be transmitted when possible.

11.0 Close down.

SATURDAY, AUGUST 27th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

Afternoon Session.

5.0 **Children's Hour.**

Evening Session.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

Madden Quartet.

"Le Lac des Cygnes" ... ... Tschaikowski, etc.

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 Relay from **Fletcher and Cartwrights.** Leader, **V. Latronico.**

10.30 Close down.

SUNDAY, AUGUST 28th, 1927.

Evening Session.

6.50 **Announcements.**

Divine Service will be relayed from the **Lutheran Church,** Strand Street. Preacher, **Rev. Frank Retief.**

8.30 **Programme of Music by the Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

MILKA & VELMA SUCHARD'S CHOCOLATE

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Racing Notes.

By "Observer."

After a lapse of over three months racing was resumed at Springs last week. And seemingly the game on the Far East Rand course has about reached the end of its tether, for the attendance was an attenuated one, and only forty-three runners, of sorts, turned out for the six races on the card.

A programme has been issued for the Spring Meeting of the Johannesburg Turf Club, which eventuates on October 1st, 3rd and 8th. It is at this meeting that the two-year-olds on the Rand have their first race each season, the colts and geldings on the second day and the fillies on the third day.

While we are still in doubt as to the effect that the compulsory Saturday half-holiday is going to have on race meetings, it is interesting to record that the tote figures at the Park on Saturday, £12,251, are the best since the Club's May Day meeting of last year.

With a view to becoming their own landlords, the committee of Transvaal Tattersall's have purchased a piece of ground at the west end of Commissioner Street, and purpose building there. That, however, will not be for some time, as the lease of their present premises does not expire until October of next year.

Within the space of three weeks, Mr. W. E. Pullen's little gelding, Sculptor. has been concerned in two objections and lost both of them. After Granite had beaten him at Benoni on July 23rd, Mr. W. E. Pullen lodged an objection for bumping which was not sustained. At the Park on Saturday, Sculptor beat Miss Unicorn in the decider of a dead heat, and lost the race in the Stewards' rooms for bumping and crossing.

After the experience of Saturday last at Auckland Park, some drastic changes will have to be made in the conditions of the races confined to apprentice jockeys. These are meant for the encouragement of the budding Mahers and not for experienced front-rank jockeys like Askew, Page and Co., whose only qualification is that they have not yet completed their indentured terms of apprenticeship.

Having completed their adjourned enquiry into the accident whereby three jockeys were injured at their recent Bank Holiday meeting, the Stewards of the Germiston Sporting Club forwarded the papers in connection with the case to the Jockey Club. Fortunately, the three jockeys escaped serious injury, and have since resumed riding. J. Harvey scored a double at Springs; C. Anderson won on Flossey at the Park, where J. Markley was also riding.

The Executive of the Durbanville (Cape) Gymkhana Club seem to be having a troublous time. Owing to the bookmakers going on strike, their meeting of June 23 was cancelled. On Saturday there was another fixture, and after the favourite in one event had run third, the race finally came to him. The winner was disqualified on the grounds that it was a "ringer," and the second on an objection for crossing and interference. After the sixth race, the bookmakers again went on strike, and they missed betting on the concluding event, which went to a rank outsider.

Commencing with the Spring Meeting, which is their next fixture, the Stewards of the Johannesburg Turf Club will allow no one but jockeys and apprentices to enter the jockeys' room on a race day. This practice was adopted by the Stewards of the Durban Turf Club and gave great satisfaction at the Winter Meetings, the chief malcontents being the runners and other seekers and givers of inspired information, who previously were allowed to infest and congest the jockeys' room. With the lead given them by the premier body, it is fairly safe to assume that the other Rand Clubs will follow suit, and racing will be greatly benefited when this is brought about.

With a view to keeping in step as far as possible with the trend to increase the value of important races, the Stewards of the Johannesburg Pony and Galloway Club have restored the Dingaan's Day Handicap to £1,000. This is easily the outstanding galloway race in the Union, and, if they have sufficient enterprise, some of the Durban owners blessed with good little horses should go after this race, which will be an ante-post betting affair. In fact, some of the cubicle holders in Transvaal Tattersalls have already opened lists on the Dingaan's Day Handicap, and are coupling it as a double with the £6,000 Johannesburg Summer Handicap, run ten days later, December 26th.

Two of Mr. Henry Nourse's stallions in Polystome and Nobleman figured first and second on the winning sires list for the season just ended. This is the third successive year that Polystome has been on top, and, seeing that Mr. Nourse had nothing older than a five-year-old to represent him, this is a very fine performance. Nobleman, who died a couple of years ago, was the best son of his sire, Greatorex, also defunct, who for years was the leading stallion of South Africa. So great is the demand for the progeny of Polystome, which Mr. Nourse sells very sparingly, that it is becoming increasingly difficult for owners and trainers to secure them even on lease terms. And, if all one hears is true, these terms are being made more favourable to Mr. Nourse.

With most of the Rand contingent now returned from Durban, the Saturday clubs on the Rand are finding less difficulty in filling their cards, and the class of animal engaged is now assuming a normal grade. On Saturday next the fixture is at Benoni, where seven events are down for decision, and the following may run well:—

1.15 p.m.—Galloway Plate. Six furlongs.
Cherry Stick, 1; Tarboosh, 2; Juvenile, 3.

1.50 p.m.—Maiden Handicap. Five furlongs.
Forerunner II., 1; Scent. 2; Simmering, 3.

2.30 p.m.—Boksburg Handicap (C). Five furlongs.
Sculptor, 1; Jocelyn, 2; Brown Lily, 3.

3.10 p.m.—Boksburg Handicap (D). Nine furlongs.
Silhouette, 1; Shackle, 2; Ocean Born, 3.

3.50 p.m.—Boksburg Handicap (A). One mile.
Thespian, 1; King Sol, 2; Barretto, 3.

4.25 p.m.—Boksburg Handicap (B). Six furlongs.
Costly, 1; Prince of Gaul, 2; Hood, 3.

5 p.m.—Junior Galloway Plate. Seven furlongs.
Gotta Hope, 1; Password, 2; Bright Red, 3.

The double tote is on the fifth and sixth races.

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£1,000 to the holder should such accident as above defined not prove fatal, but cause the loss of two limbs by actual separation above the wrist or ankle, or the total and irrecoverable loss of all sight in both eyes; or

£500 to the holder should such non-fatal accident cause the loss as aforesaid of the sight of one eye or the loss as aforesaid of one limb only.

Provided that the above undertaking is subject to the following special conditions, which are of the essence of the contract, viz.:—

(a) That such death or loss shall result within thirty days after the accident; (b) that the holder shall, prior to the accident, have written his (or her) usual signature in the space provided underneath, and shall be a complete copy of the current issue of the "Stage, Cinema and Listener-in" containing the signed Coupon Insurance Ticket on his (or her) person at the time of the accident; (c) the notice in case of injury to be given to the African Guarantee and Indemnity Co., Ltd., at its principal office, corner of Market and Simmonds Streets, Johannesburg, within seven days after accident, and in case of death within fourteen days after accident; and (d) that the insurance applies only to persons over twelve and under seventy years of age; and (e) that the Company's liability is limited to one Coupon Insurance Ticket associated with this or any other publication for any one holder, and holds good for seven days from 6 a.m. of the day of issue.

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Date of Issue: August 17, 1927.

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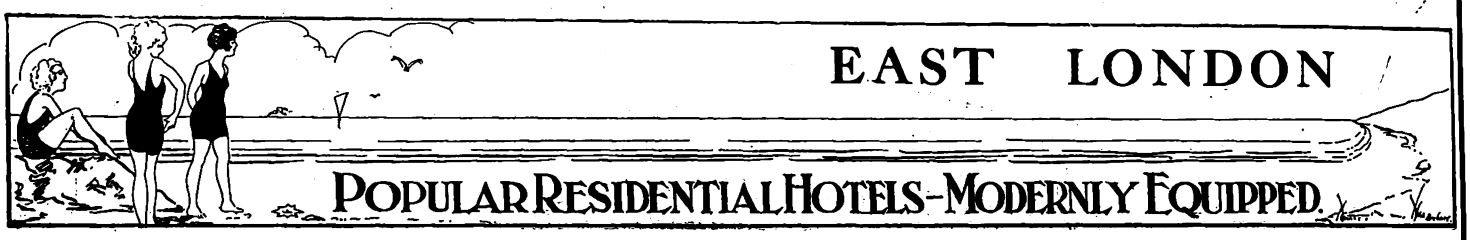

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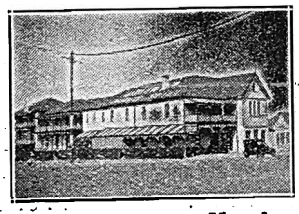

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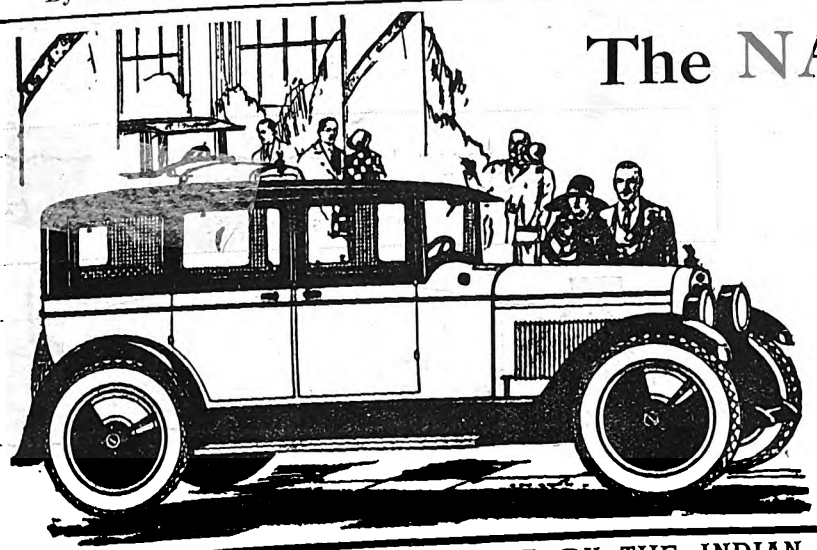

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VOL. XX. No. 630. WEDNESDAY, AUGUST 24TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Have you got "That Certain Feeling, Too"? says "Steve Burton" (Leslie Hatton) to "Tip-Toes" (Diana Maxwell).

[Photo: African Film Productions, Ltd.

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"Ambrose Applejohn's Adventure."

Comedy, burlesque and adventure, that is what we are promised at His Majesty's Theatre, Johannesburg, on August 29th, when "Ambrose Applejohn's Adventure" will be staged with Arthur Bourchier at his very best as "Ambrose."

The plot is sufficiently clear to enable Mr. Bourchier to produce some of those moments of brilliance in repartee and mannerisms that have endeared him to the public. He will take the part of a bachelor of regular habits, who "strikes" at the idea of decaying slowly, but surely, to the grave, who seeks adventure, and arranges to find it, if possible, by means of travel. Before this arrives, he secures all the adventure one may wish in his own home.

As "Ambrose Applejohn," Mr. Bourchier will exercise his piratical proclivities in a dream. To hear him deriding the mutineers as "Scum"—to see him calmly cutting throats and wiping the knife on his coat tail, and demanding of the others, "Where is the next fool that wants to follow him to hell? .....So perish all who cross my path!"—to hear and see such things will make the blood of romance bubble in your veins into mad adventure and tingling fear. This is the cast:—

Lush	Claude Edmonds.
Poppy Faire	Noelle Sonning.
Agatha Whatcombe	Shelley Calton.
Ambrose Applejohn	Arthur Bourchier.
Anna Valeska	Cherry Hardy.
John Pengard	Winnington Barnes.
Mrs. Pengard	Frances Dillon.
Ivan Borolsky	Beckett Bould.
Marie...	Ena Burrell.
Dennett	Edward Woodings.
Johnny Jason	Alick Chumley.

Will Fyffe.

There is always a thrill in doing something for the first time—something pleasant, that is—and I found that seeing Will Fyffe was not an exception to that rule, writes our London correspondent. Henceforth, I shall always envy people who are going to see the great Scottish comedian for the first time.

There is nobody to touch Will Fyffe in his own realm, even the great Harry Lauder could not do it. When he sings his song, "I'm a Hundred Years Old To-day," one is utterly convinced that Will Fyffe really was born a century ago. There is the grisled old Scotch face, the over-hanging white eyebrows, the out-bent knees and the shaking hand of the latest stages of old age.

And how he made his audience laugh! Laugh? Why, they roared, especially at the joke about the baby. I will not tell you that joke here, for it will spoil it for you.

For you? Oh, I forgot that I had not told you that Will Fyffe is due to sail for South Africa in the middle of next year. If he sings "I'm a Hundred Years Old To-day," as he probably will, you will be able to enjoy the joke about the baby far more than if I had told it to you through the dull medium of paper and print.

If you have any hearts, as I do not doubt you have, you will loose them to Will Fyffe.

I lost mine last night.

Where could you find eight prettier little ladies than these of Bessie Leslie's troupe? Hana, of London, has caught them in a happy mood, and the sunshine streaming in from the window has lit a smile on every one of their faces.

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"Tip-Toes" (Diana Maxwell) is still dancing gaily at the Empire, Johannesburg, and looks as if she would be there to gladden our hearts for many a day.

[*Photo: Jane Plotz.*

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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LONDON THEATRES.

I cannot do much more than titillate your palates with the description of the forthcoming production of "Peggy-Ann." You see, it will not be produced until after this letter leaves for South Africa. All my friends who saw the new Daly's piece tried out at Southsea this week, have told me that "Peggy-Ann" is quite unlike any musical piece they have seen. The action, which takes up two and a half hours on the stage, is dreamed in six minutes by "Peggy-Ann," the maid-of-all-work in a cheap boarding house.

"Peggy-Ann" has originated from a sketch called "Tillie's Nightmare," in which big Marie Dressler used to play in the American variety theatres—and the dreamer sees people she knows looking grotesque and bizarre. She sees the most fantastic garments, and objects are magnified for her—such as a lorgnette with lenses as big as plates and people with monstrously big hands.

I have only seen the photographs of the characters; they make a strange collection.

The whole play seems to be rather Barriesque, and the songs that are likely to catch on are "Where's That Rainbow," "A Little Bird Told Me So" and "A Tree in the Park." If the music is as good as these words, the songs should be very good.

Maisie Gay is very happily cast in the part of a touring variety artist. She was at the top of her form on the first night, and in her dressing-room afterwards was saying how glad she was to have a really fine and suitable part again.

I have heard a whisper which makes me think that the return of Mabel Russell—who in private life is now Mrs. Hilton Philipson and a member of Parliament—to the stage is a possibility. It has been stated that she has been offered the part of "Blanquette de Veau" in the musical version of "The Beloved Vagabond." Most people have read W. J. Locke's book, and if the musical edition of it is as good as the written one, the production should be a charming affair.

The rumour about Mabel Russell's return has been denied and accepted again. If she does come back to us, she will be seen in company with two fine artists, Frederick Ranalow and Lilian Davies. I have not seen Frederick Ranalow since he appeared as the rich baron in "Just A Kiss." Before that I saw him in a delightful fantasy called "Midsummer Madness," in which Marie Tempest also appeared. This is his latest photograph.

I told you some weeks ago of the Theatrical Garden Party, didn't I? Well, I have just heard that one of the balloons released at the party floated away over the sea to a village in Latvia, 1,200 miles away.

The finder discovered on it a card stating that it had been despatched by the "Lady Luck" Co., from the Carlton Theatre, London, and giving a promise of a reward. The letter which he wrote I give here for your delectation:

"Dear Sir,

Would you kindly accept my reward by return of mail, I thank you expecting your awnser.

I beg to remain yours truly,

Carl Schirmacher."

Certainly such a prompt reply deserves a prompt reward!

Here are some of the senders of the balloon. I need hardly tell you that John Kirby and the puritan lads and maidens are not so demure as they look.

We have parted with the Russian Ballet for some months. I went to the last performance, when "Children's Tales," "The Cat" and "Aurora's Wedding" were performed. Each dancer got a special round of applause. And there was a mingling of sighs and smiles as the last curtain fell. We expect the ballet back again in the autumn. Diaghileff told me that he hopes to include several new ballets in his autumn programme.

"The Constant Nymph" is to be made into a film. Dorothy Gish, the well-known American film star, was recently announced as having been engaged to fill the rôle of "Tessa." Much to everybody's disappointment, Miss Gish never arrived at the studio.

The reason is, I understand, that negotiations broke down on a clause which figures more and more urgently in film contracts, and deals with weight. Experience shows that film stars, in respect of weight, are all "inconstant nymphs."

Contracts with film stars fix the maximum weight at about 9 st. 4 lbs. The clause in Miss Gish's contract stipulated that she must weigh in at a specific figure on her arrival in England.

Miss Gish stipulated that the weighing-in ceremony should be performed in New York. Perhaps she thought

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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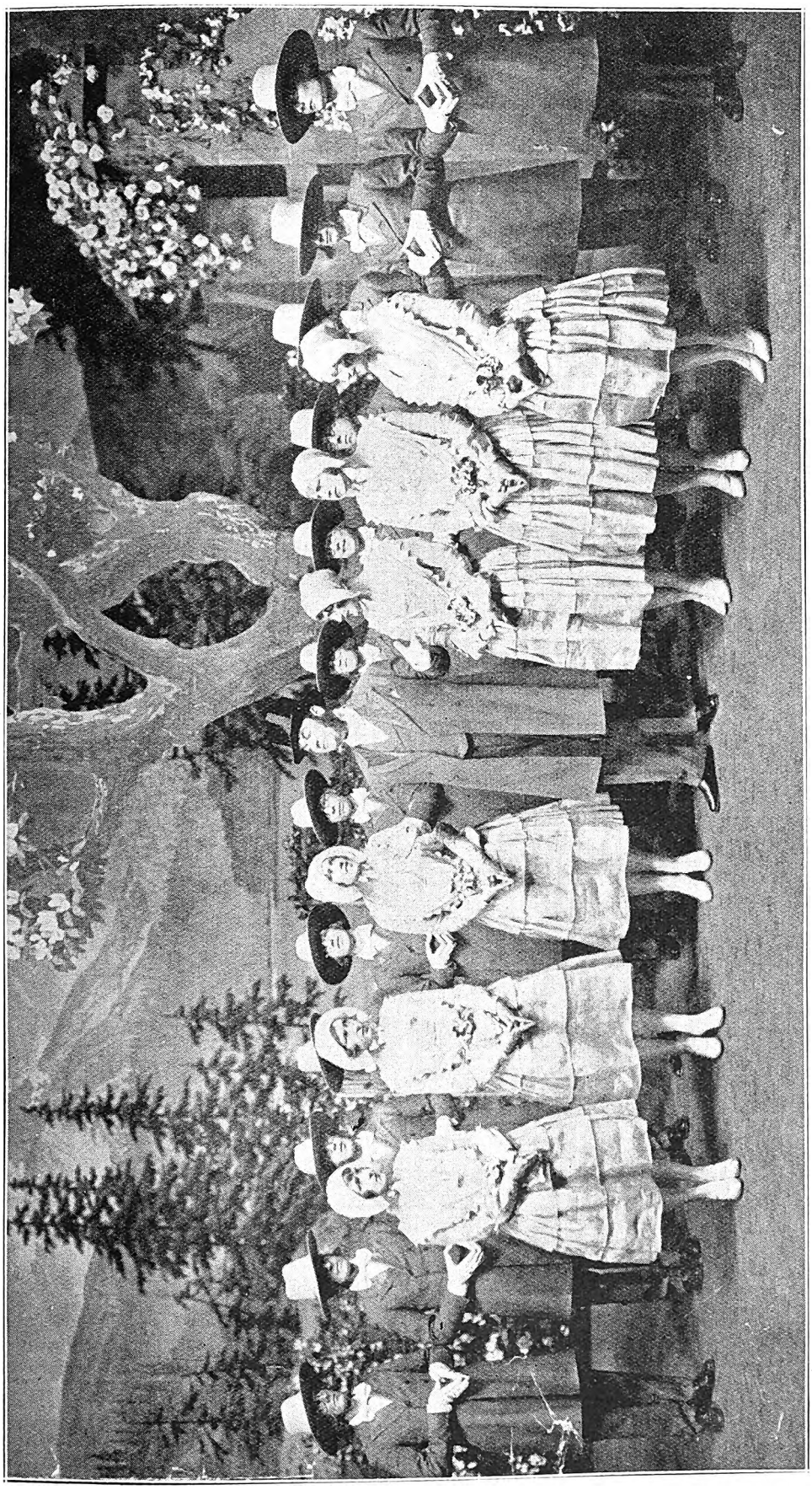
SOME OF THE SENDERS OF THE BALLOONS.



A scene from "Lady Luck" at the Carlton Theatre, London. [*Photo: Stage Photo Co.*

that it would be an unfair handicap to be weighed after a sea voyage in an Atlantic liner.

Neither side would give way, and Mr. Dean is still looking for "Tessa."

This week has brought us another new play, but it is a very dull one. The tearing off of wedding gowns on the morning of the nuptial day is becoming quite a common occurrence in recent plays. Tallulah Bankhead tears off hers in "The Garden of Eden." Ursula Jeans took off her dress—though it was not a wedding gown—in "The Fanatics," and now we have Olga Lindo tearing off her white satin and orange blossom every night at the Globe Theatre. "The Village," as the new play is called, is a dull and mediocre affair, and it is not difficult to prophesy that Miss Lindo will not be undressing in public for very much longer.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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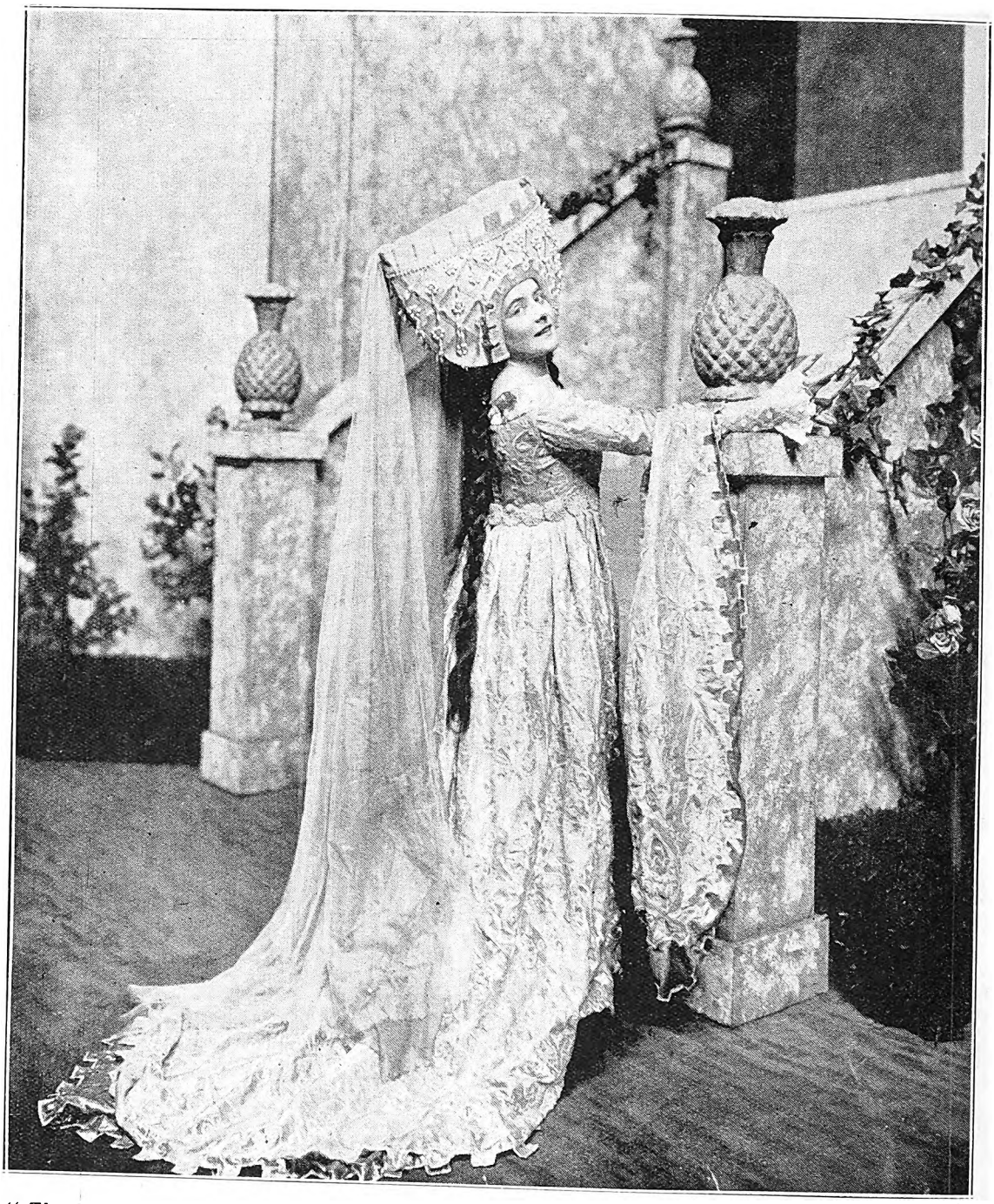

"The Vagabond King" reached its hundredth performance at the Winter Garden Theatre on Wednesday in mail week. It is the most successful romantic musical play we have had for some time. A great deal of its success depends upon that delightful singer and actress, Winnie Melville, who is here seen wearing a gown which would make a modern bride green with envy. The gown itself is white and silver, and the head-dress is covered with pearls.

[*Photo: Stage Photo Co.*

A novel entertainment, called "Love and Money," has just begun a tour of the southern provinces, with Nellie Wallace, who was recently in South Africa, carrying the main burden of the piece on her shoulders. Her tireless energy and exuberant buoyancy gave "Love and Money" all the sparkle necessary to a revue. Nothing could possibly be funnier than the scene in which Nellie Wallace, taking the part of a charwoman at Gibraltar, wears the wig and gown of a K.C., and begins to "address the court." It is rumoured that this novel entertainment will come to London in a few weeks' time.

We were hoping that Beatrice Lillie would appear in a new show in London. Alas! New York has got a firm grip on her, and this most amusing of our comediennes must go back there within the next ten days, after being home only four or five weeks.

Over luncheon, her husband, young Sir Robert Peel, was telling me that, greatly though he is attached to the people round about his home, Drayton Manor, which is in Staffordshire, near Tamworth, he may be able to go with her. He stands six-feet-six high, and I believe he is the tallest baronet.

From her great personal success in "Oh, Please!" she goes to what her friends here will hope with confidence will be another success, in a musical comedy called "The Little Darling." Miss Lillie will be the little darling.

I reflected that surely actors and actresses must make the best possible audiences as I listened to Lillie and Heather Thatcher in the box we went to at the Comedy to see "The Silent House"; the former's laugh was a joy to hear. And Miss Thatcher was so thrilled that I thought she would fall out of the box!—when one of the likeable characters in the drama was just going to be attacked in the back by one of the villains, she exclaimed, "*Look out!*" The whole party enjoyed the play much more for her enthusiasm.

PAMELA TRAVERS.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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Marjorie Fulton wears this charming costume in "Tip-Toes."
[Photo: Jane Plotz.

Success of Movies in Japan depends on Sub-Title Readers.

In a recent address in New York, Horace T. Clarke, of Kobe, Japan, Far Eastern representative of First National Pictures, Inc., after attending the company's convention in California, gave some interesting information concerning the film situation in the Orient. He said:—

"The total population of the Orient is nine hundred million, approximately, and to serve that population of nine hundred million people there are some sixteen hundred motion picture theatres scattered from Yokohama, Japan, to Bombay, India.

"In Japan to-day the Japanese motion picture producers are producing seven hundred pictures a year, or approximately the same number of pictures being produced in the United States. To buck that competition we have to have good pictures, not mediocre pictures, and as many as we can get.

"The sub-titling of pictures in the Orient is rather interesting. In India we use English titles. In the Dutch East Indies we use Dutch and English titles on the same frame. In the Philippines we use Spanish titles, and in Japan we use English titles, but it is quite impossible, as you can readily appreciate, for the average Japanese to read English, so it becomes necessary to have a 'speech man' to translate the titles as they appear on the screen. That speech man is generally an ex-actor, and it is up to him either to make or mar the picture. If he has a good idea of the story and puts it over big, so much the better for the picture."

Leila Hyams resting after a strenuous day in the Warner Studios.

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Frank Freeman will be welcomed back by many South Africans when he returns with the Phyllis Neilson-Terry company.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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An attractive photograph of Marie Blanche by Jane Plotz.

Nerod in the Studio.

Nearly one million babies are killed every year through the films!

This startling indictment of wholesale murder recently provoked the woman President of a Children's Welfare Society to institute a personal investigation into the causes of infant mortality through films, and she began at the source of the trouble—the film studio. Her initial experience proved a revelation.

As we walked into the studio we heard a man give an utterly callous order: "Kill that baby! Well, a couple of niggers might do it. We'll need two blood pockets, and as soon as we've got her into the box the angels can pack up and call it a day."

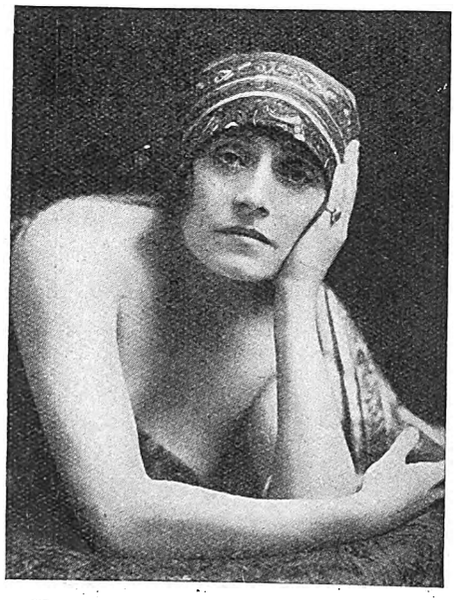
The ghastly deed was done. Not a sigh nor a moan from the child. Everything was quiet except for an ominous gurgling. I heard the man say: "Cut . . . Oke," and then a shout warned me to catch my companion before she hit the floor in a dead faint.

When she recovered, I explained what had happened. The scene being photographed was a "close-up" of a child supposed to have met with an accident, and to show her injuries she had to be supplied with artificial wounds which would allow "blood" to ooze forth. In studio language these are known as "blood pockets." The baby so callously killed was a small spot-light; the "niggers," tall black boards used to screen light from the camera lens; the "angels" were electricians, and the "box," the camera. Of course, the command, "Cut!" signified that no more film need be taken, and "Oke" is the studio expression for "All right!"

Film studio language is mostly American in origin and is generally both picturesque and expressive. "Angels" got their name from the fact that most of their work being done high up above the "sets." Sometimes they are called "hungries," because of the marked readiness for meal-times. Similarly, property men are known as "grips," because of their responsibility for luggage when the company is travelling.

"A flat light" is a light which strikes directly on to the object or person being photographed, so as to throw no shadows; thus an actor or actress whose wrinkles of age have to be smoothed away with flat-lighting becomes known as a "flat-light baby." Some of the most famous film actresses are credited by camera men with "cutting-room

(Continued on page 14.)



Cherry Hardy will play "Anna Valeska" in "Ambrose Applejohn's Adventure."

Louisa Regnis is to tour South Africa with the Phyllis Neilson-Terry Co.

RED DAISY TEA IS THE BEST—TRY IT.

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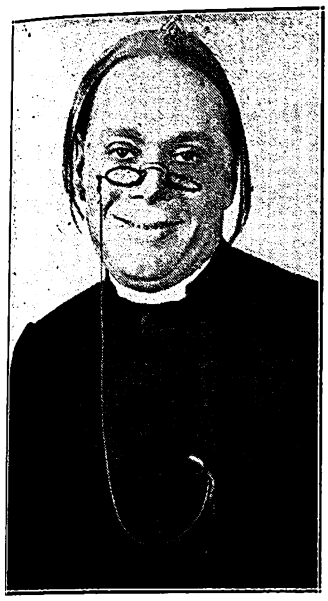
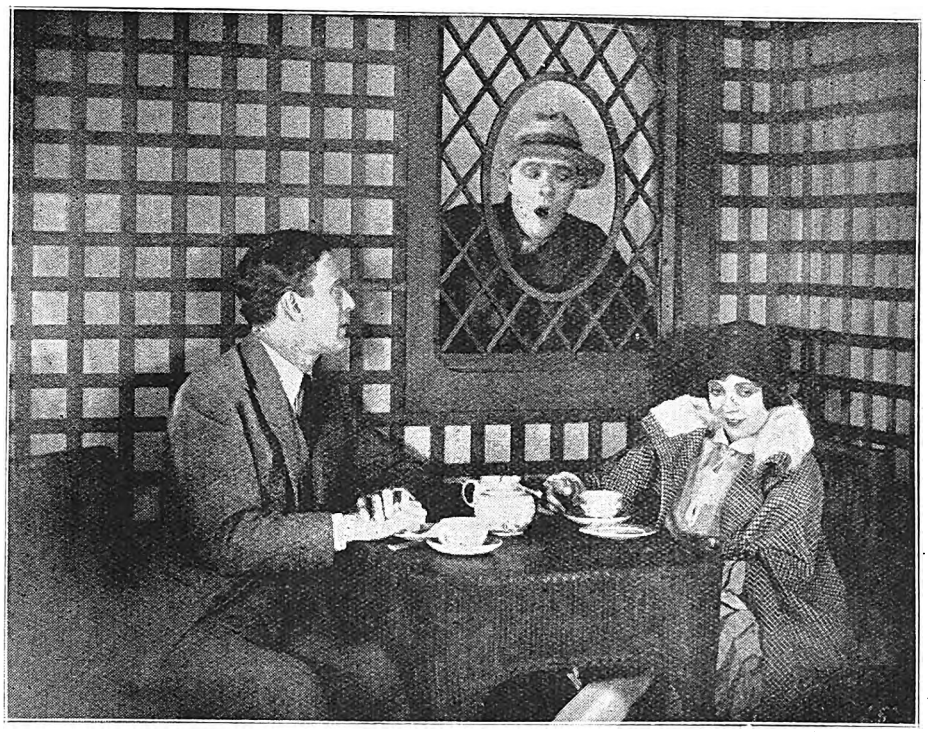


It is good news that the merry clergyman (Rupert Hazell) is coming up north again with pretty Elsie Day. In fact, they are to tour Rhodesia, and open at the Palace, Bulawayo, on 29th August.

[*Photo: Jane Plotz.*



Things begin to look thrilling, don't they? in "New Klondike," coming to the Grand Theatre, Capetown, on September 1st, 2nd and 3rd.

Lew Leslie, who, in the opinion of many people, has achieved the impossible by re-pruning "White-birds," and turning an apparent failure into a sensational success.

[*Photo: Lenare.*

New Hair

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Mr. J. Stables, of Bamborough, writes:—

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Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING AUGUST 29TH, 1927.

Tivoli, Capetown.—(Opening Wednesday, August 21st) Rita Bell, Three Royce's, St. Vincent Sisters.

Empire, Johannesburg.—"Tip-Toes." Fifth week.

Orpheum, Johannesburg.—Two Stuarts, Rich and Galvin.

Grand, Pretoria.—Terri Storri and Jean Perrie, Laurie and Rayne.

Criterion, Benoni.—Bernt and Partner, Zetta Mor.

Rinko, Maritzburg.—Angela Guilberte and Partner.

Criterion, Durban.—Mihill-Johnson Sisters, Desi Desiderati.

Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday)—Les Athenas, Alice Craven.

Vaudette, Kimberley.—(Thursday, Friday, Saturday) Les Athenas, Alice Craven.

Apollo, Germiston.—Bekker and Pan.

Empire, Brakpan.—(Friday and Saturday, September 2nd and 3rd) Les Nissatas.

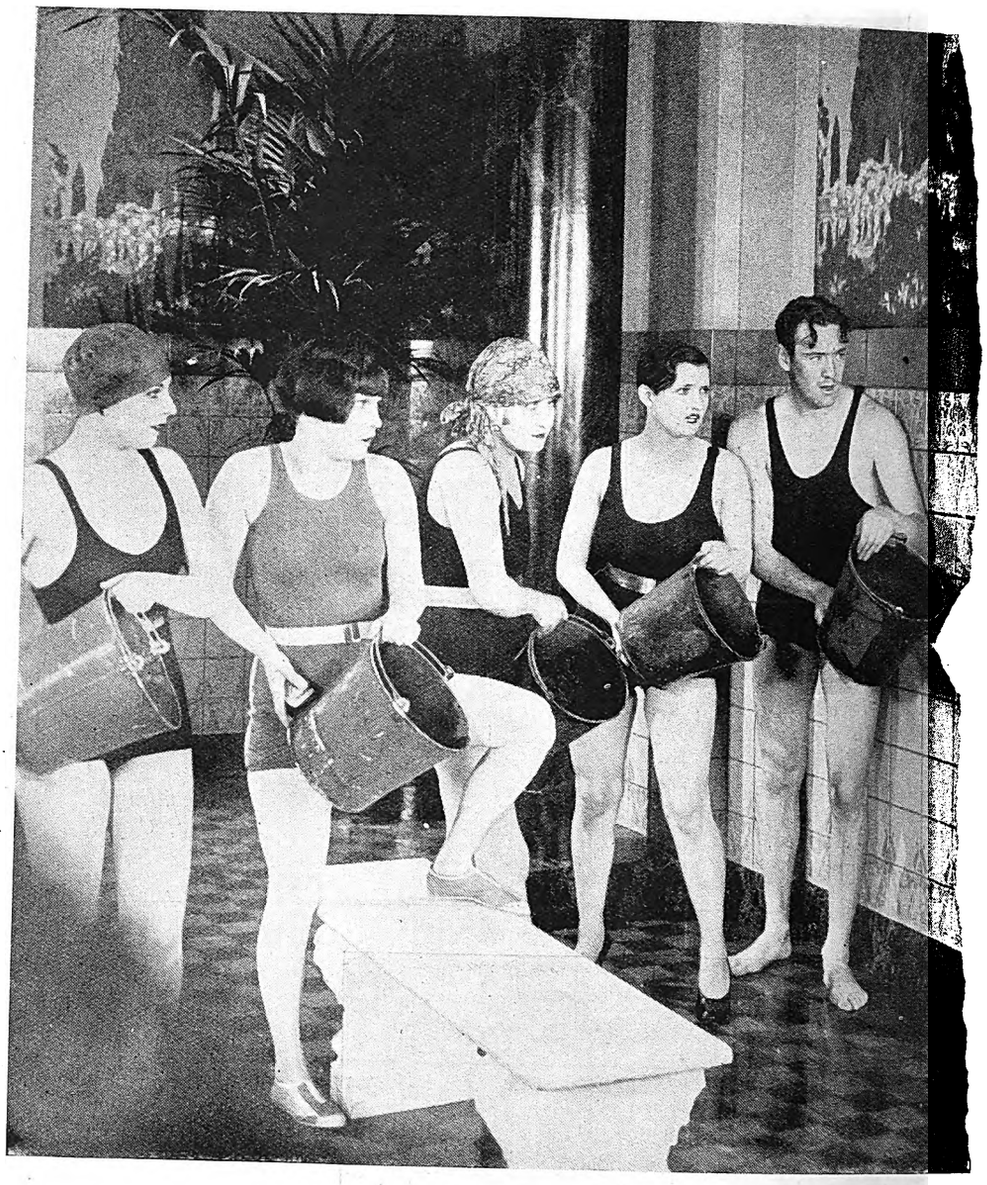
Vaudette, East London.—Taylor and Summers, St. Denis Sisters.

Palace, Bulawayo.—Rupert Hazell, with Elsie Day.

His Majesty's Theatre, Johannesburg.—Arthur Bourchier and Co.

Opera House, Pretoria.—Percy Hutchison and Co.

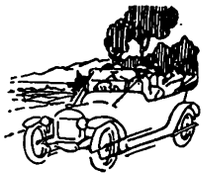
Opera House, Capetown.—George Robey, Marie Blanche and Co.



Oliver Hardy and the Mack Sennett girls have evidently a grudge against someone. [*Photo: Pathe.*

PORT ALFRED SEASON

All the Year Round



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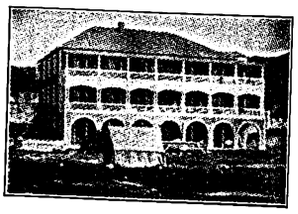

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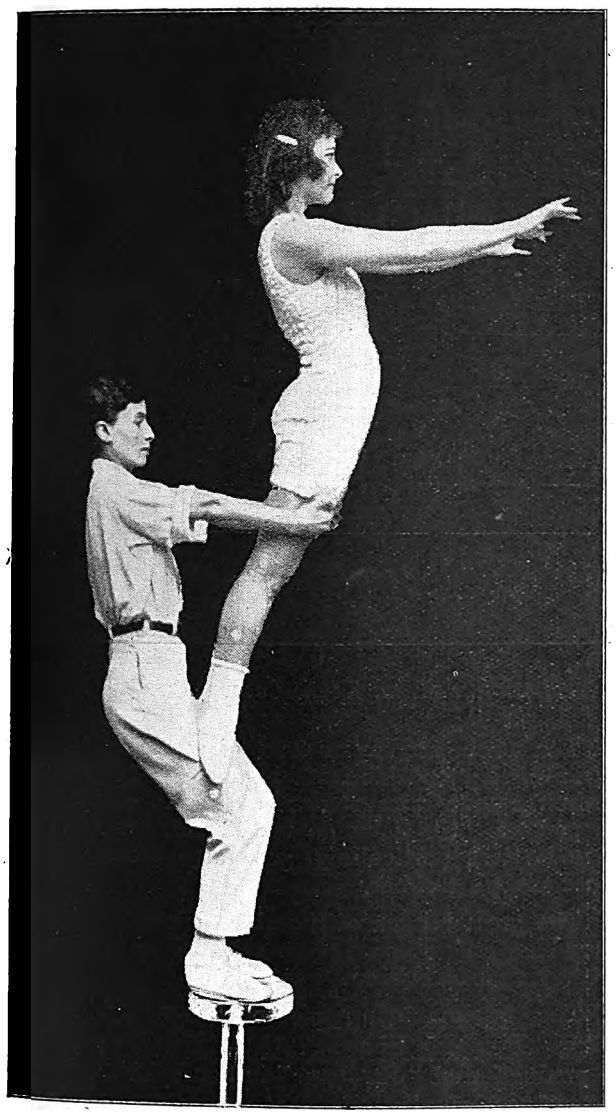
Mihill Johnson Sisters.

Winifred and Brig Mihill Johnson, the two clever sisters who open at the Criterion, Durban, on August 29th, are happiest when they are doing the most difficult and dangerous things. The chief accessory of their act is a tall, slim pedestal, upon which both the girls perform feats of endurance and balance, which would put fear into the heart of even the most hardened acrobat.

Brig, the brown-haired sister, is the boy of the show, and when she first comes out in white cricketing flannels, you imagine that she really is a bright young lad. Then she speaks and sings so prettily, and with such a charming soprano voice, that you know you have been mistaken.



Mihill Johnson Sisters.

You know those slow motion films that one sees so often on the screen. Well, the work of the Mihill Johnson Sisters rather suggests these films. It is very slow, very graceful and very beautiful. If one's heart were not always in one's mouth, one could appreciate their poses on the top of their pedestal even more.

How do they manage to tie themselves together in a pretty knot, up there on that slender column? "Have you never fallen off it?" I asked, amazedly, when I last saw them. They laughed and had to confess that occasionally when they were first rehearsing their pedestal act, they did topple over. "But that is part of the fun," said Winifred, the fair-haired sister. "One really never strengthens one's nerve until one has had a few falls."

There was great excitement in the Mihill Johnson home over the trip to South Africa. There were great questions to be decided, the chief of them being, "What shall we do with the animals?" There is the Airedale, Mike, and the Scotch terrier, Bunny, and Dear George, the cat, to say nothing of Pogo, who belongs specially to Winifred. Mike, Bunny and Dear George are to be boarded out during the absence of the sisters, but Pogo is with them. He will be no trouble at all, for he is a little grey dog with nothing at all inside him. He is only a grey skin stretched round a vacuum, and this vacuum is occasionally filled by Winifred's purse and handkerchief!

Ross and Goodwin, who open shortly on the African Theatres, Ltd., circuit.

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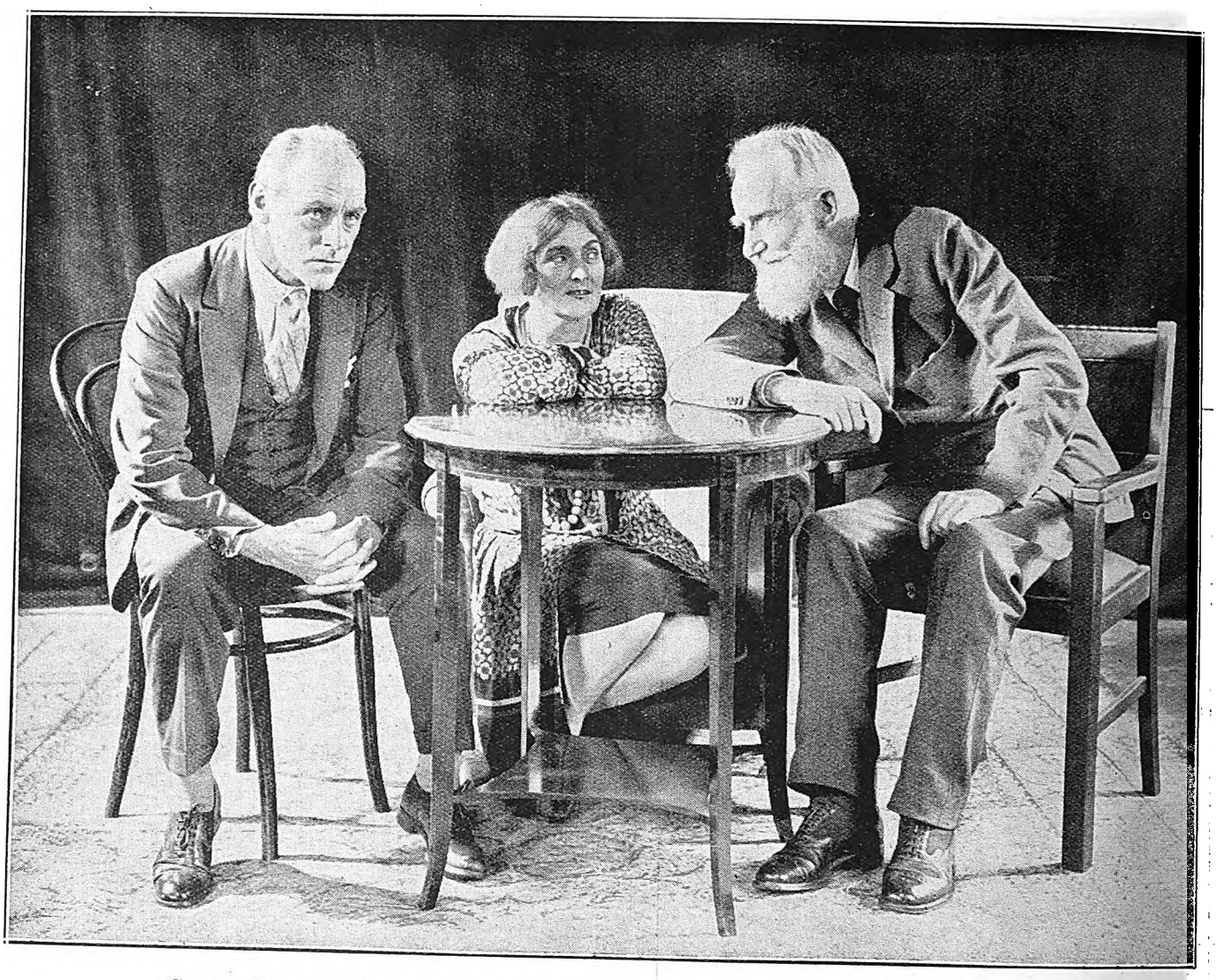

George Bernard Shaw, Lewis Casson and Sybil Thorndike (Mrs. Lewis Casson).

Sybil Thorndike.

The name of George Bernard Shaw needs no introduction to South Africa, writes our London correspondent. Even before the Macdona players made the great dramatist's work familiar in the Southern Hemisphere, the initials G.B.S. were as well known as those of King George.

Shaw might be described as the grand old man of the world of drama. He is over 70 years of age, but he has cheeks as rosy as an apple, and the mischievous, laughter-loving heart of a boy.

When his latest play, "St. Joan," was originally produced in London, the author was present at nearly every rehearsal, and his snow-white head and beard was the object upon which the interest of all the actors centred.

I was at one of the rehearsals myself, and shall never forget the vigorous way in which Shaw worked at one particular scene.

The whole production was, of course, in the hands of Lewis Casson, and his work in this play brought him into the front rank of present day producers. He himself played the part of "Sir John de Stogumber," and in the tent scene he was particularly good as a too-scrupulous and rather-annoying abbot.

The great burden of the play, however, fell upon Sybil Thorndike, and I know of no other shoulders better fitted to carry such a burden.

The accompanying picture shows Sybil Thorndike, George Bernard Shaw, and Lewis Casson discussing the production of "St. Joan" in South Africa. When these two artists make the trip next year, the self-same production that was seen in London will be seen in South Africa. The cast may be slightly altered, perhaps, but the production will be essentially the same, both scenically and in the matter of acting.

NEROD IN THE STUDIO.

(Continued from page 10.)

faces"—that is, faces which have to be repeatedly photographed before a really good "close-up" is achieved. Of 100,000 feet of negative exposed on a recent film, more than one-third represented discarded "close-ups" of the star.

Most players become known to photographers as "left-handed" or "right-handed," an indication of which side of the face is the better for photographic purposes. More rare is the "out-of-focus face," so called because some mysterious pigment in the skin sets up a sort of halation which defeats all efforts to secure a pin-sharp image.

Most studio terms are associated either with photography or lighting—the factors of primary importance in film production.

The largest American studios have power plants capable of lighting a town of 20,000 inhabitants, and often the whole of that lighting is poured down on one big "set." Concentrations of thirty million candle-power each are used every day. Yet, curiously enough, all this canned light is whittled down to the 10,000 candle-power arc of the film projector when you see the film on the screen.

A PHOTOGRAPH OF YOURSELF IS A MOST WELCOME PRESENT—JANE PLOTZ.

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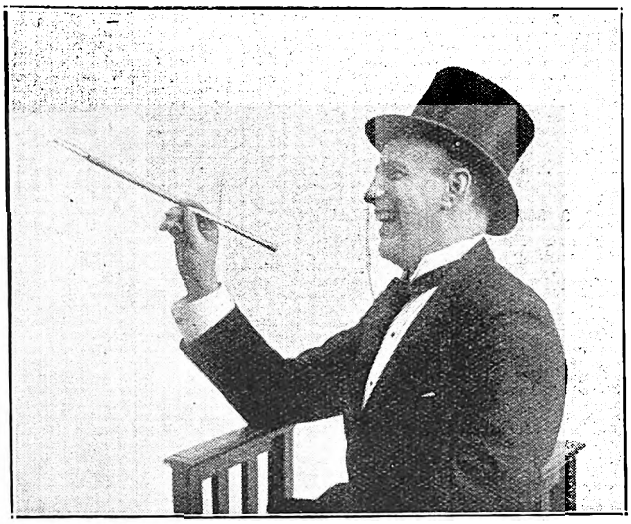
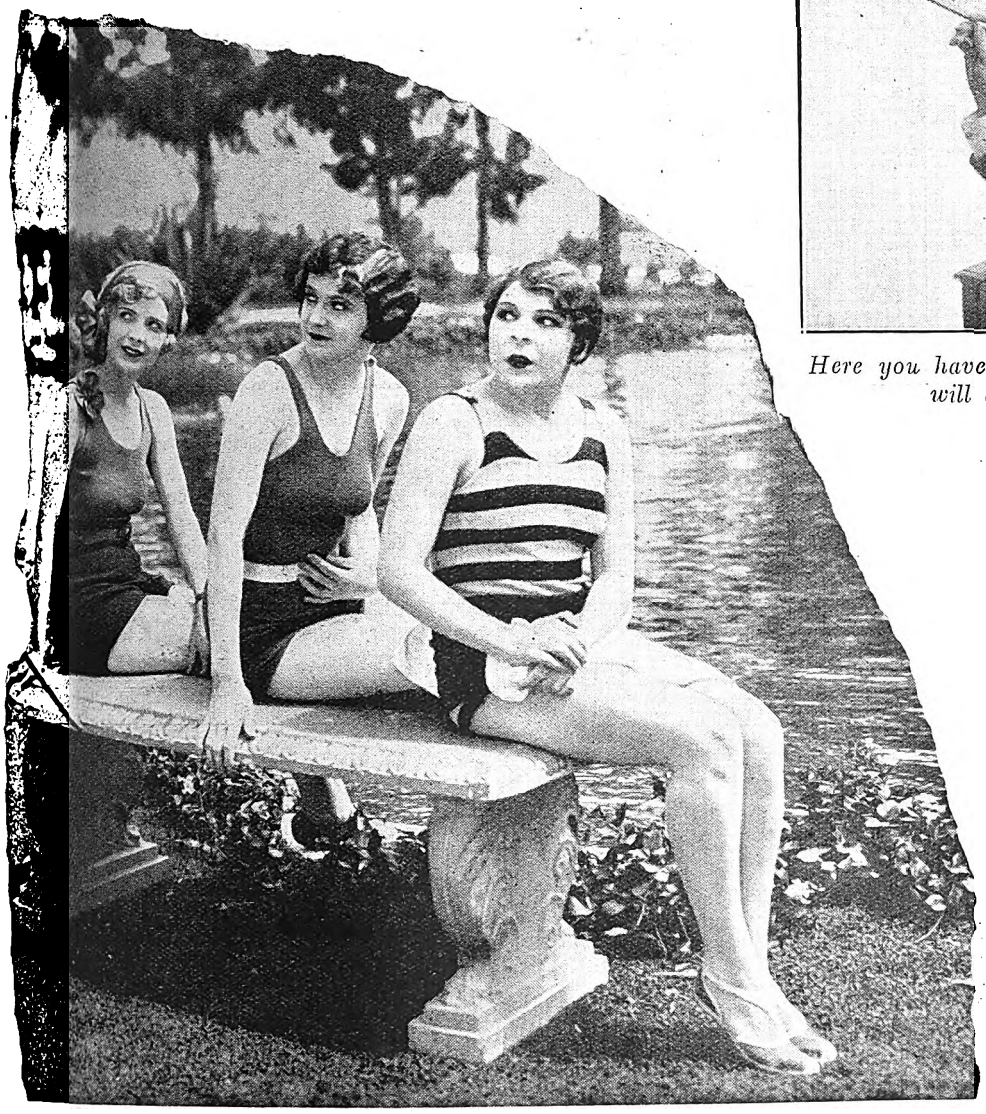
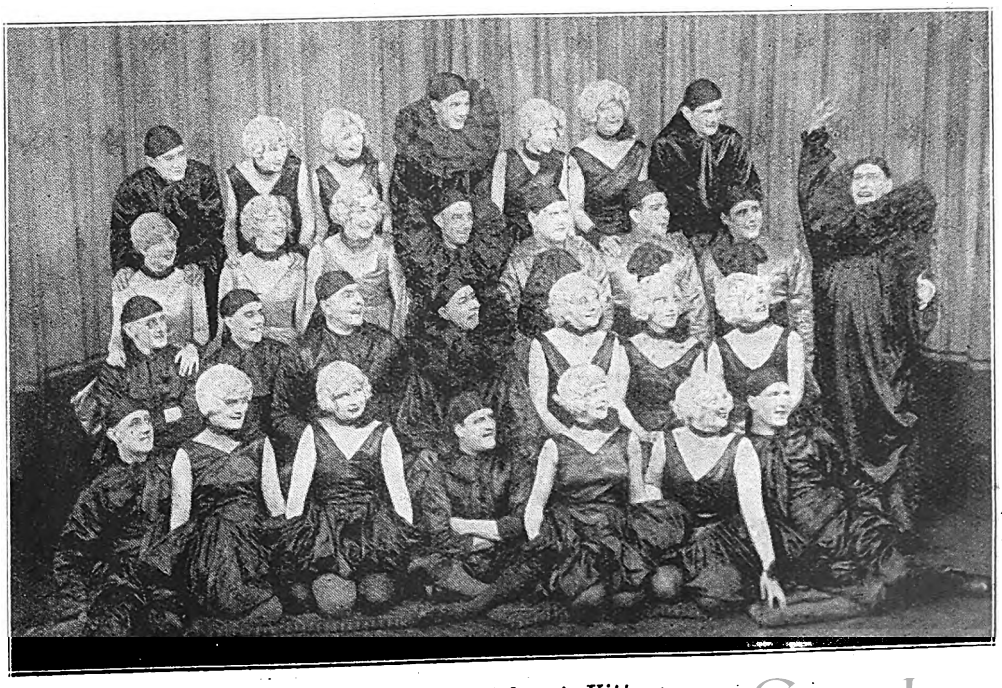


Here you have our friend, Ronald Frankau, who will be back in Africa soon—



As this is a page of charming girls and good-looking men ("Thanks," Ronald Frankau), we have put on it some of the Mack Sennett bathing beauties. [*Photo: Pathe.*



—with his Cabaret Kittens.

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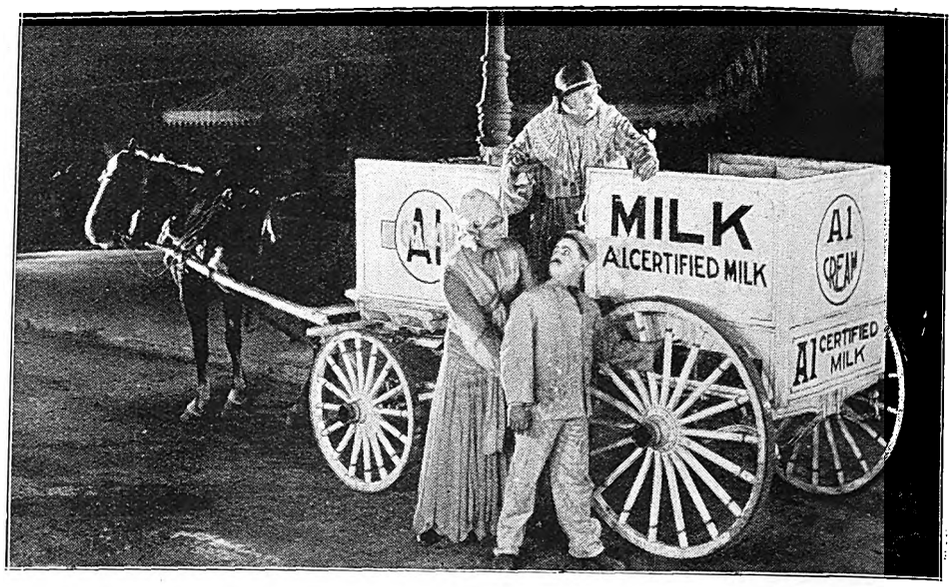
"What Happened to Jones" is a series of most amusing adventures, which you will be able to see at the Orpheum, Johannesburg, on August 29th.



"Milk ahoy!"

Exotic Maria Corda as the historical Helen in "The Private Life of Helen."

Dorothy Gish.

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May McAvoy, the pretty Warner Brothers' star.

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WIRELESS NEWS.

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"Scotland for Ever."

Do you know that feeling in the inner man as if something had turned upside down? You do. It was the burr that did it—the good braw Scots that came over the air when the familiar voice of Chief Willian Lowe welcomed his countrymen in every corner of the Union. It was Scottish Night for South Africa, and so excellent was the programme put up by the Scottish Choir from the "JB" Studio that in all this land there cannot have been a Scot "with soul so dead" who could not to himself have said, "this is my own, my native land." Even if those whom accident of birth had deprived of this inestimable privilege, but who nevertheless admire both the country and the sons whom she has given to the world, the evening was one of real enjoyment, for the music was of the best and well rendered.

If we have not read all his books, there can be few of us who have not had our imagination fired at some time by the romantic tales of the great Sir Walter Scott, giant alike in intellectual and moral stature. The self-imposed duresse of his latter years showed a ruggedness of character that one does not usually associate with the artistic temperament. It needed, perhaps, the grim parentage of "Caledonia stern and wild" to add this final touch of grandeur to her "poetic child," whose memory was given the place of honour of the evening.

Now, even if one had heard the "Ave Maria" sung from the stage of a concert hall, it would have been sufficiently beautiful, but when it came to us from an invisible source, why, then we stood with Rhoderick Dhu on the silver strand at the foot of the forest hills and looked across a shining water to where a deeper patch of gloom against the sombre purple of Ben Venue was Ellen's Isle—and the voice of Ellen was singing. We saw him listen, torn with pain, but fearful that each verse would be the last, and then when there was no sound but the water lapping at his feet, he turned and climbed the hillside, to meet his death in that bleak pass where from grey stone and stunted bush an army sprang to life at the whistle of their chieftain.

Perhaps it was the body of Rhoderick that was borne across the loch when that wild dirge broke out—the Coronach of Donuil Dhu—the voices echoing each other, now shrill, now deep, with the lawless rhythm of the storm wind.

But Jock o' Hazeldene brought the laughter back again. It was only a Scot (the man who never laughs at another's joke) who could have given the wit to that poem.

If the gathering of the clans is a physical impossibility in so wide a country as Africa, Scottish Night has proved that the Caledonian Society has a friend in "JB," and when the strains of "Auld Lang Syne" went out over the air, the hearts of Scotland in Africa beat as one.

Exemption from Licence.

It is not yet generally understood that the possession of wireless apparatus in any form, whether dismantled or in use, renders the owner liable to prosecution, if he does not hold either a licence, the currency of which has not expired, or the written permission of the Postmaster-General to retain the apparatus, completely dismantled, for a stated period of time. It is asking too much of official magnanimity to expect that the mere verbal statement that the set is not in use should be sufficient guarantee against piracy, especially if the aerial is still intact.

An application in writing to the Post-master-General, stating that both set and aerial are completely dismantled and will not be used for the purpose of listening-in, is all that is required to obtain this permission, and to gain for the owner immunity from payment (and a quiet conscience) until such time as he is able to make further use of the apparatus or dispose of it altogether. In the former event he will renew his previous licence; in the latter, he will be able formally to cancel the licence. If, on the visit of an inspector, any apparatus, dismantled or otherwise, is found to be in the possession of a person who has not a licence or this official "permit" from the Postmaster-General, he is found to be guilty of contravention of the law. This, it will be understood, is a measure of protection as much for the licence-holding community as for the broadcaster, and acts in the interests of all concerned in wireless activity.

African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. Lago Clifford.
Musical Director ... ... Mr. J. Schulman.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, AUGUST 29th, 1927.

12.0 p.m.—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-Hour.

5.0 p.m., Monday, Wednesday, Saturday: Children's Hour (arranged by **Aunt Carrie).**

5.0 p.m., Tuesday: Teen's Hour (arranged by **Uncle Joe).**

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5.0 p.m., Thursday and Friday: Children's Hour (arranged by **Uncle Joe**).

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports in English and Afrikaans.

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by Department of Agriculture) in English and Afrikaans.

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, AUGUST 29th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Fortnightly Talk on "Hygiene," by **Dr. J. J. Myddleton.**
3. **"JB" Studio Orchestra.**
4. Contralto:
   (a) "Morning" ... ... Oley Speaks.
   (b) "The Prisoner's Song" ... . Guy Massey.
   Miss Dorothy Field (Mrs. Duncan).
5. **"JB" Studio Orchestra.**
6. Tenor:
   (a) "Thora" ... ... Stephen Adams.
   (b) "The Romany Lass" ... ... Stephen Adams.
   Mr. H. J. Jagger.
7. **"JB" Studio Orchestra.**
8. Contralto:
   (a) "Provence" ... ... Gerald Carne.
   (b) "Two Eyes of Grey" ... ... D. McGeoch.
   Miss Dorothy Field (Mrs. Duncan).
9. **"JB" Studio Orchestra.**
10. Tenor:
    (a) "Until" ... ... Sanderson.
    (b) "To a Miniature" ... ... May H. Brahe.
    (c) "Island of Dreams."
    Mr. H. J. Jagger.
11. **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, AUGUST 30th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Talk on Astronomy: "The Face of the Sky," by **Mr. H. E. Wood, M.Sc.**
3. **"JB" Studio Orchestra.**
4. Soprano:
   (a) "Spring's Awakening" ... ... Sanderson.
   (b) "Damon" ... ... Max Strange.
   Miss Beatrice Alexander.
5. **"JB" Studio Orchestra.**
6. Baritone:
   (a) "Love's Old Sweet Song" ... ... Molloy.
   (b) "Do You Know My Garden" ... Haydn Wood.
   (c) "A Chain of Roses" ... ... Hermann Lohr.
   Mr. F. W. Solottie.
7. Item by **Mr. Lago Clifford.**
8. **"JB" Studio Orchestra.**
9. Soprano:
   (a) "Vissi d'Arte" ("Tosca") ... ... Puccini.
   (b) "Ave Maria" ... ... Bach-Gounod.
   Miss Beatrice Alexander.
   Violin Obligato: **Mr. J. Schulman.**
10. Baritone:
    (a) "Harlequin" ... ... Sanderson.
    (b) "Lady Mine" ... ... Hermann Lohr.
    (c) "All Mine Alone" ... ... H. Lyall Phillips.
    Mr. F. W. Solottie.
11. **"JB" Studio Orchestra.**

10.30—Close down.

WEDNESDAY, AUGUST 31st, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10—GRAND REQUEST NIGHT.

Listeners are invited to send in requests for orchestral items, instrumental solos and songs. The vocalists for the evening will be **Mr. Walter Rees** (Baritone) and **Miss Susie de Villiers.** Requests must reach the Studio (Box 4559, Johannesburg) not later than Monday, August 29th.

10.30—Close down.

THURSDAY, SEPTEMBER 1st, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Afrikaans Talk: "Iets omtrent ons Afrikaanse Digters en hulle werke," deur **Mnr. P. de Waal.**
3. Saxophone Solo:
   Mr. G. E. Spencer.

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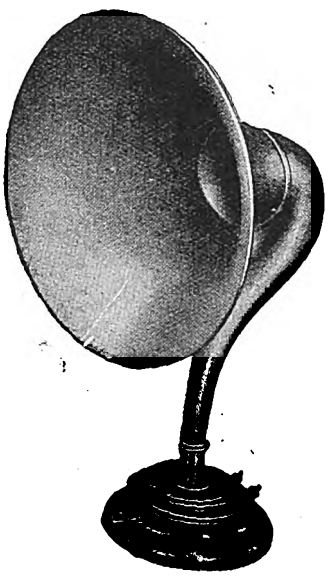

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4. Contralto:
Miss Marjorie Lloyd.
5. **"JB" Studio Orchestra.**
6. Tenor:
Mr. Alfred Selby.
7. Talk by **Mr. E. Blackwell:** "Adventures in the East," No. 1.
8. **"JB" Studio Orchestra.**
9. Contralto:
Miss Marjorie Lloyd.
10. **"JB" Studio Orchestra.**
11. Tenor:
Mr. Alfred Selby.
12. **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, SEPTEMBER 2nd, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
2. Sketch by **"JB" Dramatic Company.**
3. **"JB" Studio Orchestra.**
4. Soprano:
   (a) Waltz Song from "Tom Jones" ... E. German.
   (b) "Song of the Little Folk" ... ... Coates.
   (c) "The Shadowless Hour" ... ... Cadman.
   Miss Phyllis Seligmann.
5. **"JB" Studio Orchestra.**
6. Baritone:
   (a) "The Avalanche" ... ... S. Gordon.
   (b) "An Old Garden" ... ... Ernest Crampton.
   (c) "Groot Zuid Afrika" ... ... Landrechts-Vos.
   Mr. D. M. Williams.
7. **"JB" Studio Orchestra.**
8. 'Cello Solo:
   "Wie Einst in Schonern Tagen" ... ... Popper.
   Mr. E. Levitz.
9. Soprano:
   (a) "Indian Love Call" ... ... Friml.
   (b) "The Petals of the Plum Tree" ("San Toy").
   Miss Phyllis Seligmann.
10. **"JB" Studio Orchestra.**
11. Baritone:
   (a) "The Sentinel" ... ... H. Oliver.
   (b) "When the Sergeant-Majors on Parade" —E. Longstaffe.
   (c) "Be a Man" ... ... Henry Pether.
   Mr. D. M. Williams.
12. **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, SEPTEMBER 3rd, 1927.

8.0.—Evening Programme.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. 8.30 p.m.—**Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.

11.45—Close down.

SUNDAY, SEPTEMBER 4th, 1927.

First Session.

10.30 a.m.—Relay of Service from **Irene Dutch Reformed Church.**

11.30 a.m. (approx.)—Close down.

Second Session.

7.30 p.m.—Relay of Service from **Central Wesleyan Hall. Musical Half Hour.** Hymn: "Hark, Hark, My Soul!"
Solo: "God Keep Thee Pure" (by request).
Mrs. Percy Woods.
Anthem: "O Divine Redeemer."
Solo: "Gods Sends the Day."
Mrs. Percy Woods.
Service: Hymn.
Prayer.
Hymn: "Hail Thou Once Despised Jesus."
Lesson: Proverbs 13.
Hymn: "All Hail the Power."
Announcements and Collection.
Prayer.
Hymn: "Look Ye Saints."
Sermon, by **Rev. W. Meara.**
Hymn: "Abide With Me."
Benediction and Vesper.

Third Session.

8.55 p.m.—Relay of **Orchestral Concert** from Orpheum Theatre.

Close down at conclusion of Concert.

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In and Out the Capetown Studio.

In South Africa the arrival of an experienced artist in one of the big centres is always something of an event. Capetown has just had the good fortune to welcome an English singer of quite unusual charm and talent. Miss Amy Britton, sister of Granville Britton, the new principal 'cellist in the Capetown Orchestra, comes of a musical family. Her father was one of the first exponents of the Tonic Solfa System, and Miss Britton attributes her remarkably easy production to his early training. Another reason, delightfully quaint, that she gives is that her people always encouraged her to take an interest in her home, and she used to practice her exercises while engaged in these homely duties.

Before coming to this country, which she is already beginning to love, Miss Britton gained a wide and varied experience of her art in England and on the Continent. She has been enthusiastically received in all the big English centres of musical appreciation, as the critics testify:—"Music lovers were captivated by Miss Britton's singing"; "She was a complete success every time"; "displayed a telling and smooth soprano voice and an unusually high state of musical culture."

Curiously enough, Miss Britton has never sung from a broadcasting studio. Monday, the 29th, will introduce her to our microphone, and we look forward with confidence to a recital of more than ordinary interest.

Broadcasting on the same programme with Amy Britton are Madge Wolff and Dick Allen; the former is a young pianist of promise who is venturing her first evening broadcast. Dick Allen started his radio career about a year ago with a fresh natural voice of delightful quality. Since then he has gone from strength to strength.

A Gilbert and Sullivan medley is also promised, besides "The Orpheans" under their energetic leader, Lancelot Todd.

Walter Appelwhite. *Argus Photo.*

The Orchestra in the Studio.

Tuesdays are gradually becoming red letter days in the listeners' week. The Capetown Orchestra come to the Studio, and one can always be certain of two or three first-class instrumental solos. On this Tuesday, 30th August, there are Grace Hollingworth (who has frequently appeared with the Orchestra), and Frank Reid. Folk Songs are his speciality, and certainly there are few singers in Capetown who render them with just that unsophisticated artistry which they demand. Of course, his interpretation of A. A. Milne's "When We Were Very Young" is unique, far more fascinating than the latest gramophone recordings, which, one presumes, is a recognised standard of comparison.

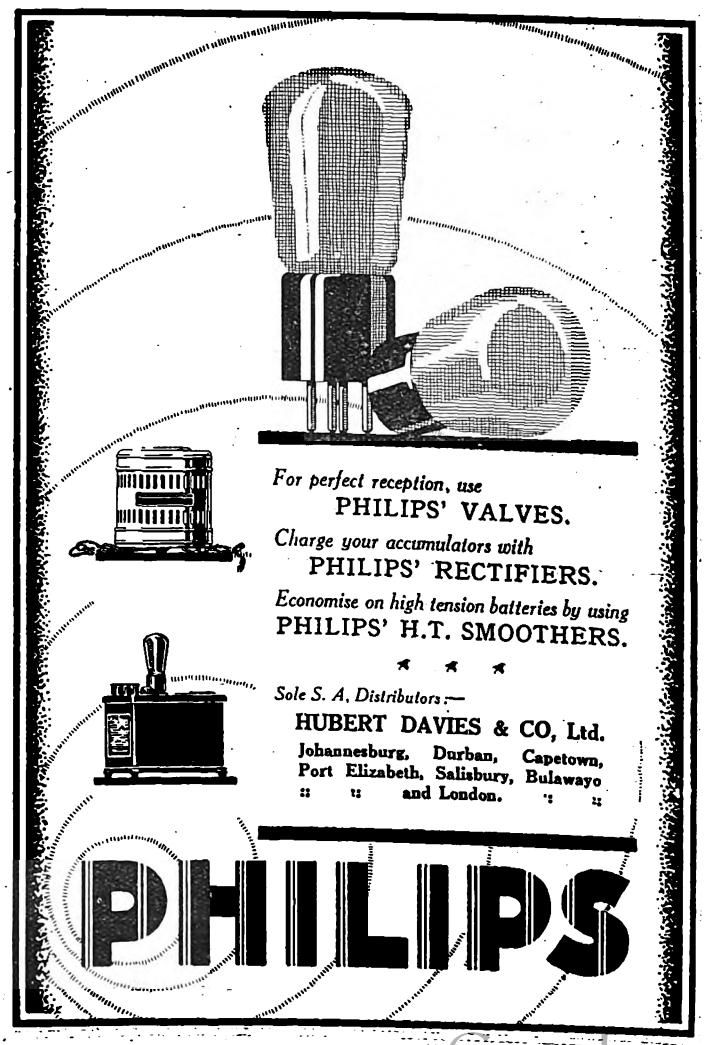
Wireless in the Hospitals.

The Rev. Ernest Tilley, one of the energetic personalities of the Sea Point Toc H centre, has done a great deal towards the starting of this excellent campaign. He has, of course, the whole-hearted support of the Capetown Station, and they are as anxious as he that, when he launches his scheme on Tuesday, the 30th, that Listeners, all over the country, should help it with their sympathetic support. He will talk at 9.5 p.m.

Cape Guild of Organists

Is a society about which the ordinary public hears very little. They are holding a high festival at St. George's Cathedral on Wednesday, the 31st, and arrangements have been made to broadcast some of the more outstanding items. It will be a treat to hear the organ in its natural home after the present fad for the caperings of "Shepherd of the Hills" and "Meadow Lark" up and down its dignified keys.

Hugh Edwards, the life and soul of the August 3rd Studio billets, will entertain Listeners the same evening, as will the tenor, Henry Moore, and Isabelle Brodie, an assured favourite.



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Competition.

We have much pleasure in announcing that the African Broadcasting Co., Ltd., have promised

TWO FREE LICENCES for ONE YEAR

to

(*a*) The boy or girl of 16 and under who makes the best Crystal Set.

(*b*) The adult over 16 who makes the best Crystal Set.

Skill, workmanship, cost (which should be stated), design and novelty will be taken into consideration when judging.

Mr. W. Hilarius, Chief Engineer of the African Broadcasting Co. and Mr. O. G. Philip, President of the Radio Society, have consented to act as judges, and their decision must be taken as final.

All entries should be sent in to the offices of the African Broadcasting Co., Ltd., Connaught Bldgs, Bree Street, Johannesburg, before August 29th, and must be accompanied by the coupon in this issue or any previous issues.

THE WINNING SETS WILL BE SHEWN AT THE EXHIBIT OF THE AFRICAN BROADCASTING CO., LTD., AT THE RADIO SOCIETY SHOW.

COUPON.

I wish to enter for the "Wireless Set" Competition and undertake that the judge's decision shall be final.

Name.....

Address.....

August 24th, 1927.

City Hall Relays.

Both the Thursday and Saturday relays are not quite ready for publication, but the classical programme will include a soloist of distinction, and the Saturday is to be devoted to Musical Comedy. "Mystery Night" is what the Management has christened it, and they ought to know.

GLADYS DICKSON.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 8 p.m. and 10 p.m. daily except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, AUGUST 29th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.

1.20 **Lunch-Hour Concert by Capetown Orchestra,** relayed from City Hall.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Travel Talk:** Sarawak and its People.
'Teens: Loss of the Royal George, 28th August, 1782.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Alhambra Orchestra.**
Songs: **Dick Allen.**
Piano Solos: **Madge Wolff.**
Vocal Gems from Gilbert and Sullivan (records).
Alhambra Orchestra.

9.0 **News Service** (English).

9.5 Song Recital:
(a) "Tiptoe" ... ... Carew.
(b) "Rose Softly Blooming" ... ... Spohr.
(c) "Il Bacio" (by request) ... ... Arditti.
(d) "Robin Adair."
(e) "Sing in the Dawn" ... ... Oliver.
Amy Britton.

Piano Solo: **Madge Wolff.**

Songs: **Dick Allen.**

9.45 **Dance Music,** by **The Orpheans.** Under the direction of **Lancelot R. Todd.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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TUESDAY, AUGUST 30th, 1927.

Lunch-Hour Session.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.
1.55 Close down.

Afternoon Session.

4.30 **Records.**
5.0 **Special Hour of Music:** Grieg, 1843-1907, Lyrische Suite.
Birthday Greetings:
Ich Liebe Dich.
Wedding Day.
Concerto in A. Minor, for Piano and Orchestra.

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**
8.5 Overture: "The Merrymakers" ... ... Coates.
(a) Valse: "Loin du Pays" ... ... Berger.
(b) Intermezzo: From "Cavalleria Rusticana" —Mascagni.
(c) Morceau: "The Glow Worm" ... Lincke.
Folk Songs: **Frank Reid.**
Viola Solos: **Eric Bray.**
Songs: **Miss Grace Hollingsworth.**
Two Bagatelles for Strings ... ... Fletcher.
Selection: "San Toy" ... ... Jones.
9.0 **News Service** (English).
9.5 **"Wireless in Hospitals."** Talk by **Rev. E. Tilley.**
9.20 (a) "The Mill in the Forest" ... ... Eilenberg.
(b) "Reverie" ... ... Schumann.
Songs: "When We Were Very Young," **Frank Reid.**
Piano Solo: **Geoffrey Miller.**
Songs: **Miss Grace Hollingworth.**
Piccolo Solo: **John R. Lamb.**
Selection: "Melodious Memories" ... ... Finck.
10.0 **News Service** (Afrikaans).
10.5 **Dance Music.**
10.30 Close down.

WEDNESDAY, AUGUST 31st, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal. Musical Items.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

Afternoon Session.

4.30 **Records.**
5.2 **Afternoon Topics:** Another trip round old Capetown.
5.20 **'Teens:** The casting out of the idols.

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Isabelle Brodie.**
8.20 Organ Solos:
(a) "Marche Jubilante" ... ... Harris.
(b) "Chanson de Joie" ... ... Hailing.
Mr. A. C. Claude Robson.
Anthem: "Blessed Jesu, Fount of Mercy" —Dvorak.
Combined Choirs of St. George's Cathedral and Metropolitan Wesleyan Church. Conducted by **Mr. A. P. Abbott.** Organist, **Alban Hamer.**
(Above three items relayed by permission of Cape Guild of Organists.)
Songs: **Henry Moore** (from Studio).
Alhambra Orchestra.
9.0 **News Service** (English).
9.5 **Captain Hugh Edwards** will entertain you.
9.20 Songs: **Isabelle Brodie.**
9.30 Organ Solos:
(a) "Berceuse" ... ... Edwards.
(b) March on a Theme by Handel.
Mr. A. P. Abbott.
Songs: **Henry Moore.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

THURSDAY, SEPTEMBER 1st, 1927.

Lunch-Hour Session.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

Afternoon Session.

4.30 **Records.**
5.2 **Afternoon Sessions:** Thoughts of a quiet man.
5.20 **Children's Hour:** Little stories you will like, by **Aunty Lex.**

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
Overture: "Figaro" ... ... Mozart.
Symphony No. 1 ... ... Beethoven.
"Forest Murmers" ... ... Wagner.
9.0 (approx.) **News Service** (English).
(Second half of programme will be announced later.)
10.0 (approx.) **News Service** (Afrikaans).
10.5 Relay from **Waldorf Augmented Orchestra.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, SEPTEMBER 2nd, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

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AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Short Story,** by **Locke.**

5.15 **'Teens:** "Treasure upon Treasure."

EVENING SESSION.

7.30 **Market Prices,** issued by the Bureau of National Information.

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).
Portion of **Tivoli** Programme will be transmitted.

11.0 Close down.

SATURDAY, SEPTEMBER 3rd, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour.** For a change, to-day, we will listen to our home loud speakers, while Virginia Laurence, Etienne Amyot and a few others entertain us from the Studio.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Musical Comedy Night,** by **Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill;** Humorist, **A. W. Kellaway.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 Relay from **Fletcher & Cartwright's.** Leader, **V. Latronico.**

10.30 Close down.

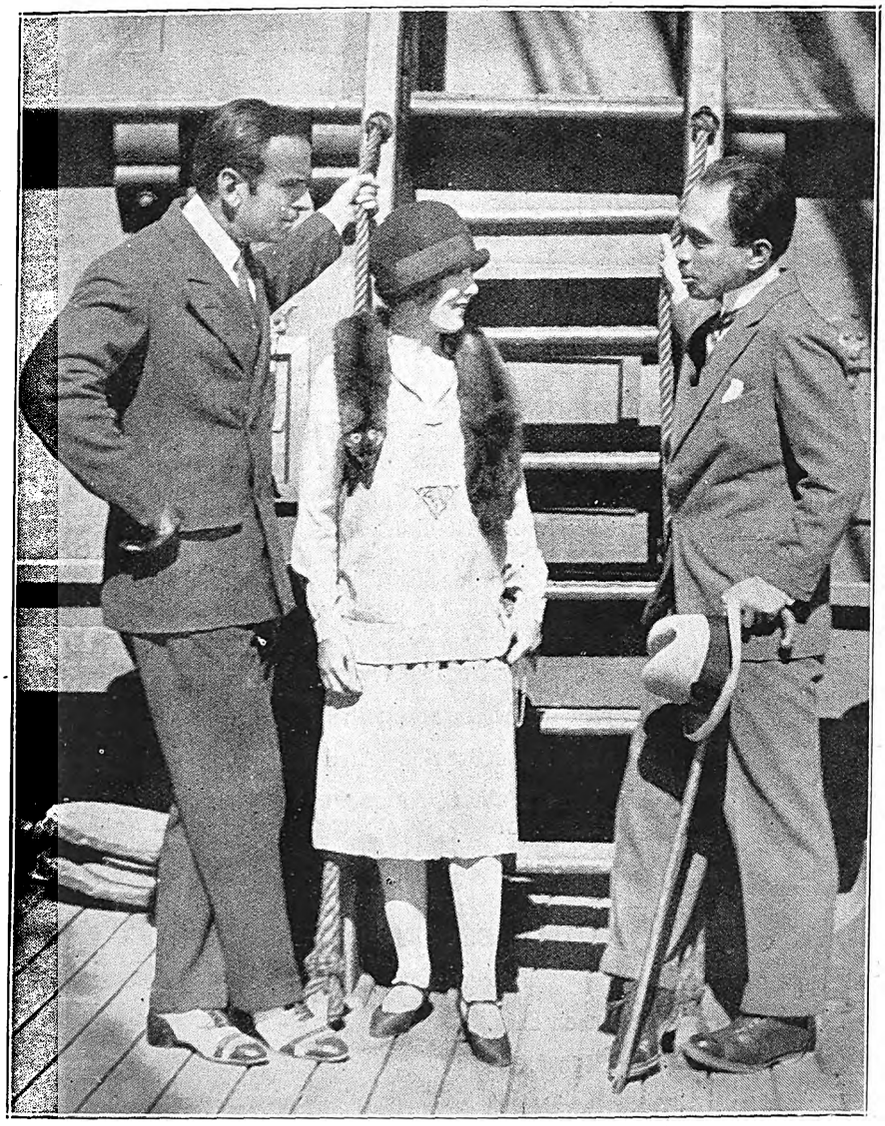
SUNDAY, SEPTEMBER 4th, 1927.

EVENING SESSION.

6.50 **Announcements.**

6.55 **Divine Service** will be relayed from the **St. George's Cathedral.**

8.30 **Programme of Music by the Capetown Orchestra,** relayed from City Hall.



Prince Asaka, of Japan, pays respects to the royalty of filmdom, Mary Pickford and Douglas Fairbanks, during his recent visit to Hollywood.

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To LOURENCO MARQUES from stations in the Transvaal, Orange Free State, and from Beaconsfield and stations in the Cape Province north thereof, and R.R. and B. & M.R. during AUGUST.

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For full particulars of issue see leaflets obtainable at stations or agencies of
MESSRS. THOS. COOK & SON.

W. W. HOY,
General Manager.

Johannesburg,
June, 1927.

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George Laurie & Vera Rayne.

George Laurie, the young South African comedian and dancer, who is returning to the country of his birth after an absence of fourteen years, and opens at the Grand, Pretoria, on August 29th, brings with him his clever

George Laurie.

partner, Vera Rayne, and the two have hosts of stories to tell of their doings during the fourteen years' absence.

"Probably the greatest experience of our lives," said George Laurie, "was when we were in India, and we, together with the rest of the company, were invited to give a command performance before the Nizan of Hydrabad. Special cars were sent for us from Bombay, and we had to travel very quickly, so as to be inside the gates of the palace before they closed at 4 p.m.

"It was a marvellous place. As we entered, we went up through terraces, passing tiers of lakes, each with its own little island in the centre. In front of the huge pillared reception hall stood an enormous bronze elephant, which reared up like a portal, and under which we entered.

"The whole company were put into a room—a most luxurious room—and told to stay there until they were sent for. Later on, an Indian came and took us round the palace grounds, explaining everything. In our wanderings we came to two huge gates, and through them we saw the most wonderful garden that it is possible to imagine. Flowers of every colour grew there in riotous profusion. Our guide explained that he could not take us through those gates, but he did not say why this was forbidden. Later on, when we had seen everything else, we were taken back to our room, to wait for the hour of the performance.

"Another South African, called Prentice, and myself, wearying of being shut up in one room, decided to go out into the garden again. There, as if Aladdin's lamp had been rubbed, we found the lakes all burning and glowing with lights of every colour. There was a stream of golden oil coming from the trunk of the great elephant doorway, and coloured lights gleaming from every branch of every tree. And through the dusk we came to the huge forbidden gates.

"'Let's go in,' I suggested. So my companion being quite willing, we pushed open one side of the gates and went in. We had not gone one hundred yards into that lovely garden before an enormous Indian stepped out from among the flowers and barred our way with a sword, jabbering away in his own language the while. At that moment a sepoy dashed in and grabbed us, and drew us out of the garden.

"We found that we had inadvertently walked into the Nizam's harem. And we were told that if we had seen one of the ladies of the harem, we would never have come out alive.

"When I was in the garden, I noticed at least 400 Rolls-Royce cars, lined up outside a very ornate building. When I asked the reason of this magnificence, I was told that the Nizam had 400 wives, and each possessed a Rolls-Royce. I was also told the reason for the cannon firing, which I heard.

"It appears that a cannon is fired every time a child is born to the Nizam. His head wife is a white woman, who was once a member of the company to which we afterwards belonged.

"We appeared before the Nizam at 2 o'clock in the morning. The Viceroy of India was there, too. Indeed, it was in his honour that the Nizam had arranged the entertainment.

"We all got presents. Mine was a roll of silk, and Miss Rayne had a Persian rug of great price. We drove

Vera Rayne.

away just as dawn was breaking, and as I looked back the coloured lights on the lakes bobbed and glowed like tiny rainbows.

"All this sounds very unreal, I suppose. But I can assure you it is perfectly true. I have never seen such a magnificent place in all my life."

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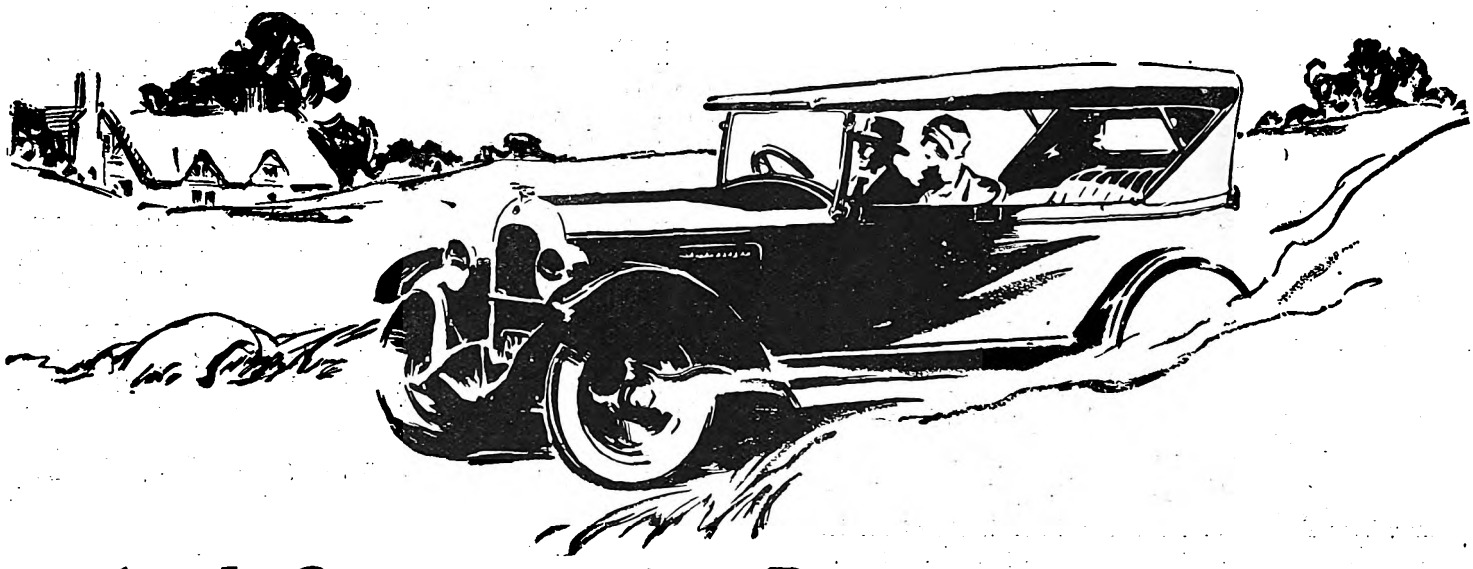
Unequalled Advantages



And Compare its Price With Other Light Cars

35 miles on an Imperial gallon of petrol. 1,200 miles on an Imperial gallon of oil. 4-wheel brakes found only on the Whippet in its price class. 5 to 30 miles in 13 seconds. 55 miles an hour. Stops in 51 feet from a speed of 40 miles an hour. High-torque engine—mud, sand, hills easily negotiated. Turns in circle of 17-foot radius. Parks in 14 feet of curb space. Lower centre of gravity with ample road clearance. Comfortable stylish bodies with plenty of leg room. A beautiful, newly designed car, built in accordance with the latest engineering ideals at a surprisingly low price. A few miles ride will convince you of its amazing performance.

May we arrange a demonstration to-day?

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WILLYS - OVERLAND - FINE - MOTOR - CARS

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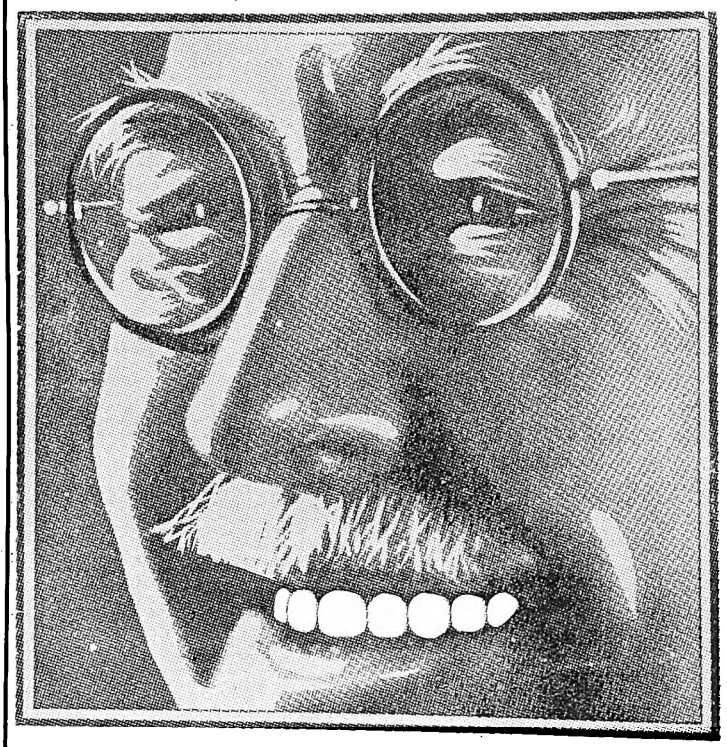
Will you look like this at 60? The latest photograph of Fanny Ward.

Rita Bell.

A few years ago a small dark-haired person, called Rita Bell, was running wild in the wild west of the United States. She was the one girl who was privileged to ride the famous horse, Nancy Hanks, which is to America what any notable Derby winner is to England. Nancy Hanks belonged to Rita Bell's uncle, and had the child not been as good a rider as any cowboy on the ranch, she would never have been put up on such a dashing mount. But there was nothing Rita Bell could learn about riding and about ranches. The wild west was an open book to her. But then, as she grew up, she discovered that she had a voice, and, in a thrice, she changed. Gone were all the ambitions to ride the most famous and the wildest horses of America; she put aside her beautiful fringed-leather cowboy riding suit, tied up her hair in a seemly bunch of ribbon and set out from the ranch for Iowa University. That was the beginning of the career on which Rita Bell is now safely launched.

Rita Bell opens at the Tivoli, Capetown, on August 29.



Have white teeth this natural way

For years the dental profession and tooth paste manufacturers as well, have known what would whiten teeth naturally and quickly. The dentist does it every day in the laboratory. The manufacturer has spent large sums trying to perfect a toothpaste that would accomplish the desired result. They've all agreed on one thing—that two substances were needed. Then a simple thing was done. The double tube was created. How simple it sounds—and yet it is the whole secret. Two substances were necessary—yes—but they must be kept separate until the moment of use. The double tube of NEW-MIX—one tube within the other—contains the two necessary substances—in separate compartments. They are squeezed on the brush together at the moment you're ready to use them. That's all! And yet this makes possible the correct method for the first time.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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Paris Fashions.

Looking Forward.

Paris openings of the dress collections for the winter are all about a week earlier this year. The idea is to make rather more of the autumn season, by which time ideas will have become adjusted and a more level view can be taken of the winter's needs. As was prophesied only two or three weeks ago, this is to be a velvet season, but velvet in excelsis, instead of merely velvet. The most beautiful materials are being shown, mostly in very dull tones, and all the richer for that. Black velvet is the foundation of them, and after that comes a variety of velvets in greys, bieges, all stamped in patterns so that they look rather like light taffetas. Beautiful coats are made in stamped velvet. Black velvet may be stamped with small gold leaves to make an afternoon dress. Wedding dresses are made with long bodices, long, close-fitting sleeves and an almost long skirt of dead white velvet. The train is also of the velvet. Black and white velvet are used together. Exquisitely embroidered tunics are made of the white, worn with a plain wrap-over skirt of black. A black velvet dress made very slim may have a sleeveless coat of white velvet. Besides velvet, lamé is again to the fore, and it looks almost as though it were ciré. It has a sort of shine upon it, like that on a fish's scales, and it is also much used with black velvet, either for coats or for tunics worn with black skirts.

The Silhouette.

Very dull black stuffs are used, and they are strapped with broad bands of black velvet, like the dress of a Breton peasant, though without any of its fulness. And here comes the matter of the silhouette. This had hardly changed. Dresses, if anything, are rather longer, though there are plenty of short skirts still to be seen. The slim, straight outline remains, but the surface of the dress is infinitely varied. One of the means of varying it is by using the material in broad straps, which are then laid side by side in a slantwise direction. Bodices of dresses may be made of a slant of the material, which at the hip straightens out and falls in panels or loops to the edge of the skirt. The slant takes its line from the V neck, of which there are a great many this year.

There is a straight girdle round the hips, which most often is stitched down tightly to the dress and forms another sort of strapping. From this girdle there may be godets or straight pieces of drapery from the hips. But they must not interfere with the slender silhouette or do anything but enhance it.

The Vogue of the Afternoon Frock.

Considering that the sweater has invaded every department of dress, it may be said that the afternoon frock is having much more vogue than usual. There are people who are a little tired of perpetual sweaters and short coats and woollen materials, and who have long been wishing for something rather more chic. Blue is the colour this season again, and it runs from real blues to a sort of peacock blue, which is becoming to those who cannot wear the colder tones. The afternoon frock almost invariably has the very close-fitting long sleeves and it has a small V or round neck. So far the small square neck seems reserved for the sweater. Afternoon frocks are seen most in all shades of blue, in black and white, and in shades of grey, the latter being very distinctive.

The sports dress becomes more and more elaborate in spite of its apparent simplicity. Usually it consists of four pieces—a long coat, a short square coat, which may or may not have sleeves, a sweater and a skirt. Skirts are the foundation of the sports dress and set the colour or tone. They are largely of grey or drab tweeds. The sweater is of the skirt colour in the foundation, and upon it are the most cubist designs that can be thought of. There are angles everywhere, and the whole of geometry, excluding the curve, has been called upon to serve them. Where the skirt is grey, the pattern of the sweater may be in black, green and white with perhaps a touch of red or purple. Generally the neck cuffs and edge are bordered with straight lines of two of the colour. This is then repeated on the edge of the square-cut, collarless coat. If it is sleeveless, the armholes may be similarly bordered. The long coat is generally of the skirt material, and it has a fur collar, generally of the rougher kind of fur, which tones in almost exactly with the tweed. Both sweaters and coats sometimes have bandings of the tweed, which makes the skirt and top rather like a whole dress.

Evening dresses remain as simple in outline as the afternoon frock. But they are most elaborately embroidered and sometimes with stones, as well as beads. Where tulle is used—and there is much of this—more licence is allowed. Skirts, and sometimes even bodices, are made of a multitude of little frills. The skirts are wide and often hang in big scallops. When this width is frilled, it makes the whole unusually full. Beautiful georgette dresses are made rather like flowers with petal folded over petal, each one protruding beyond the other. Wherever flaps, capes, berthas and boleros of georgette can be used on evening dresses, they are made with a charming lightness and delicacy as a result.

M. H.

If you want to be fashionably dressed, the dark velvet coat is the only wear, and when it is garnished with the large, though dainty muslin rose, the wearer will look as chic as this mannequin of Lady Duff Gordon's, who appears in "White Birds" at His Majesty's Theatre. The black ebony stick with the white ivory handle makes a fitting finish for this block and white magpie costume.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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Dan Booker believes in "Brighter clothes make brighter men," and in "Tip-Toes" wears this scarlet jacket, white striped trousers and grey bowler.

[*Photo: Jane Plotz.*

Next time—
Stainless Steel

NEXT time you need cutlery walk into Henwoods and ask for Mr. Darcy. He'll tell you several interesting facts about cutlery—facts worth knowing, whether you are buying a bread knife or choosing a presentation canteen. Ask him to show you Henwoods' stock of stainless steel—Christopher Johnston's, Taylor's Eye Witness and Joseph Rogers. These are well worth seeing and worth buying—which you can afford to do at Henwoods' reasonable prices.

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Onesime and his Kid.

Such a small policeman Onesime is; his Kid is small, too, but even so, he nearly reaches up to Onesime's shoulder. "In what city," say you, "could this absurd pair of acrobatic policemen keep order?" and I reply, "In the city of delight." Onesime and his Kid keep all the rules of that town.

One wonders what fairy prompted Onesime, when he first went on the stage as an acrobat, to dress as a policeman, and a policeman, moreover, with absurd short tight trousers and the helmet that keeps wobbling incongruously to one side. She was a good fairy, at any rate, and wherever she is, I now offer her a bouquet of thanks for her sensible suggestion. No costume could have been more mirth-creating on the body of Onesime than that of the ridiculous policeman.

As for Onesime's Kid, he is dressed as an imitation of Jackie Coogan, and is the most mercurial small creature that ever romped on a stage. At one moment you will see the Kid standing demurely in the middle of the stage on a piece of carpet, and the next, almost before your eyes are aware of the change, he is sitting on Onesime's head or balancing on one foot on Onesime's right arm.

When he comes to Africa and I can get close enough to the Kid, I shall examine him carefully, and if I do not find that he is a real boy at all, but simply a rubber replica of a boy, I shall, in the words of the classics, eat my hat!

HIS GIFT.

A Scotchman invited to a golden wedding was told that each guest would be expected to take a golden present. He took a goldfish.—*Good Hardware.*

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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Our Childrens Column

My dear Boys and Girls,

This afternoon, as I have no broadcasting to do till seven o'clock, I am going to write you a real long letter. It's a lovely afternoon and I'd like to go out and see the pets at the Zoo, but business before pleasure. So here I am very comfortably seated at my table, and I hope I won't be disturbed. I have had an excellent lunch and feel at peace with all the world. Now let me see what I was going to tell you about. Oh, yes, about the difficulty I find in getting new fairy stories for you. Oh, dear me, what's the matter with my left eye, it keeps winking. What a lovely afternoon and what a big lunch I had. Ah, well—I musn't yawn, it's rude. Now something has gone wrong with my right eye—dear, oh, dear—what a nice comfortable chair—yes—and I must read up about Which Dittington—no, I mean Dit Whittington. What's the matter with my pen, it's going very slow. Now, I mustn't go to sleep, must I? Let me see—where was I? In my comfy chair—lovely afternoon. I wish my pen would write on—even if I take forty winks. Let me see—can't keep eyes open—Dick Whit. I am losing my *whits*—go on pen, write on. Dear, oh, dear—I've spilt the red ink over my paper, and it has curled up into a ball with big white spots on it. How funny—it's growing; it looks like a big bundle tied up in a handkerchief, and oh! what's happening to my pen? It's growing—growing—with a hook at the end—and now it hooks up the bundle, and it looks like With Dittington's bundle—very funny . . . (Snore.)

Dick Whittington was a turner's apprentice. He made a habit of turning all his life. One day he turned his back—that seems a funny thing to do. How did he turn his back and what did he find on the other side—or what did he turn it into? However, he turned his back and lay on his side on Hospital Hill or some other hill and lost consciousness in sleep (having previously lost his billet—he had been turned out by the head turner). When he came two—he was surprised to find he had turned into twins—naturally he could not come two and still be one. As was the habit of all good turner apprentices, he turned over, turned round, and then found that he had turned up in a wonderful cave, where his twin—a beautiful princess—was asleep, all covered with rose bushes and brambles and creepers.

She looked a perfect sleeping beauty, with long, lovely gold hair—unshingled. How could he wake her? His thoughts turned to other days, and he remembered something about a ring. Yes, he thought the magic ring—that would wake her. Just then he turned about. I can't quite say how much, but about half round, and saw a funny round shaped cupboard. He opened the door and said, "Oh, for a ring—oh, for a ring," and from this cupboard a voice very huskily replied, "Put your tickey in. What number?" Dick, true to his calling, turned pale on hearing this strange voice, but, pulling himself together, he said, "Only *one*—one ring." Then the same voice answered sweetly, "Number one is engaged."

Poor Dick! What a blow. The beautiful Princess was engaged—she was not for him. Again he sat down and turned very despondent at this terrible catastrophe. Catast—cat—cat—what was familiar to him in that word cat? His mind went back to those happy apprenticeship days when his only friend had been a faithful cat. Again he turns to the little round cupboard, but alas! it was bare; he could hear a dog barking and an old lady lamenting about a bone, when suddenly the cupboard turned into a large cat, who was putting on a pair of big top-boots. What a funny thing, thought Dick, for a puss to wear such big boots. As puss walked up to Dick in a very stately manner, one of his big boots fell off, and Dick turned again to pick it up, but puss said, "Turn again, Whittington; you must leave that boot there, because when the clock strikes twelve a prince will find it and will marry the cat that boot fits." And, oh, dear—"Baas! Your tea; it's nearly half-past sixee clock, baas."

Elsa and Stella Schneider, two radio nieces.

And suddenly I woke up and found I had been sleeping all the afternoon. In my haste to get to the Studio I squirted the syphon all over my papers instead of into my tea!

What a wonderful dream it has been, but very mixed up, don't you think so?

My mind is full of all kinds of fairy stories, nursery tales, etc., I don't know where I am. No wonder I'm bald.

Your loving,

UNCLE JOE.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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Racing Notes.

By "Observer."

Flush of Dawn, the greatest little mare ever bred and raced in South Africa, is now at Mr. O. G. Kellner's stud in the Free State, and is due to foal early next month. Policastro is the sire responsible, and the future of the foal will be followed with keen interest, for its "ma" was a deservedly great favourite.

Mr. Arthur Forbes's imported mare and Johannesburg Handicap winner has a son produced earlier in the month to Brown Ronald. Katabasis is by Corvyra out of Catnap and, therefore, half-sister to Dick Whittington, a good racehorse and sire, also owned by Mr. Forbes. On his breeding, the new arrival should be a racehorse of class.

South African experience counts. Asked whom he considered, amongst all the owners he knew, to be the best judges of the fitness and form of a horse, a prominent English trainer unhesitatingly replied Sir Abe Bailey and Mr. S. B. Joel.

Two of the jockeys who rode in the Boksburg Handicap (A) at Benoni on Saturday state that there was a lot of bumping and foul riding in the first half-furlong out of the gate. There were only nine runners, and the jockeys engaged were all experienced riders, so that the blame could not be attributed to incompetent apprentices.

Betting on English racing, which has been very dull since the beginning of the month, will receive a fillip when the weights for the big back-end handicaps—the Cesarewitch and the Cambridgeshire—are published on September 1. Acceptances are due on September 6.

Recent running in the first division of our galloway handicaps is proving most puzzling to backers. Form, or what passes for it, has been torn to shreds, but, as we have seen no notice taken of it by the stewards, it may be that those who attempt to follow the book results have been mistaken in all they have seen.

King Sol has won his last two races so easily, the one at Auckland Park and the other at Benoni, that several of the shrewd division have already marked him off as a likely winner of the Spring Handicap. In the meantime, King Sol is climbing the ladder of fame, and another win in the interim will ensure him having to carry a horse's weight in the Turffontein quarterly event, to be run on October 1.

With a view to improving the betting conditions at their meetings, the stewards of the Johannesburg Turf Club are considering the practicability of a scheme whereby only the big bookmakers will be in operation on the cross-bar at Turffontein. This is on the fence or dividing line between the members' enclosure and the paddock stand and the most-sought-after position by bookmakers, who, when established there, command the big betting emanating from the patrons of the members' enclosure.

Prior to the commencement of racing at Clairwood on Saturday, the stewards mustered all the jockeys in their room and read to them the "riot act," pointing out the severe penalties coming their way for any infringement of the rules. The risks attendant on foul or careless riding were especially emphasised, but seemingly the warnings were not taken to heart by the midget jockey, R. Sims, who during the day was fined £10 for crossing.

Mr. Willie Langerman's July Handicap winner, Hussein, is back in his owner-trainer's stable at Milnerton, and the talk about the horse being on the Rand preparing for the £6,000 Summer Handicap is all "bosh." Nevertheless, it is to be hoped that Hussein will come North and give battle to Cross Bow, Glen Albyn, Sir Kenneth, Simon the Beggar and many others of the cracks who may be stripped for the Turf Club's big handicap on December 26.

According to the finding of the Germiston stewards, it was the "careless" saddling of Silhouette that led to the accident at their holiday meeting on August 1. On the case being dealt with by them, the executive stewards fined Mr. H. J. Uzent, the owner of Silhouette, £20. On Saturday, special precautions, in the shape of a girth across her front and a breast plate martingale, proved sufficient to hold the saddle in place. And, aided by her extra trappings, the filly carried H. Glassock to victory in a "D" division race over nine furlongs. Mr. Uzent has appealed for a reduction of the fine.

George Weale has removed Mr. S. B. Joel's high-class importations, Cross Bow and Glen Albyn, from Turffontein to Durban, to prepare them for their engagement in the £6,000 Summer Handicap, to be run on December 26. One hears that Cross Bow is very sour tempered, both in and out of the stable, but, if his trainer can restore him to anything like the form he displayed when winning the Royal Hunt Cup under 9st, Mr. Joel's horse will have a wonderful good chance in the Summer Handicap, in which he cannot, under the conditions of the race, have more than 9st. 7lb. to carry.

An exceptionally well-filled card of seven events is to be run through at Saturday's meeting of the Germiston Sporting Club. Racing commences at 1.15 p.m. and, unless there are fairly heavy scratchings between now and race day, backers will need a lot of luck to beat the ringmen. At present the card looks a particularly hard one, but, provided they see the post, the following should run well:—

1.15 p.m.—Maiden Handicap. Five furlongs.
1, Semiramis; 2, Amata; 3, War Maid.

1.50 p.m.—Trial Handicap. One mile.
1, Bishop; 2, Pious Pietri; 3, Eastern Potentate.

2.30 p.m.—Park Hill Handicap (B). Nine furlongs.
1, Pitpoint; 2, Polymelia; 3, Catalan.

3.10 p.m.—Park Hill Handicap (D). Six furlongs.
1, Village King; 2, Protection; 3, Pandion.

3.50 p.m.—Park Hill Handicap (A). Nine furlongs.
1, Cardusa; 2, Barretto; 3, Cardinal's Guard.

4.15 p.m.—Park Hill Handicap (C). Seven furlongs.
1, Water Rush; 2, Winston; 3, Trappist.

5.0 p.m.—Flying Handicap. Five furlongs.
1, Cargire; 2, Legate; 3, Narcissus.

The double tote is on the fifth and sixth races.

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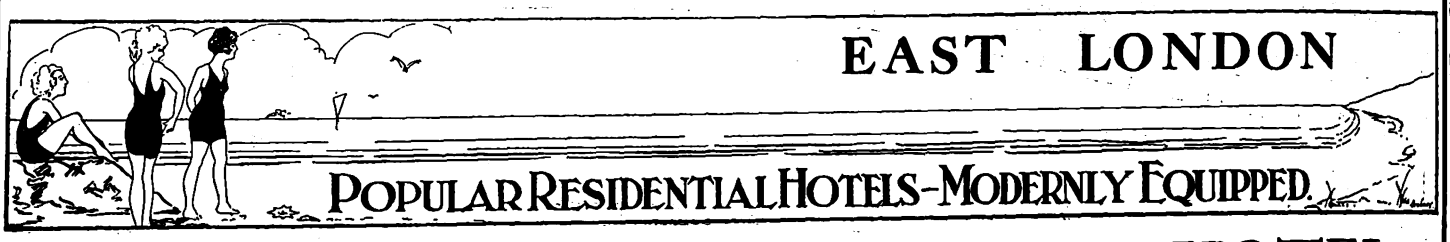

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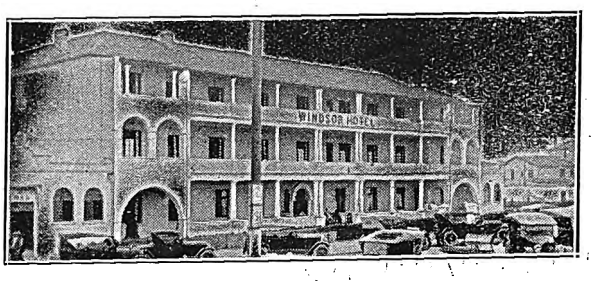

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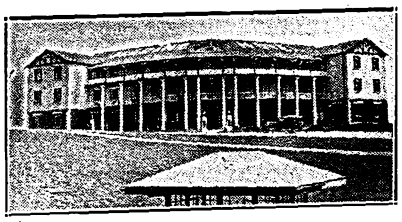

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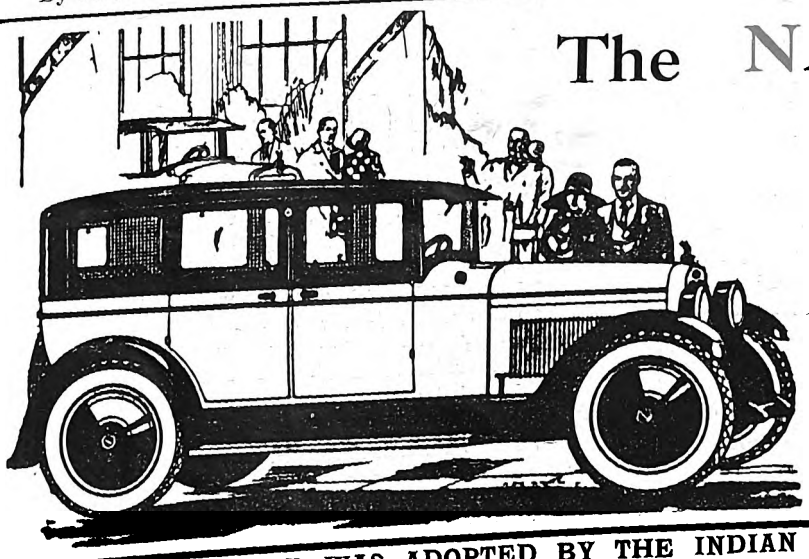

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VOL. XX. No. 631. WEDNESDAY, AUGUST 31ST, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Percy Hutchison and Catherine Lacy in "The Joker."

[*Photo: David Angus.*

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An Arabian Night.

"Scum," says "Captain Ambrose Applejack," sticking his dagger into the blue-clad form of his bosun, and wiping it afterwards with great enjoyment.

"Scum," says "Mr. Ambrose Applejohn," brandishing the tongs from the fireplace with as evident relish.

And so we are not surprised to see everyone routed in the end, while "Applejohn" finds the romance he sought afield was really near by, in the slight form of "Poppy Faire," that hero-worshipping young person.

Arthur Bourchier.
[*Photo: Jane Plotz.*

Johannesburg certainly showed their appreciation in no uncertain manner, when "Ambrose Applejohn's Adventure" grew into being on the stage of His Majesty's Theatre, when the prosaic old house by the sea was turned into an enchanted castle, in which hidden treasure, soothsayers, foreign spies and beautiful women followed one another in dazzling succession. An Arabian Nights' entertainment it certainly was and, true to their traditions, the Bourchier company had yet another murder to their credit—or should it be *discredit*?—one gets rather mixed up.

Walter Hackett, playwright, has given Mr. Bourchier a part after the famous actor's own heart. The timid bachelor round whom the life of the old house revolves, whose routine is never disturbed, whose comforts are always at hand, who is worshipped by his adoring slaves, "Aunt Agatha Whatcombe" and "Poppy." The transition to the deck of the lugger is startling and is played with, it is evident, great enjoyment by Arthur Bourchier, and no wonder, for a "pirate bold" suits him immensely, and if the sea language that rolls off his tongue somewhat shocks the ladies in the audience, they forgive it in such a "fine figure of a man." Or so I heard one fair damsel behind me say.

So we welcome "Ambrose Applejohn" sincerely and whole-heartedly, and are only sorry he is to have such a short stay among us.

Cherry Hardy scores yet another success as "Anna Valeska," the dancer, and "vamps" the disturbed "Applejohn" most realistically. Hers is a fine performance. Shelley Calton in "Aunt Agatha" gives us an apple-cheeked, white-haired old lady who looks as if she were laid aside each night wrapped up in lavender. She brings all its fragrance on to the stage with her and gives us a charming little cameo that we shall remember.

Noelle Sonning acts well as "Poppy Faire," and every woman in the audience envied her deep blue velvet picture gown with its deep hem of net over a short petticoat of pale pink.

Claude Edmonds is excellent as "Lush," the ancient butler, bewildered by the incidents that are disturbing the quiet old home.

Beckett Bould has a thankless task in the "foreign spy," "Ivan Borolsky," as has also Winnington Barnes as "Horace Pengard." "Mrs. Pengard" (Frances Dillon) is the bright, vivacious woman of the underworld, born to be a leader,—ruthless and daring. One was almost sorry she did not find the treasure.

Alick Chumley makes a breezy "Johnny Jason," joker *par excellence*, whose joke developes unexpectedly in an alarming manner; and smaller parts are taken by Ena Burrill and Edward Woodings.

The play is splendidly mounted and is—well, forgive me for reiterating it, an excellent "Arabian Nights' entertainment."

C.R.

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On the Ice. [*Photo: Pathe.*

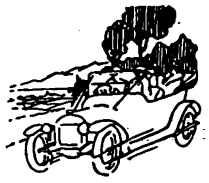
I wrote my last letter just as "Peggy-Ann" was about to have its first showing in London. The production turned out to be a great success. Dorothy Dickson was delightful as the heroine, and played the part of a modern cinderella with her usual grace and charm. "Peggy-Ann" is a little lodging-house slavey, who dreams that she has the whole world at her command. But it is a magical world, very different from that which we see every day. Everything in that world is fantastic and strange—either enlarged to an extraordinary degree, or made almost unbelievably smaller. Nothing there is real, and everything is fantastically enchanting. Maisie Gay plays excellently in a part which is more suited to her gifts than any of those which she has played recently.

It is a long time since Daly's Theatre has had such a Barriesque and delightful production within its walls, and I feel that "Peggy-Ann" will draw me there at least once again.

Sybil Thorndike is again in the public eye. She is always in the public heart, and now we are told we are to see her again in Shakespeare. She has come to the aid of Miss Lilian Bayliss, the manageress of the old Vic. Theatre, who has been very disappointed that her popular Shakespearean theatre will not be ready in time for the Christmas season. A series of Shakespearean plays are, therefore, to be played at the Lyric Theatre, Hammersmith, and Miss Thorndike will play many of the parts in which, some years ago, she made her name at the old Vic.

PORT ALFRED SEASON

All the Year Round



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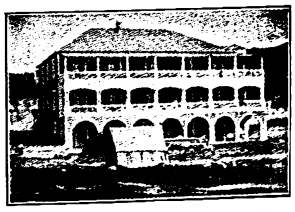

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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Not long ago I saw Sybil Thorndike as Lady Macbeth playing opposite Henry Ainley, who took the part of Macbeth himself. The production of the play was very splendid and magnificent, and Sybil Thorndike gave a most marvellous rendering of the part of that tragic seeker after kingdoms.

The accompanying photograph shows you Ben Travers. I need not explain to you, I am sure, my reason for inserting this photograph, for you must all know that Ben Travers is the author of those delicious farces: "The Cuckoo in the Nest," "Rookery Nook" and "Thark." "Thark," as you know, is his latest baby, and it is still in its swaddling clothes at the Aldwych Theatre. I fancy, however, that it will be grown up and have long skirts before it leaves that theatre, for it is drawing packed houses, and is equally as funny as its two sisters, "Rookery Nook" and "The Cuckoo in the Nest." One hesitates to think what it would be like without Tom Walls and Ralph Lynn. These two comedians work so well together that one can hardly imagine them acting apart. The last scene, in which Tom Walls, as the uncle, and Ralph Lynn, as the nephew, are in bed together in a haunted room—together because each is afraid to sleep among the ghosts—is a miracle of mirth.

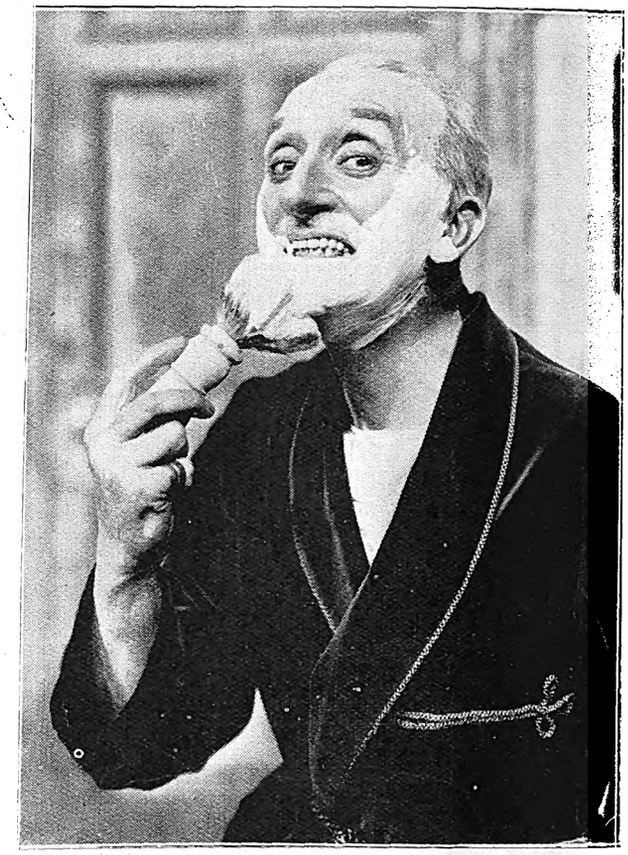
Although when I have met and talked with Nelson Keys lately his interest has seemed to be chiefly in film acting, I am told on good authority that he is contemplating making his re-appearance on the West End stage in "The Wisdom Tooth."

Ben Travers.
[*Photo: Stage Photo Co.*

This is a delightful comedy—rather like a whimsical piece of light dramatic poetry—from the pen of the well-known American dramatist, Marc Connelly. It had a successful run in New York last year.

The principal part in the play—that which Nelson Keys apparently would take—is that of a timid senior clerk, who, after a dream of his more spirited boyhood days, recaptures some of his long-lost courage with astonishing results to himself and others.

Another new play from America is "The Butter and Egg Man," which we are to have at the Garrick Theatre at the end of this month. The title, like "The Gold Diggers," requires to be translated for English playgoers; it signifies a man who has come to New York from the Middle West, having made a fortune out of farm produce.



PORTRAIT OF A GENTLEMAN SHAVING—That is what one might call this picture of Tom Walls, who plays the part of the giddy uncle in the recent production of "Thark," in London. The lather seems to be dangerously near his mouth, and he looks as if he will soon be swallowing a mouthful of soap.
[*Photo: Stage Photo Co.*

"Up with the Lark" has been produced in the provinces prior to its production in London. Betty Balfour keeps the show going, and she is such a draw that, on the first night, it was impossible to procure a seat, and the West of England manufacturer who is backing the piece—the same man who made a fortune out of "The Ghost Train"—was obliged to sit in the gangway with some friends in order to see the performance.

Betty Balfour had a struggle to escape from the enthusiastic crowd after the first performance, and when she did get away in her car she found that her admirers had carried off all her flowers and that she was holding bouquets of naked stalks. (Betty Balfour has refused to appear in the London production—part not good enough.)

(Continued on page 8.)

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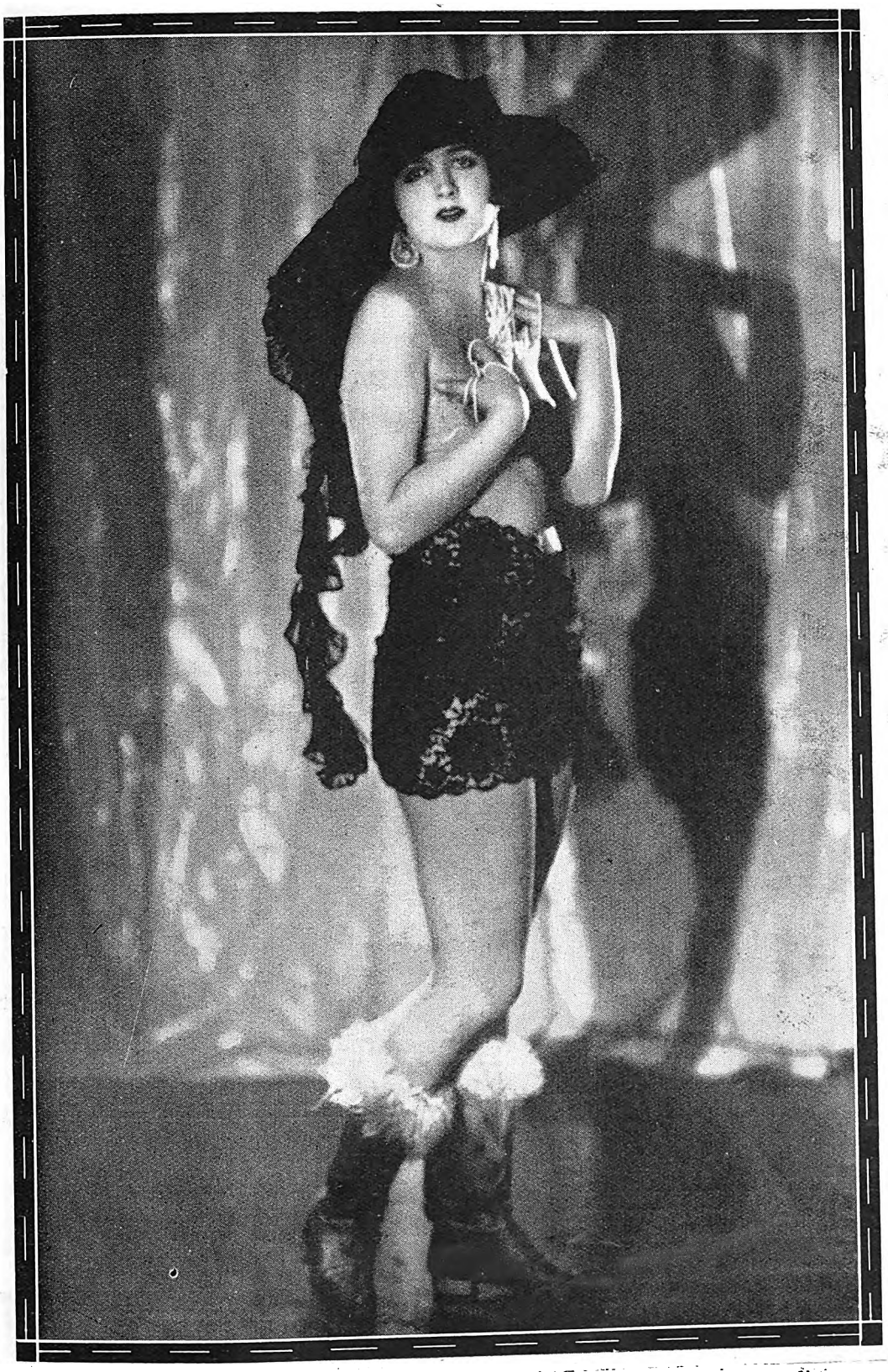

Natalie Kingston, the leading lady of Harry Langdon in Hal Roach comedies. [*Photo: Pathe.*

RED DAISY TEA IS THE BEST—TRY IT.

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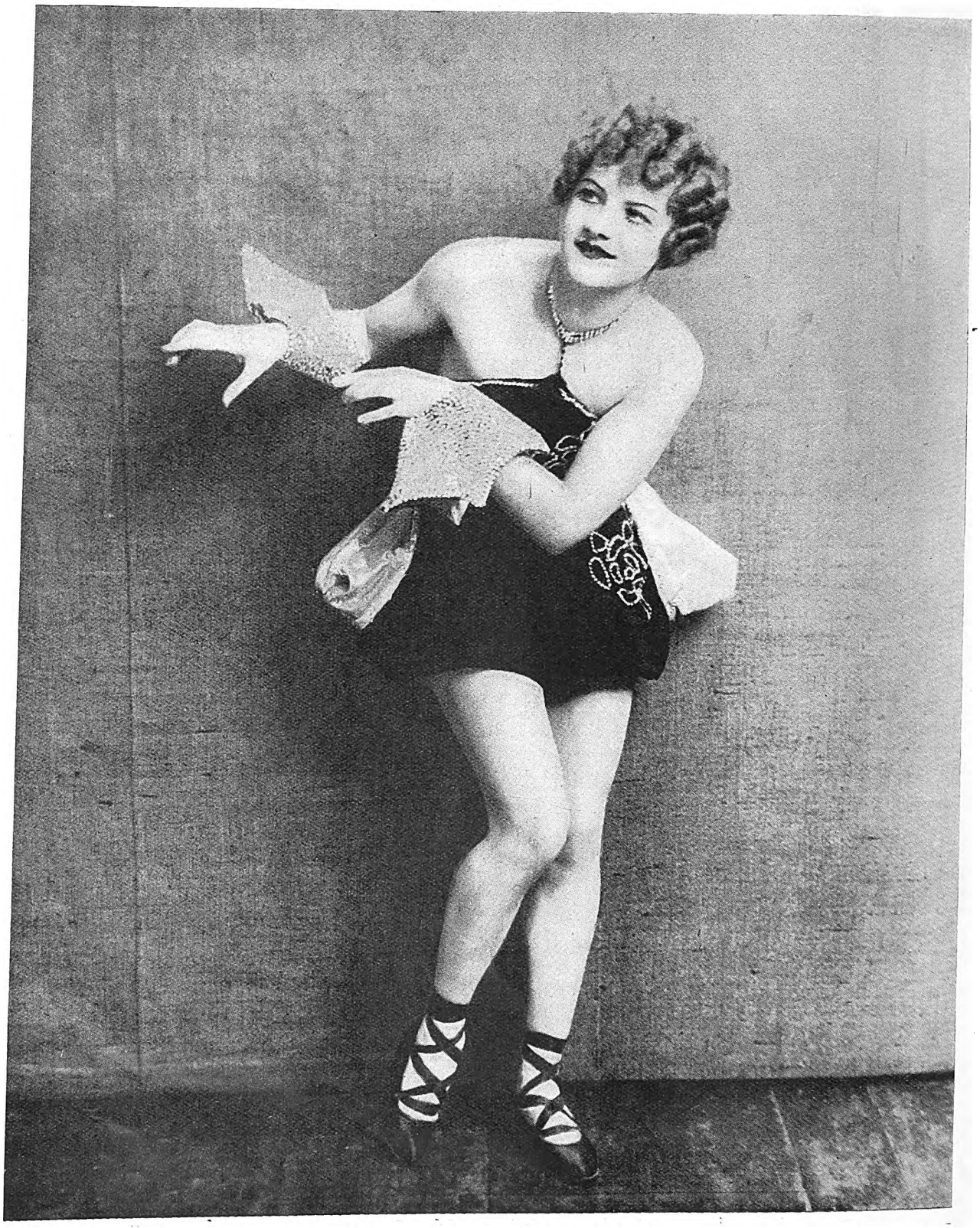

Pretty Constance Evans, who, with Monty Woolf, an old favourite, is to tour South Africa.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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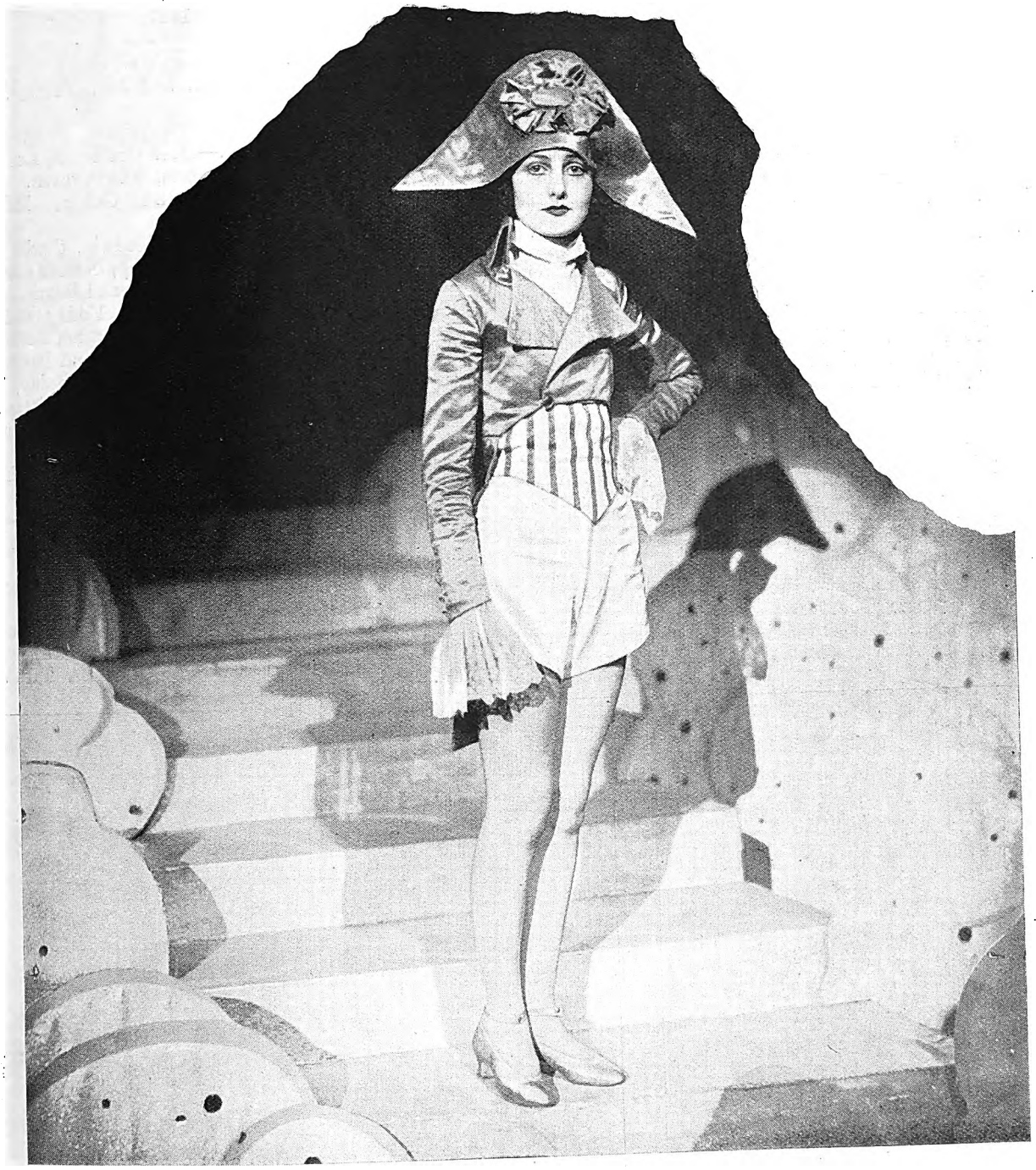

This is not Napoleon, though at first sight you think so. It is somebody far more beautiful and delightful than Napoleon could ever have been. She is Pat Charles, one of the clever dancers at His Majesty's Theatre, London. Underneath the Napoleonic hat she has a mop of dark curls. One wishes that fashion would decree that all women could wear such a charming costume of red, white and blue satin. [*Photo*: *Lenare.*

MILKA & VELMA SUCHARD'S CHOCOLATE

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(Continued from page 4.)

In these hot days in London it would be wonderful if we could all go about dressed as you see Delysia dressed in the photograph on another page. The worst of it is we are not all so gifted in the matter of figure as the delightful French star. Alice Delysia appeared in this costume—if one can call such a skimpy garment a costume—in a recent revue. It is made of black silk with silver sequins, and from her ears dangle her famous diamond ear-rings. Alice has been giving several parties in her Hampstead home lately, but the late nights have not affected the charm and delight of her acting in "Princess Charming." The more one sees of this actress, the more one wants to see!

It is quite true after all that Mabel Russell is to return to the stage while parliament is on holiday. As I told you in my last letter, she will play the part of "Blanquette de Veau" in the musical edition of "The Beloved Vagabond."

I hear also that Violet Loraine, who has refused to return to the stage since she married, has been offered a leading part in "Hit the Deck," a new revue at the Hippodrome.

Among these prognostications I must insert the news that a new play by that indefatigable dramatist, Frederick Lonsdale, is to be produced very shortly at the Shaftesbury Theatre. At the moment the title boards of the Shaftesbury Theatre are blank, and have been so ever since "Castles in the Air" failed and was withdrawn.

By the way, "On Approval," another successful play of Lonsdale's is still running at the Fortune Theatre. For some time the Fortune Theatre was considered unlucky. No play that went there seemed to make much money. "On Approval," however, is an exception to the rule; it has been running now for some months, and it looks as if it will run for many more.

The accompanying photograph shows you Valerie Taylor, who plays the part of the young girl. She looks more like "Peter Pan" here than a modern young woman, and she is probably one of the most beautiful girls on the English stage.

PAMELA TRAVERS.

Next Week's Calls.

Provisional Tour List, Week Commencing September 5th, 1927.

Tivoli, Capetown.—(Opening Wednesday, September 7th) Rita Bell, Terri Storri and Jean Perrie, Dekker and Pan.
Empire, Johannesburg.—"Tip-Toes." Sixth week.
Orpheum, Johannesburg.—Desi Desiderati, Les Nissatas.
Grand, Pretoria.—Two Stuarts, Alice Craven.
Criterion, Benoni.—Rich and Galvin, Mihill-Johnson Sisters.
Criterion, Durban.—Ross and Goodwin, Clarke and Fry.
Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday, 5th, 6th and 7th) Laurie and Rayne, Zeetta Mor.
Vaudette, Kimberley.—(Thursday, Friday and Saturday, 8th, 9th and 10th) Laurie and Rayne, Zetta Mor.
Apollo, Germiston.—Angela Guilberte and Partner.
Grand, Port Elizabeth.—(Opening Tuesday, September 6th) Taylor and Summers, St. Denis Sisters.
Palace, Salisbury.—(September 5th—10th) Rupert Hazell with Elsie Day.
Empire, Brakpan.—(Friday and Saturday, 9th and 10th) St. Vincent Sisters.

Valerie Taylor.

Herbert Le Martine and Teddie Sherry are on their way to South Africa.

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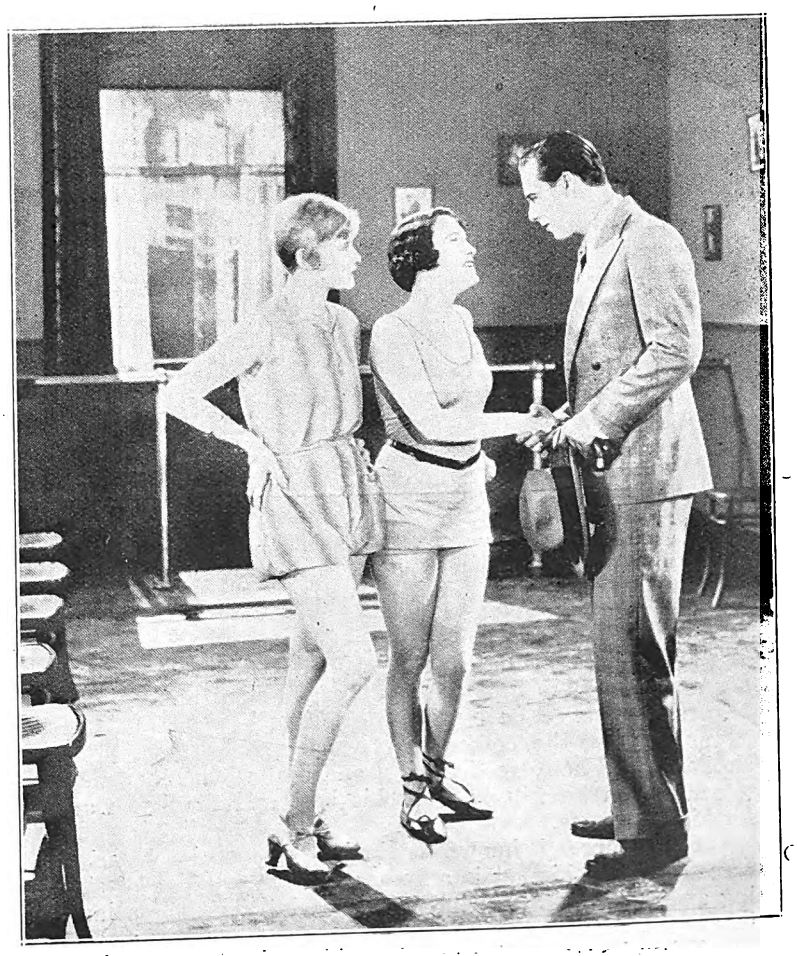

Lady Gym. Instructors in "Dance Magic."

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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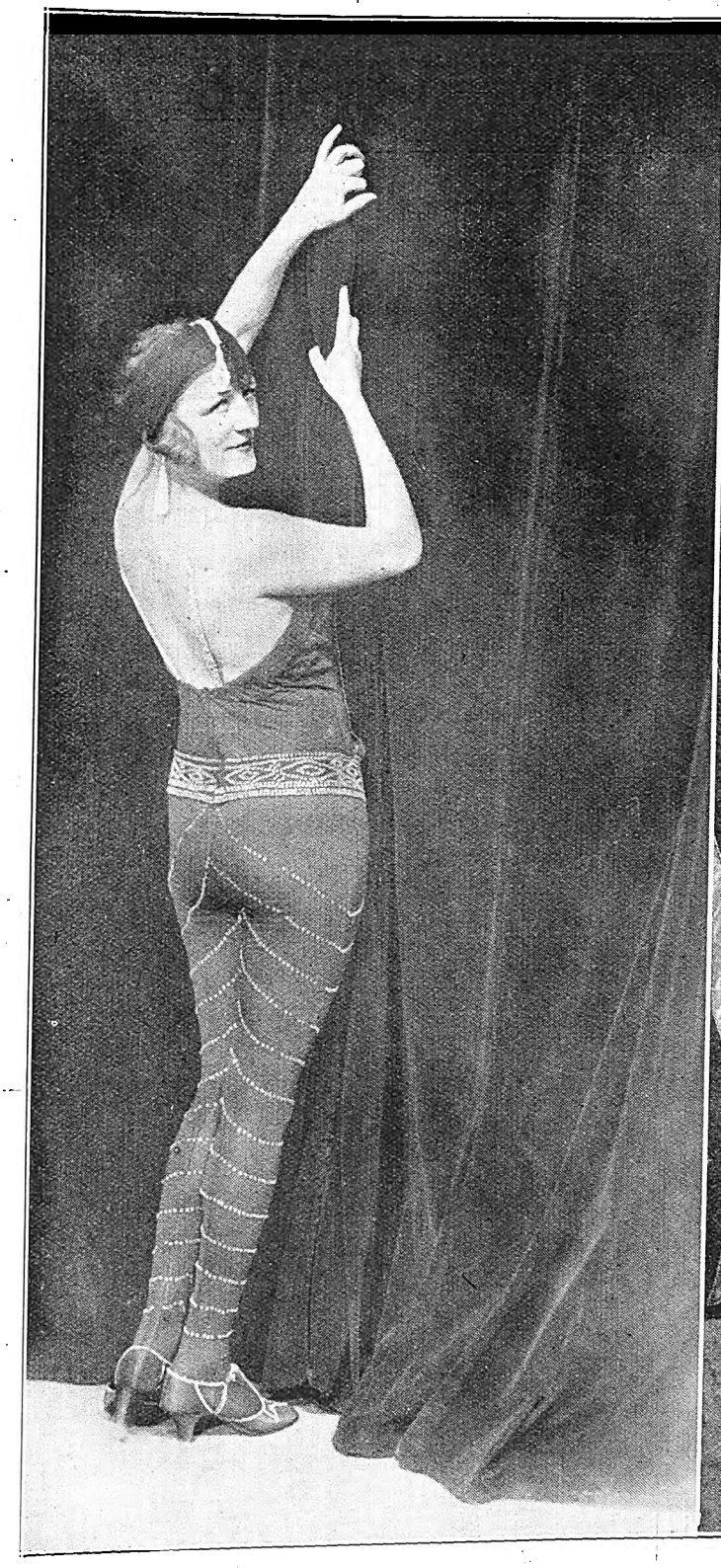
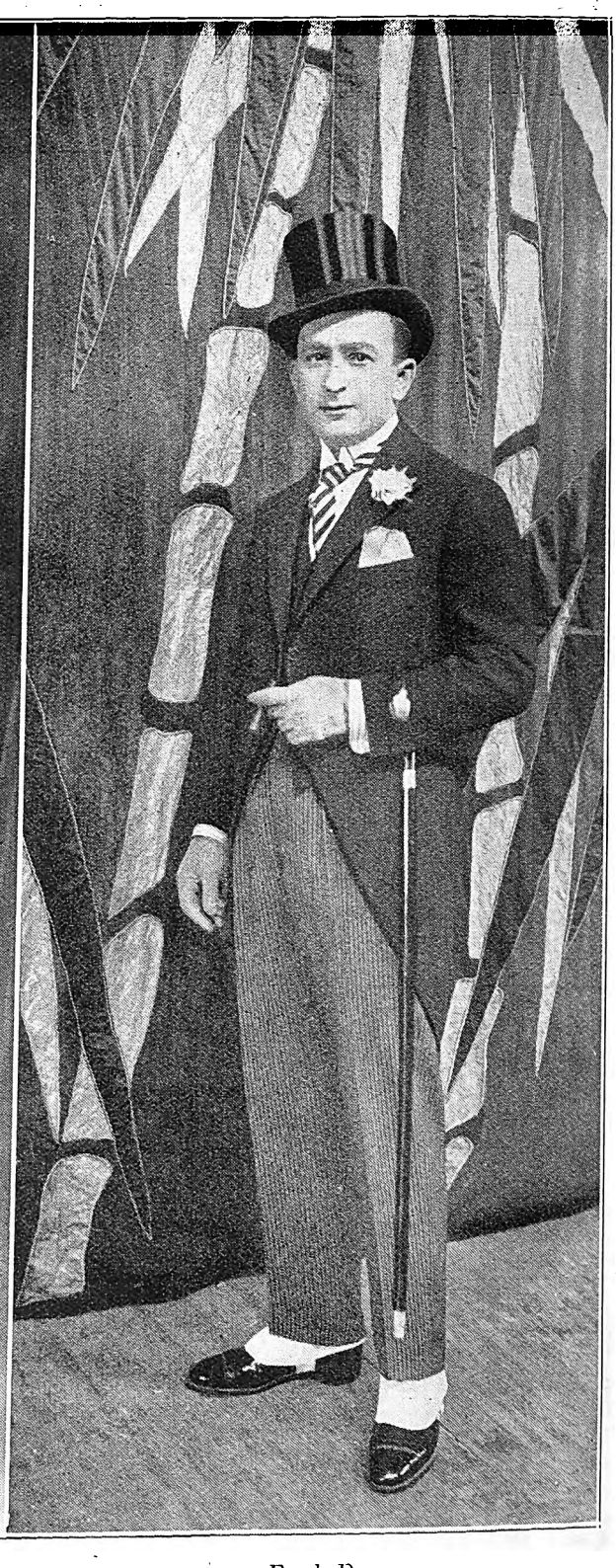


Alice Delysia.



Fred Duprez.
[Photo: Foulshaw and Banfield.

Fred Duprez.

It seems a shame to tell Fred Duprez's good stories in a magazine before he has a chance of telling them himself from the stage. I have no compunction, however, in doing it, as I know the comedian's brain simply teems with similar and equally good stories, and that when he opens in South Africa he will trot out his best and funniest wares for his audiences.

Fred Duprez is known as England's favourite American comedian, and his act is a gorgeous plum pudding of singing and talking. And what talking it is! There is a laugh in every word he says.

When he was telling me about his early stage experience the other day, Fred Duprez recounted the following story.

"I was playing with a fit-up opera company through the small towns of America.

"Small towns? No, I am wrong; they weren't even that. They were what we call in America, honky tonks. In one honky tonk we did very bad business with 'Faust.' And it was no wonder, considering the 'Faust' we had.

"We were all staying at one hotel, and the manager told the landlord that he would very regretfully have to refuse to pay the company's bill, as he had only enough money to get it to the next town. But he said, 'You come along with us, we are sure to do good business to-morrow night. You come along and we will pay you your money then.'

"Business, however, was worse than ever the next night, and we had to tell the same tale to the next landlord. Eventually we had a train of eight landlords travelling with the company, all hoping to get their money in the next town.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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The New Clothes: A Summary.

As the big designers gradually reveal their winter models, tendencies become clearer and the big distinctions show themselves. This year the big distinction is that between the afternoon and the sports frock. Hitherto the sports frock has dominated everything. It has occurred as a sweater on evening frocks; it has imposed unmitigated shortness upon the afternoon frock. Worst of all, it has given no thought to the back of the dress, which has mostly been sacrificed to the appearance of the front. There is a very definite endeavour not to abolish the sports frock, but to distiniguish the afternoon and evening dress from it. Certain materials have been assigned to the sports frock, which, this year, again revels in kashas, jerseys, tricots and tweeds, with skirts sometimes made of crepella.

Others have been allotted to the afternoon frock, and new materials have been invented for it. Velvet is almost a matter of course among these, and, in particular, black velvet, made both of silk and of artificial silk, which gives a much deeper tone. Newer materials than velvet are very soft moires, which make distinctive afternoon frocks, particularly in blacks and blues; taffetas, also in black and blue, but striped quite unusually with black satin. This is making the best of both worlds, since the satin gives softness, while the taffetas has a certain very charming stiffness. The third material very much in vogue is the new

And the new bathing suits, so useful to do your crossword puzzle on!

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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stiff satin. This is of the kind which our grandmothers used to say proudly would stand by itself. It appears chiefly in black and white. In evening dresses it is used to make the full picture frock, with the skirts emerging at a definite angle from a semi-fitting waist. In afternoon frocks there are a few flounces of it, cut circularly, or a few folds on one side of the dress. Such is its quality that a very little of it goes a long way.

The Bias Line.

The new materials give very definite characteristics to the afternoon frocks. For one thing, any folds there are are no longer disappearing and reappearing like those made in chiffon or ninon. Once set in place, the substance of the material keeps them there. For another, they almost imply a more interesting back than the straight flatness which is so unbecoming to the majority. They make, therefore, both for the much fuller skirt and the skirt which is draped tightly round the figure to fall in loops or folds on one side.

The longer skirt is, of course, possible with both methods. Poiret has a dress of brown satin, which is draped horizontally all the way down and gives the silhouette of the eighties. The skirt thus falls into folds like the lines left by the receding tide, and on one side of it there are a number of straight folds to give the necessary width for walking. Nicole Groult makes the much fuller skirt, in which circular pieces of the material are joined to wider pieces, also circular, thus giving a wide skirt which yet falls into slim folds. Patou, on the other hand, keeps the very slim outline and uses the bias line on nearly all his afternoon dresses.

The bias line is in itself a feature of this season's clothes. It appears on coats and dresses alike. In evening dresses it often consists of a narrow width of the material wrapped round and round the figure like a screw. On big coats it runs from one shoulder to the hem on the opposite side, and is heavily trimmed with fur. Patou uses it on bodices and skirts, and sometimes on both. Most often it appears on the skirts in the form of frills or flounces. These all start from one hip and make a curve down the skirt to the hem on the opposite side. Three of these make a charming decoration. Often they are carried round to the back, and so the long plain straightness is avoided, which is so ugly.

The Care of the Back.

Much is done also with long trails of drapery to break the plain back. Long bands of the material may be affixed to each shoulder. They are caught in at the waist with a girdle, where they are looped, only to fall straight again to the edge of the skirt. Sometimes the girdle is very elaborate, winding three times round the hips; the ends are knotted and hang down the back or front as the case may be. Some dresses are made with little fichus, which are knotted in front. Others have a sort of broad bertha, which is carried over the shoulders and crossed behind. Some very pretty little dresses for tea-dances are made in this way very successfully, since, after all, the back shows very much more than the front during a dance.

Evening dresses appear everywhere in white, sometimes plain white satin and in black, white and grey, the modifications often being made either by the trimmings or by arranging the materials in different layers. Very charming full skirts with irregularly scalloped edges are made of a layer of black chiffon over a layer of white, the white showing below the black. A third tier may be achieved by means of silver fringe of the smallest possible beads.

(Continued on page 25.)

Miss Hurlock finds herself in a difficult position.

NEXT TIME BUY GOODYEAR TYRES

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Steps and Stairs.

By Du Calion.

The first thing I remember very clearly is a pair of blue shoes I had. Beautiful shoes they were. You can see I am wearing them in the first picture. And if you don't believe that's me—well, you will have to go on disbelieving it, for I can't actually prove it, can I?

My blue shoes.

I like to think that this photograph was taken with me sitting upon a lion's skin or something equally as adventurous, but in your own private ear I will whisper that I think it is only a hearth-rug—alas!

A quiet, well-mannered little boy.

Yes, those blue shoes are the first things that stand out in my memory. But very soon I grew too big for my boots—for those boots, anyway—and I began to lay the

In velvet suit.

Daily Questions Answered.

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foundations of the brilliant conversationalist I now am. My father used to tell me that I talked more than any other child of his acquaintance. I never stopped. I even talked loudly and long in my sleep. I must say, however, that I do not remember this. In fact, I seem to remember myself as being a very quiet, well-mannered and gentlemanly little boy. (Of course, I may be wrong! Indeed, I probably am.)

But you cannot deny that I am very demure in the next picture. No goose would run from me if I said "Boo" to it. Probably the weight of the curls dangling from my ears makes me conscious that at the moment I am the most important person in the world. For it is not until you grow up, or nearly up, that you realise that the world does not centre completely round yourself. I have always had an affection for this picture. I like the little fisherman's cap on top of the head, the white dickey covering my chest. And did you ever see such a beautiful bow on any little boy before? Or such beautiful lace frills a little further down? Or such marvellous button-up boots at the very end? To say nothing of the riding whip. I have a feeling that the riding whip did not belong to me, that it was put into my hand by the photographer with the intention of making me look a little less demure. But it seems to me that the riding whip only accentuates the extreme goodness, even smugness, of my countenance.

My first stage costume.

But oh, alas! alas! alas! there is a hearth-rug again. It certainly looks like a crouched-up bear, but I am convinced that it is merely a sheep's skin.

Ah, but turn to the next picture! That is, if you are still interested—and, of course, you are! Don't I look perfectly sweet in the little velvet coat and tight white trousers and white fluffy wig? I am sure every woman who reads this says to herself, "Ah, the darling!" And if she doesn't, she's no true woman.

Ladies, this was my very first stage costume. ("Ah!" you say again.) It was made of green velvet and white cashmere, and I had a pouch of green velvet to match. There it is in my hand. And I wonder how many of you can guess what I kept in it.

Lace handkerchief? No.

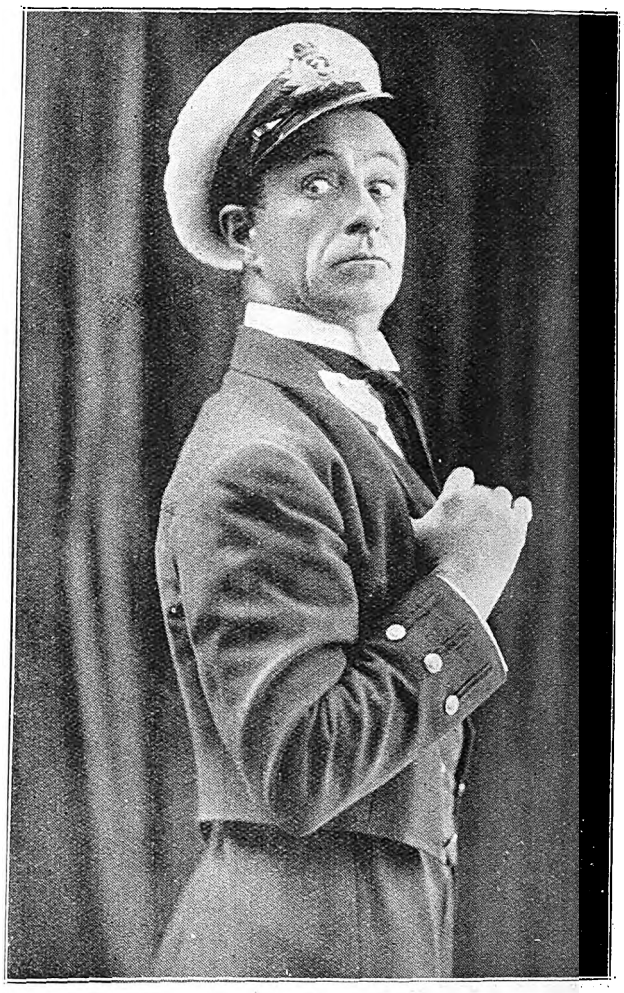
Two gold coins and a halfpenny? No.

Can't you guess? Oh, but you must. Every woman worth the name knows what a little boy carries in a green velvet pouch. Well, well, I see you are not in a guessing mood, so I'll tell you.

Three marbles, a piece of string with a nail tied at the end of it, a brass curtain ring, and a well-sucked acid drop! There!

But, ladies, I beg of you, don't look any further than my feet, for there you will see the sheep-skin rug again. I must insist that it is not my fault. My parents and the photographer were wholly to blame.

Many years elapsed since the taking of the green velvet coat photograph and this last one. I suppose I should feel sorry that I have grown up, and yet I don't. I never wore a sailor's cap when I was a little boy; but now I can wear one every day and all day, if I like. I could not go sailing across the sea when I was a little boy; but now all I have



And myself, as I shall come back to re-visit South Africa.

to do is to buy a ticket, walk up a gang-plank and sail to South Africa, Australia or America, without anybody to say, "No, Duke, you mustn't!"

And best of all, as you will see by this last picture, I have thrown off the tyranny of the sheep-skin. Du Calion is a free man. I have hopes that you—and by you I mean my feminine readers—will think I am handsomer to-day than ever I was, but I feel that I have no ground for these hopes. I know that all of you, when you finish reading this outburst, will turn back to the very first picture and say to yourselves, "How sweet! What a pity he had to grow up."

Ah, ladies, you are very foolish, but I, for one, would not have you different!

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"The Joker."

London.

There are still a few people who cling to the craze of the crossword puzzle. In dull moments they are prepared to agitate their minds seeking for words that end in three letters, or the like. In the same way, the crossword puzzle play exists, that type of murder play in which everybody is suspected of being the villain except the apparently inoffensive gentleman who is suddenly unmasked at the end of the play.

It is amusing to exercise one's ingenuity in "spotting" the villain. I have always advocated that a management presenting such plays should hand each member of the audience a pencil and a piece of paper, so that the problem may be worked out mathematically and by a process of elimination between the acts. But, although many theatre-goers are tiring of this crossword puzzle drama, there are some to whom it is still an exciting game.

Smoking a cigarette in the lounge of a London theatre the other evening, in between the acts of "The Joker"—the thriller which Percy Hutchison is to stage in Johannesburg on September 5th—I overheard the following conversation among a group of youths:—

First Young Man: "I discovered the criminal in 'The Ringer' right from the beginning."

Second Young Man: "Did you really! That's awfully good. But I don't think you'd find him in 'The Terror.' That baffled me until the third act."

Third Young Man: "I had three solutions to 'The Ghost Train' after the second act, and one of them was absolutely right."

First Young Man: "No doubt about 'The Joker,' anyhow."

The Other Two: "No doubt at all, old thing."

It is because there was no baffling problem in "The Joker" that I thoroughly enjoyed the play. You are introduced to a group of villains as soon as the curtain rises. No doubt about them. The strong language they use damns them as villains of the deepest dye. But their strong language is justified for the moment. After an exceptional clever coup with one of those expensive necklaces that countesses leave carelessly lying about, they have in turn been deprived of the necklace by a mysterious person who leaves his card—a playing card—"The Joker."

They discover the identity of "The Joker" very quickly. He is the charming, amusing Peter Carstairs, who has occasionally played cards with them in their Mayfair flat and paid particular attention to the girl of the gang, Major Borwick's niece, who is only just discovering the villainous practices of her uncle and his friends.

Peter Carstairs must be disposed of quickly. His serene, smiling face and uncanny knowledge of their nefarious acts, irritates the gang into more abusive language and drives one poor crook to drink. The girl is used as a bait to bring Carstairs to the flat, and once the bait is swallowed the girl is kidnapped and the gang escape to a garret in Wapping. An assassin is hired to deal with the happy Peter Carstairs, but he bungles the job and Peter sets off to tackle the gang in Wapping.

That Wapping garret scene gave me one of the most exciting half-hours I have spent in a theatre for months. It is good, tense melodrama, and holds the audience for every minute it is prolonged. The girl is bound, and flung about in a fashion which suggests that the heroine's part in "The Joker" is not entirely an enviable one. More bad language and drink is scattered about when it is heard that Peter Carstairs has escaped the assassin and is now on his way to Wapping. The gang prepare for him. He will not escape them this time. He arrives.

It is one succession of thrills. First "The Joker" is triumphant, and then he is horribly beaten. And then—. But you will enjoy the play better without any explanation. That thrilling half-hour at Wapping is more exciting than the fight in "Bulldog Drummond," which Percy Hutchison gave to South Africa on his last tour. And there is a fourth act to "The Joker," which gives a final thrill, and a novel device whereby the villain is finally discomfited.

Peter Carstairs should be one of the most popular characters that Percy Hutchison introduces to South Africa. In London, it has been played by Denis Eadie, who just smiles and carelessly bluffs his way through this thrilling drama. Percy Hutchison will have his own individual interpretation of the character, and one worth seeing. "The Joker" has been one of the successes of the London season. It is still attracting crowded houses.

W. J. Makin.

Percy Hutchison.

[*Photo: Jane Plotz.*

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PROGRAMMES FOR WEEK COMMENCING MONDAY, SEPTEMBER 5th.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel**).

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday, Wednesday, Saturday: Children's Hour (arranged by **Aunt Carrie**).

5.0 p.m., Tuesday: Teen's Hour (arranged by **Uncle Joe**).

5.0 p.m., Thursday and Friday: Children's Hour (arranged by **Uncle Joe**).

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued in English and Afrikaans by the Department of Agriculture).

6.30 p.m. daily: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

3.30 n.m., Woensdag: Ons Kleinspanse Gesillige Half-Uurtjie (deur **Oom Tommie**).

MONDAY, SEPTEMBER 5th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Talk on "Flying," by **Captain G. Lindup.**

8.25— 3. Soprano:
(a) "The Carnival" ... ... J. E. Molloy.
(b) "A Song of Thanksgiving" ... ... Allitsen.
(c) "Vale" ... ... Kennedy Russell.
Mrs. Smurthwaite.

8.35— 4. Overture: "Marinarella" ... ... Fucik.
"JB" Studio Orchestra.

8.50— 5. Tenor:
(a) "Out of the Darkness" ... ... Guy d'Hardelot.
(b) "Una Furtiva Lagrima" ... ... G. Donizetti.
(c) "Eili Eili" ... ... A. Russolls.
Mr. Joseph Saks.

9.10— 6. Selection: "Lilac Time" ... ... Schubert Clutsam.
"JB" Studio Orchestra.

9.25— 7. **Desi Desiderati,** Italian Songstress, relayed from Orpheum Theatre.

9.40— 8. A Little Jazz by **"JB" Studio Orchestra.**

9.45— 9. Soprano:
(a) "Because" ... ... Guy d'Hardelot.
(b) "Love is Waiting" ... ... Squire.
(c) "The Greatest Wish in the World." ... Del Riego.
Mrs. Smurthwaite.

9.55—10. Suite: "On the Briny" ... ... H. Carr.
"JB" Studio Orchestra.

10.5 —11. Tenor:
(a) "Who?" ... ... Tosti.
(b) "Parted" ... ... Tosti.
(c) "Celebra Serenata" ... ... Toselli.
Mr. Joseph Saks.

10.15—12. A Little Jazz by **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, SEPTEMBER 6th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

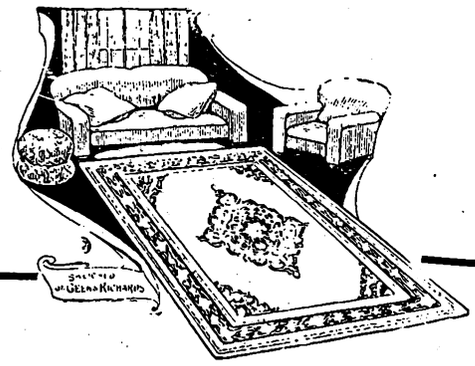
8.10— 2. Talk on "Modern Literature," by **Professor Max Drennan, M.A.**

8.25— 3. Violin Solo: "La Vie de Boheme" ... ... Haydn Wood.
M. J. Schulman.

8.32— 4. Overture: "Vanity Fair" ... ... P. Fletcher.
"JB" Studio Orchestra.

8.45— 5. Contralto:
(a) "Arise, O Sun" ... ... Craske Day.
(b) "Duna" ... ... J. McGill.
Miss Minnie Bennett.

9.5 — 6. Suite: "The Nuptials" ... ... P. Howgill.
"JB" Studio Orchestra.



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9.15— 7. Bass:
(a) "The Floral Dance" ... ... Katie Moss.
(b) "Tommy Lad" ... ... Margetson.
(c) "Invictus" ... ... Hahn.
Mr. W. E. Gainsford.

9.25— 8. Item by **Mr. Lago Clifford.**

9.40— 9. A Little Jazz by **"JB" Studio Orchestra.**

9.50—10. Contralto:
(a) "I did not know" ... ... Trotere.
(b) "The Garden of your Heart" ... ... Dorel.
Miss Minnie Bennett.

10.0 —11. Selection: "Tales of Hoffman" ... ... J. Offenbach.
"JB" Studio Orchestra.

10.10—12. Bass:
(a) "Stonecracker John" ... ... Coates.
(b) "My Old Shako" ... ... Trotere.
Mr. W. E. Gainsford.

10.20—13. A Little Jazz by **"JB" Studio Orchestra.**

10.30—Close down.

WEDNESDAY, SEPTEMBER 7th, 1927.

3.30 p.m. **Ons Kleinspanse Gesellige Half-Uurtjie (deur Oom Tommie).**

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Afrikaans:
(a) "'n Lied van Suidafrika."
(b) "Extract from 'Strandindrukke'" ... ... Celliers.
(c) "Uit die on Tyd."
(d) "Die Kys about die Forro."
Mr. M. P. O. Burgers.

8.25— 3. Overture: "Chal Romano" ... ... Ketelbey.
"JB" Studio Orchestra.

8.35— 4. Baritone:

8.45— 5. Selection: "Le Prophete" ... ... G. Meyerbeer.
"JB" Studio Orchestra.

9.10— 6. Contralto:
(a) "Hills of Donegal" ... ... Sanderson.
(b) "Rose of My Heart" ... ... Lohr.
(c) "Land of Long Ago" ... ... Ray.
Miss Peggy Ross.

9.20— 7. "Glimpses of Queensland Farming," a Talk by **Rev. T. Loose.**

9.35— 8. A little Jazz by **"JB" Studio Orchestra.**

9.45— 9. Baritone:

9.55—10. Suite: "Three Dream Dances" ... ... Coleridge Taylor.
"JB" Studio Orchestra.

10.5 —11. Contralto:
(a) "Mate o' Mine" ... ... Elliot.
(b) "Can't Remember."
(c) "Little Brown Cottage."
Miss Peggy Ross.

10.15—12. A Little Jazz by **"JB" Studio Orchestra.**

10.30—Close down.

THURSDAY, SEPTEMBER 8th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. "The Romance of the Human Body." No. 8: "The Heart," by **Dr. A. D. Stammers.**

8.25— 3. Overture: "Il Guarany" ... ... Gomez.
"JB" Studio Orchestra.

8.35— 4. Mezzo:
(a) "In a Persian Market" ... ... Ketelbey.
(b) "Four by the Clock" ... ... Mallinson.
(c) "The Lilac Tree" ... ... Gartlan.
Mrs. Bartlett.

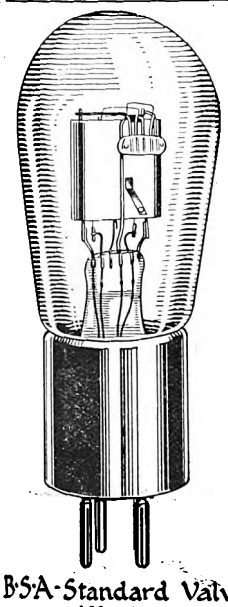
8.45— 5. Suite: "Rustic Revels" ... ... Fletcher.
"JB" Studio Orchestra.

9.10— 6. Tenor:
(a) "Sweet be not proud."
(b) "Mary of Allendale."
Mr. Leslie McCallum.

9.20— 7. Excerpts from **"The Yeoman of the Guard,"** with a few remarks by the Announcer.

9.50— 8. Mezzo:
(a) "Sound the Pibroch" ... ... Jacobite.
(b) "The Auld Scotch Songs."
Mrs. Bartlett.

10.0 — 9. Selection: "San Toy" ... ... S. Jones.
"JB" Studio Orchestra.



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10.10—10. Tenor:
(a) "My Pretty Jane" ... ... Bishop.
(b) "To Mary" ... ... White.
Mr. Leslie McCallum.

10.20—11. A Little Jazz by **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, SEPTEMBER 9th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Piano Solo: "Rhapsody No. 11" ... ... Liszt.
Miss Margaret Williams.

8.15— 3. Sketch by **"JB" Studio Dramatic Company.**

8.35— 4. Overture: "Raymond" ... ... Thomas.
"JB" Studio Orchestra.

8.50— 5. Mezzo:
(a) "Still as the Night" ... ... Bohm.
(b) "Elegie" ... ... Massenet.
(c) "Obstination" ... ... de Fontenailles.
Miss Natalia Duncker.

9.10— 6. Selection: "Lily of Killarney" ... ... Benedict.
"JB" Studio Orchestra.

9.20— 7. **Desi Desiderati,** Italian Songstress, relayed from Orpheum Theatre.

9.35— 8. Baritone:
(a) "Out Where the Big Ships Go" ... ... T. J. Hewitt.
(b) "Homeland" ... ... F. Drummond.
(c) "Till Death" ... ... A. Mascheroni.
Mr. John McFarlane.

9.45— 9. A Little Jazz by **"JB" Studio Orchestra.**

9.55—10. Mezzo:
(a) "You and I Alone" ... ... Ernest Lezard.
(b) "Fleurette ... ... Daisy McGeoch.
(c) "Wiegenlied" ... ... Brahms.
Miss Natalia Duncker.

10.5 —11. Suite: "In Maytime" ... ... Montague Phillips.
"JB" Studio Orchestra.

10.10—12. Baritone:
(a) "The Ginchy Road" ... ... L. Edward.
(b) "The Little Irish Girl" ... ... Hermann Lohr.
Mr. John McFarlane.

10.20—13. A Little Jazz by **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, SEPTEMBER 10th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30— 3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

11.45—Close down.

SUNDAY, SEPTEMBER 11th, 1927.

7.30 p.m. Relay of Service from **Salvation Army Hall.**
Hymn: "How Sweet the Name of Jesus Sounds" (tune, Ashbridge).
Prayer: **Mrs. Britton.**
Hymn: "Jesus the very thought of Thee" (tune, S. Agnes).
Bible Reading: **Secretary Hill.**
Vocal Solo: "Lift up Thine Eyes," **Bandmaster Dalziel.**
Announcements.
Meditation: "Angelus," **Johannesburg I. Band.**
Address: **Captain Dent.**

8.55 p.m. **Concert.**

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, SEPTEMBER 5th, 1927.

11.15 **Morning Concert:** Witte's Orchestra, relayed from the Kenilworth, Ocean Beach. Elvia Rayner (Pianoforte). Light Music.

4.0 **Afternoon Concert:** The Wireless Orchestra.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** To Deirdre's Cave and the Castle of King O'Toole. **Aunt Janet** of the Library will take you there; travellers in Fairyland are always welcome. Two little songs by **Aunt Isobel:—**
(a) "Good Morning Brother Sunshine."
(b) "I Love the Moon."
Birthday Greetings and the News Bulletin.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**
Item by the Announcer.

7.30 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
March: "The Elite" ... ... Bidgood.
Selection: "A Day in Paris" ... ... Finck.
"Melody in F." ... ... Rubinstein.
Valse: "The Chocolate Soldier" ... ... Strauss.

8.0 **Time Signal.**
Miss Vere Webb: "A Topical Talk."

8.15 **The Durban Municipal Orchestra:—**
Valse: "Luna" ... ... Lincke.
Overture: "Les Dragons des Villars" ... ... Maillart.
Fantasia: "L'Enfant Prodigue" ... ... Wormser.
Florence Wells (Mezzo):—
Aria: "Softly Awakes My Heart" (Samson and Delilah) —Saint-Saens.
A. W. Snell (Cornet):—
"Mountain Lovers" ... ... Squire.

9.0 (approx.) **General and Local News.**
Entracte: "Naila" ... ... Delibes.
Florence Wells:—
"I Did Not Know" ... ... Trotere.
"Humoresque" ... ... Dvorak.
Scenes from "Pagliacci" ... ... Leoncavallo.
Relay from Prince's Theatre.
George Cracknell (Jazz Pianist), Exposition of Modern Jazz Playing, with a word of "explanation."
Relay from Criterion Theatre.
Light Music.

10.0 Close down.

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TUESDAY, SEPTEMBER 6th, 1927.

11.15 **Morning Concert:** Kate Patterson (Contralto). Norah Shaw (Soprano). Light Music.

4.0 **Afternoon Concert:** Relay from Prince's Theatre. Light Music.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** A Concert by Members of the Family. Birthday Greetings and Riddles.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:** Relay from the Kenilworth, Ocean Beach. Herbert W. Sargent (Tenor). "Special Request" Gramophone Records.

8.0 **Time Signal.**
The Prince's Orchestra, relayed from Prince's Theatre.

8.15 **"Moods in Mirth and Melody."**

Dorothy Archer (Soprano) :—
"June Music" ... ... Lionel Trent.
"Jeunesse" ... ... Katherine Barry.

H. H. Sherlock (Humorist).

Elvia Rayner (Pianoforte) :—
"Valse des Fleurs" ... ... Tschaikowsky.
"To the Spring" ... ... Greig.

W. H. Squire ('Cello), Columbia Record :—
"Andantino" (Song of the Soul) ... ... Lemare.
"Reverie," Op. 20 ... ... Dunkler.

H. H. Sherlock (Humorist).

Dorothy Archer (Soprano) :—
"Phyllis Has Such Charming Graces" ... ... Lane Wilson.
"The Early Morning" ... ... Graham Peel.

Elvia Rayner (Pianoforte) :—
"Impromptu in C. Minor" ... ... Edmund Dawes.
"Pierrot No. 1" ... ... Cyril Scott.

9.0 (approx.) **General and Local News.**

A Cockney Sketch: "Some Showers," by **W. Pett Ridge.**
Characters: George (Mr. Clarence Bigge), Daisy (Miss Kathleen Sherlock).
Scene: Summer Evening in Regent's Park.
Time: The Present.

Relay from Prince's Theatre.

Relay from the Kenilworth, Ocean Beach.

Relay from Criterion Theatre.

Light Music.

10.0 Close down.

WEDNESDAY, SEPTEMBER 7th, 1927.

11.15 **Morning Concert:** Grace Wakeling (Soprano). Peggy Edwards (Mezzo). Relay from the Kenilworth, Ocean Beach. Elvia Rayner (Pianoforte). Light Music.

4.0 **Afternoon Concert:** The Studio Orchestra.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** A Legend of Greece and Rome, told by **Aunt Isobel.** The Lock of Purple Hair and what came of it. Songs by **Master James Reen** (a wireless cousin) :—
(a) "Garden of Happiness.
(b) "Tip Toe."
Another visit from **Uncle Brickhill.** Birthday Greetings.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:** "The Revellers" (H.M.V. Records).

7.30 **The Durban Municipal Orchestra,** relayed from the Pavilion :—
Selection: "The Girl from Kays" ... ... Caryll.
Pizzicati: "Memoirs" ... ... Gillet.
"Two Norwegian Dances" ... ... Grieg.
Valse: "Ecstasy" ... ... Baynes.

8.0 **Time Signal.**

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion :—
"Three Dances" ... ... Ketelbey.
Overture: "Don Giovanni" ... ... Mozart.
Selection: "The Little Michus" ... ... Messager.

Annie Moshal (Contralto) :—
"The Banks of Allan Water" ... ... Tradit.

H. Harwood (Trombone) :—
"The Blue Bells of Scotland" ... ... Marie.

9.0 (approx.) **General and Local News.**
"Four Indian Love Lyrics" ... ... Finden.

Annie Moshal (Contralto) :—
"Farewell to Summer" ... ... Noel Johnson.
Fox Trot: "I Am Yours" ... ... Ling.
Selection: "Miss Hook of Holland" ... ... Rubens.

Relay from Prince's Theatre.

Lilian Shaw (Mezzo) :—
"Give Thanks and Sing" ... ... Edward Lockton.
"The Token" ... ... Jack Thomson.

Relay from Criterion Theatre.

Light Music.

10.0 Close down.

THURSDAY, SEPTEMBER 8th, 1927.

11.15 **Morning Concert:** Dorothy Cavannagh (Soprano). Jack Grant (Baritone). Elvia Rayner (Pianoforte). Light Music.

4.0 **Afternoon Concert:** Relay from the Kenilworth, Ocean Beach. Light Music.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** Travels in Fairyland with **Aunt Janet** of the Library. "In the Cottage of Rose Red and Snow White." The Radio Fairies have promised to play and sing for us. Be sure to listen. Birthday Greetings.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Mr. C. R. Warriner: "Operatic Reminiscences No. 2."

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion :—
Overture: "Patrie" ... ... Bizet.
Prelude and Liebestod: "Tristan and Isolde" ... Wagner.

Pledwell Wood, Jennie Isaacson and Jack Siedle :—
"Requiem for Three Violincellos" ... ... Popper.
"Petite Suite" ... ... Debussy.
(a) "En Bateau."
(b) "Cortege."
(c) "Menuet."
(d) "Ballet."

9.0 (approx.) **General and Local News.**
Overture: "Leonora No. 1" ... ... Beethoven.
"Symphony No. 7 in A." ... ... Beethoven.
(a) "Poco Sostenuto—Vivace."
(b) "Allegretto."
(c) "Scherzo—Presto."
(d) "Allegretto Con Brio."

10.0 Close down.

FRIDAY, SEPTEMBER 9th, 1927.

11.15 **Morning Concert:** The Wireless Orchestra.

4.0 **Afternoon Concert:** The Studio Orchestra.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** Uncle Dick will tell you about "Rebecca who slammed doors for fun and perished miserably." Birthday Greetings and a News Bulletin. A Chat with **Aunt Isobel** about the familiar things we see about us every day. What lies behind your pen?

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 Sports talk, by **"Natalian."**

7.15 **Light Music.**

7.30 **Dinner Hour Music: The Durban Municipal Orchestra,** relayed from the Pavilion :—
Valse: "The Waltz Dream" ... ... Strauss.
Selection: "Lady Be Good" ... ... Gershwin.
Intermezzo: "Ten Days Leave" ... ... Clothilde.
Fantasia: "Day in Naples" ... ... Byng.

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8.0 **Time Signal.**

Relay from the Kenilworth, Ocean Beach.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
March: "The Beefeaters" ... ... Bidgood.
Overture: "Italiana in Algeria" ... ... Rossini.
Fantasia: "Lucia de Lammermoor" ... ... Verdi.

Muriel Clark, L.R.A.M. (Soprano):—
"Indian Love Call," from "Rose Marie" ... ... Friml.

8.45 (approx.) **General and Local News.**

A. W. Snell and F. S. Roakes:—
"Duet for Two Cornets" ... ... Mendelssohn.
"Ballet Egyptienne" ... ... Luigini.
(a) "Dance of the Dervishes."
(b) "Dance of the Sun Worshippers."
(c) "Sunset on the Nile."
(d) "Starry Night in the Desert."

Muriel Clark, L.R.A.M. (Soprano):—
"Butterfly Wings" ... ... Montague Phillips.
Clog Dance: "Handel in the Strand." ... ... Grainger.
Selection: "The Toreador" ... ... Caryll.

Relay from Prince's Theatre.

Item by the Announcer.

Relay from Criterion Theatre.

Light Music.

Note.—**A Hand of Bridge** will be broadcast as dealt to four recognised bridge experts in America. Listeners should have a pack of cards on the table divided into the four suits, so that the cards may be easily selected as called by the Announcer. You are invited to play the hand and compare your results with those of the experts. The actual playing of the hand will be broadcast at 9.30 p.m. on Friday, 16th September.

10.0 Close down.

SATURDAY, SEPTEMBER 10th, 1927.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.

7.15 **Reports:** Local Market Report, Weather Report, Shipping Intelligence.

7.20 **Dinner Hour Music:** Recital on the "Columbia Grafanola" (supplied by Messrs. H. Polliack & Co., of West Street, Durban).

8.0 **Time Signal.**

Dinner Hour Music (Continued).

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Selection: "The Gondoliers" ... ... Sullivan.
Ballet Music: "Rosamunde" ... ... Schubert.
Valse: "The Court Dance" ... ... Fetras.

Grace Claussen (Soprano):—
"Sweet Bird" ... ... Coleridge Taylor.

F. S. Roakes (Cornet):—
"Mountain Lovers" ... ... Squire.

9.0 (approx.) **General and Local News and Sporting Results.**
Pot Pourri: "All Around the World."

Grace Claussen (Soprano):—
Aria: "One Fine Day" (Madame Butterfly) ... Puccini.
Fantasia: "La Boheme" ... ... Puccini.

Relay from Criterion Theatre.

Relay from Prince's Theatre.

Light Music.

Arthur Vos and His Orchestra, relayed from the Marine Hotel. Brunswick Gramophone Records will be played during the interval.

11.0 Close down.

SUNDAY, SEPTEMBER 11th, 1927.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
A Selection from Wales: "Cambria" ... ... Boniseau.
Czardas: "Le Dernier Amour" ... ... Gungl.

Natalie McRobert (Mezzo):—
"Happy Summer Song" ... ... Kahn.
Fantasia: "Haddon Hall" ... ... Sullivan.
Valse: "Ma Vie" ... ... Lumbaye.
Suite de Ballet: "Sylvia" ... ... Delibes.
(a) "Intermezzo—Pizzicati."
(b) "Cortege du Bacchus."

Natalie McRobert (Mezzo):—
"The Memory of a Song" ... ... Nicole.

F. J. Beswick (Euphonuium):—
"A Soldiers Song" ... ... Mascheroni.
"Rustic Revels" ... ... Fletcher.
(a) "Dancin' on the Green."
(b) "All the Fun of the Fair."

4.30 **Children's Corner:** "Half an Hour in the Wonderful Land of Topsy-Turvydom." In this land everything is changed to the exact opposite of what it was before our visit. Therefore we shall have a visit from **"Uncle" Bertie** and **"Aunt" Norah,** Piano Solo by **"Aunt" Moira,** and a story by **"Aunt" Phyllis;** also items by **"Cousin" Isobel** and **"Counsin" Brownie.**

7.0 **Evening Service,** relayed from Aliwal Street Congregational Church. Preacher, **Rev. J. H. Glover, M.A.** Organist, **Mr. F. J. Lowe.** Choirmaster, **Mr. Harry Evans.**

8.30 **The Durban Municipal Orchestra,** relayed from the Pavilion.
Overture: "Masaniello" ... ... Auber.
"Nocturne in E. Flat" ... ... Chopin.
Scenes from "Samson and Delilah" ... ... Saint-Saens.

Slessor Whyte (Bass):—
Aria: "Non Piu Andrai" (Figaro) ... ... Mozart.

J. J. Flanagan and Cecil Horne:—
"Duet for Two Piccolos" ... ... Horne.
Ballet Symphonique: "Scheherazade" (Allegro e frentico) —Rimsky-Korsakov.
"Menuet du Bourgeous Gentilhomme" ... ... Wentleutin.
The "Keltic Suite" ... ... Foulds.
(a) "The Call."
(b) "A Lament."
"The Clans."

Slessor Whyte (Bass):—
"Out of the Night" ... ... Lidgey.
An Irish Fantasia: "Erin" ... ... Basquit.

10.0 Close down.

Adolph Menjou, in "The Grand Duchess and the Waiter," at the Grand Bioscope, Capetown, on September 5th.

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In and Out the Capetown Studio.

25th August, 1927.

An Interesting Recital.

"Her playing was of the type that rarely brightens the critic's lot—her technique is at once sound and brilliant, her touch in sustained passages exquisitely singing, her sense of rhythm both just and free" so the "Era," on the performance of the gifted young pianist Edna Stanton.

From a musical point of view her recital will be the chief focus of attention on the Monday programme. Her programme has been chosen with discrimination and taste.

About Miss Stanton herself one knows very little, except that one remembers a certain party which in the early hours of the morning squeezed itself into various motor cars. One of these experienced an alarming amount of trouble in starting, and the only one who offered no advice was—Edna Stanton. And then there is this pile of newspaper cuttings, which most young pianists would forfeit their manicure sets to possess, left casually at the Studio without any indication of date or name of paper on any of them! It is rather refreshing these days to find an artiste who does not pursue the great god Critic with paste pot and scissors; that is probably why she gets more time for practising than many others.

Miss Edna Stanton.

The Other Artistes.

The other artistes on the Monday programme, with the exception of Mrs. Geoffry Miller, George Dimmack, and Eric Slack, are newcomers to the Studio. It will be interesting to know how they come over.

Eric Slack has made such strides in his interpretative powers, lately, that he is fast becoming one of the three best radio tenors in the Province. But who will be the first to give us the beautiful "Non piangere Liù," or "Nettan dorma" from "Turandot"? There are comparatively so few tenors who dare attempt operatic Arias, that one does not like to be deprived of them by a singer of Mr. Slack's capabilities.

Tuesday.

The programme to be broadcast by the Capetown Orchestra, on Tuesday, looks very pleasing. The two singers are Miss Foster, who sang so well at her first hearing several months ago, and Maitland Beagrie, one of the best known exponents of Scotch songs in town.

Amy Britten.

[*Photo: David Angus.*

There is a flute solo by Mr. John Lamb, and a 'cello solo by Granville Britton; both with a large following to appreciate their items.

The talk by Mr. J. Zimmerman, of the Division of Economics and Markets, Agricultural Department, should be very acceptable to farmers. Mr. Zimmerman is a Hollander, and an expert on his subject.

Wednesday.

The miscellaneous programme always suffers the disadvantage of looking uninspired on paper, but in point of fact it generally is much appreciated by the majority of listeners who like "a little bit of everything." They will certainly get it on Wednesday night; one of the most attractive items ought to be the songs by Lilla Grace. "Rich" is an adjective one can unblushingly apply to her voice, and her choice of songs is tasteful to a degree. They have suprisingly little to do with rosebuds and hearts.

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Classical Concert.

Concerto for Flute and Orchestra (Chaminade) is the *piece de resistance* in the first half of the Thursday concert, and the second half is devoted entirely to the Tchaikowsky No. 5. This symphony is considered by the musical world as the equal and almost the superior of the famous "Pathetic." The slow movement is a prefect poem; in fact Edwin Evans, the well-known London critic, considers it "the finest symphonic movement Tchaikowsky has bequeathed us."

The "Arcadian Suite," by W. H. Bell, the Dean of the Faculty of Music at the University, has a special interest for Capetown listeners quite apart from its artistic merits. It will also be interesting to hear Mr. Pickerill's interpretation of it; and this seems a very good opportunity to offer our sincere congratulation to Mr. Pickerill on his definite appointment to the Musical Directorship to the Corporation. He has a very special place in the affections of listeners, being one of the first "Uncles" and always a keen worker in the interests of radio. We are happy to be able to wish him every success.

GLADYS DICKSON.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, SEPTEMBER 5th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
Afternoon Topics: "Fungi in Fiction."
Teens: The Story of a Useful Man.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Alhambra Orchestra.**
Songs: **Eric Slack.**
Cornet Solos: **George Dimmack.**
Songs: **Miss Marshall.**
'Cello Solos: **Mrs. Geoffrey Miller.**
Songs: **Mr. C. Roscoe.**
Alhambra Orchestra.

9.0 **News Service** (English).

9.5 Piano Recital: **Edna Stanton.**

9.25 **Alhambra Orchestra.**
Songs: **Eric Slack.**
'Cello Solos: **Mrs. Geoffrey Miller.**
Songs: **Miss Roberts.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, SEPTEMBER 6th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
Special Hour of Music: Elgar, 1857.
"Fringes of the Fleet.
Birthday Greetings:
"Cocaigne."
"Where Coral Lies" (from Sea Pictures).
"First Movement from Symphony in E. Flat."
"Starlight Express.".

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.5 Overture: "Fra Diavolo" ... ... Auber.
Selection: "The Arcadians" ... ... Monckton.
Songs: **H. J. Brownlee.**
'Cello Solos: **Granville Britton.**
Songs: **Miss Foster.**
"Reve" ... ... D'Ambrosio.
"En Badinant" ... ... D'Ambrosio.
Selection: "A Life on the Ocean Wave" ... ... Binding.

9.0 **News Service** (English).

9.5 **"Some Economic Aspects of Land Settlement."** Talk by **Mr. J. Zimmerman,** D.H. of the Division of Economics and Markets (Agricultural Department).

9.20 Ballet: "Le Cid" ... ... Massenet.
Songs: **H. J. Brownlee.**
Flute Solo: **John R. Lamb.**
Songs: **Miss Foster.**
Selection: "The Thistle" ... ... Arranged by Mydlleton.

10.0 **News Service** (Afrikaans).

10.5 **Dance Music.**

10.30 Close down.

WEDNESDAY, SEPTEMBER 7th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**
News Service (by courtesy of "Cape Times").
Musical Items, "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Edison Diamond Disc Recital.**

5.2 **Afternoon Topics.**

5.20 **Teens: Mr. Joseph Cohen** will discuss "Sound" with you.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Alhambra Orchestra.**
Songs: **Lilla Grace.**
Piano Solos: **Mrs. Turner.**
Songs: **Mr. H. E. Turner.**
Monologue: **Nora Howard.**
Mandoline and Banjo Duets: **Messrs. Lee and Harrison.**
Sketch: **"Lost Property."**
Scene: Railway Lost Property Office.
Characters: Old Lady, Young Clerk absorbed in Cross Word Puzzle.

9.0 **News Service** (English).

9.5 **Alhambra Orchestra.**
Songs: **Mr. H. E. Turner.**
Mandoline and Banjo Duets: **Messrs. Lee and Harrison.**
Songs: **Lilla Grace.**
Musical Sketch: **Nora Howard.**
Alhambra Orchestra.

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, SEPTEMBER 8th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch Hour Organ Recital** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.2 **Travel Talk:** "Among the Mountains.."

5.20 **Children's Talk:** A Jolly Afternoon to Ourselves.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 Classical Concert by **Capetown Orchestra** (relayed from City Hall).
Conductor: **W. J. Pickerill.**
"Baba Jaga" ... ... Liadov.
Concerto for Flute and Orchestra ... ... Chaminade.
Solo Flute: **John R. Lamb.**
"Arcadian Suite" ... ... W. H. Bell.

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9.0 **News Service** (English).
9.15 Symphony No. 5.... ... ... Tchaikowsky.
10.0 **News Service** (Afrikaans).
10.5 Relay from **Waldorf.** Leader: **F. Ferramosca.**
10.30 Close down.

FRIDAY, SEPTEMBER 9th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. **"Columbia" Records used.**
1.45 Close down.

Afternoon Session.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Short Story.** Translation from the French.

Evening Session.

5.15 **Teen's:** The Story of Coleridge Taylor.
7.30 **Market Prices** (issued by the Bureau of National Information).
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
Portion of **Tivoli** Programme will be transmitted when possible.
11.0 Close down.

SATURDAY, SEPTEMBER 10th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

Afternoon Session.

5.0 **Children's Hour.**

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 Popular Programme by **Capetown Orchestra.** Conductor: **W. J. Pickerill.** (Relay from City Hall.)
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 Relay from **Fletcher and Cartwright's.** Leader: **V. Latronico.**
10.30 Close down.

SUNDAY, SEPTEMBER 11th, 1927.

Evening Session.

6.50 **Announcements.**
Die Diens sal uitgesaai word vanuit die **Groote Kerk,** Adderley Straat.
8.30 Programme of Music by the **Capetown Orchestra.** Conductor: **W. J. Pickerill.** (Relayed from City Hall.)

(*Continued from page 12.*)

Bodices are heavily embroidered in silver and most often in the shape of a bolero. Very short little boleros are often made in grey or black chiffon or net, and worn over more chiffon or net in another grey, or in black and white. Velvet evening dresses are mostly in black or white, and, but for a single jewel, are trimmed only with drapery.

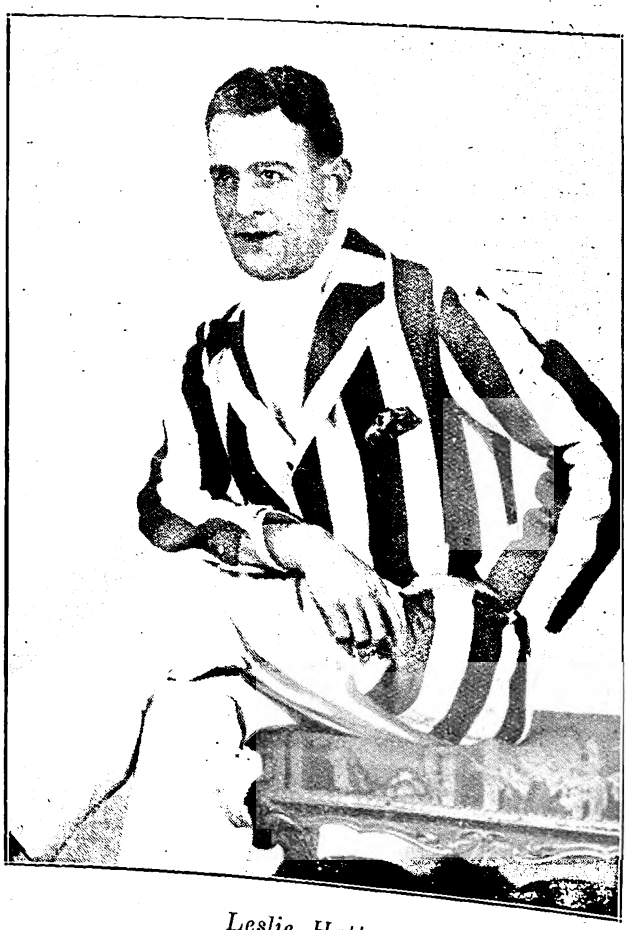
Jewels and Colourings.

The jewel fashion is much on the increase. Semi-precious stones, such as amethysts, topazes or acqua-marines, are used to tone in with the particular colours of the dresses, and, on velvet particularly, they look specially beautiful.

Colourings are very definite this year, and there are several new shades. Apart from the black-and-white vogue, which is on the increase, there are several new shades of bronze with a greenish tint. There is a new blue, which is rather the colour of damsons or sloes, and there is another blue, which is almost the tone of the "bloom" on the damson. A third is verdigris. This looks particularly charming in the chiffon frocks and also in the rich velvets made of artificial silks, and, therefore, more shiny and colourful.

M.H.

The Song and Dance Man comes to the Grand Bioscope, Capetown, on September 8th, 9th and 10th.



Leslie Hatton.

[*Photo: Jane Plotz.*

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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Kathleen Amami in "Lady Luck."

[*Photo: Stage Photo Co.*

Beauty.

By Gertrude Hall.

The artistic world is largely predicated upon beauty: beauty of face, of form or of character. But it is in the two first attributes to charm that my thesis is built.

Say what we will, harp as we may, at the shallowness of mere physical perfection, repeat as we will the time-worn aphorism anent beauty being only skin deep, the fact remains that man or woman, unless gifted with a mind wholly above mundane things, or possessing the characteristics of an anchorite, is inevitably and absolutely swayed by the attractions of physical charm.

To-day as never before, perhaps, has the love of beauty become almost a form of worship. We bow at the shrine of pulchritude.

While masculine good looks and strength are admired, it is in the courts of feminine beauty that we dwell and to which we bring our tributes and sacrifices.

Our books revel in descriptions of feminine loveliness; our plays are woven for the most part around some phase of beauty; the revues are frank expositions—sometimes in extreme—of these charms. Our pictures exploit new discoveries in womanly or girlish perfection. The papers are filled with pictures of lovely representatives of the sex. No advertisement is worthy of the name that does not have a winsome face as its chief attraction.

Back of all this beauty worship is the sense of the artistic, the temperament of the artist. It is the same compelling force in human nature that prompts us to admire the rose, the sunset, the verdant vale, the moonlight and the velvet greensward.

Without this sense and appreciation of beauty, nothing worth while would be accomplished. Even the most commercial enterprise somewhere partakes of the quality, gains impetus thereby, and succeeds in escaping somewhat the curse of the commonplace.

Motion pictures are a tremendous industry. They are the entertainment of the million. They are the open sesame to a world of adventure, romance, beauty.

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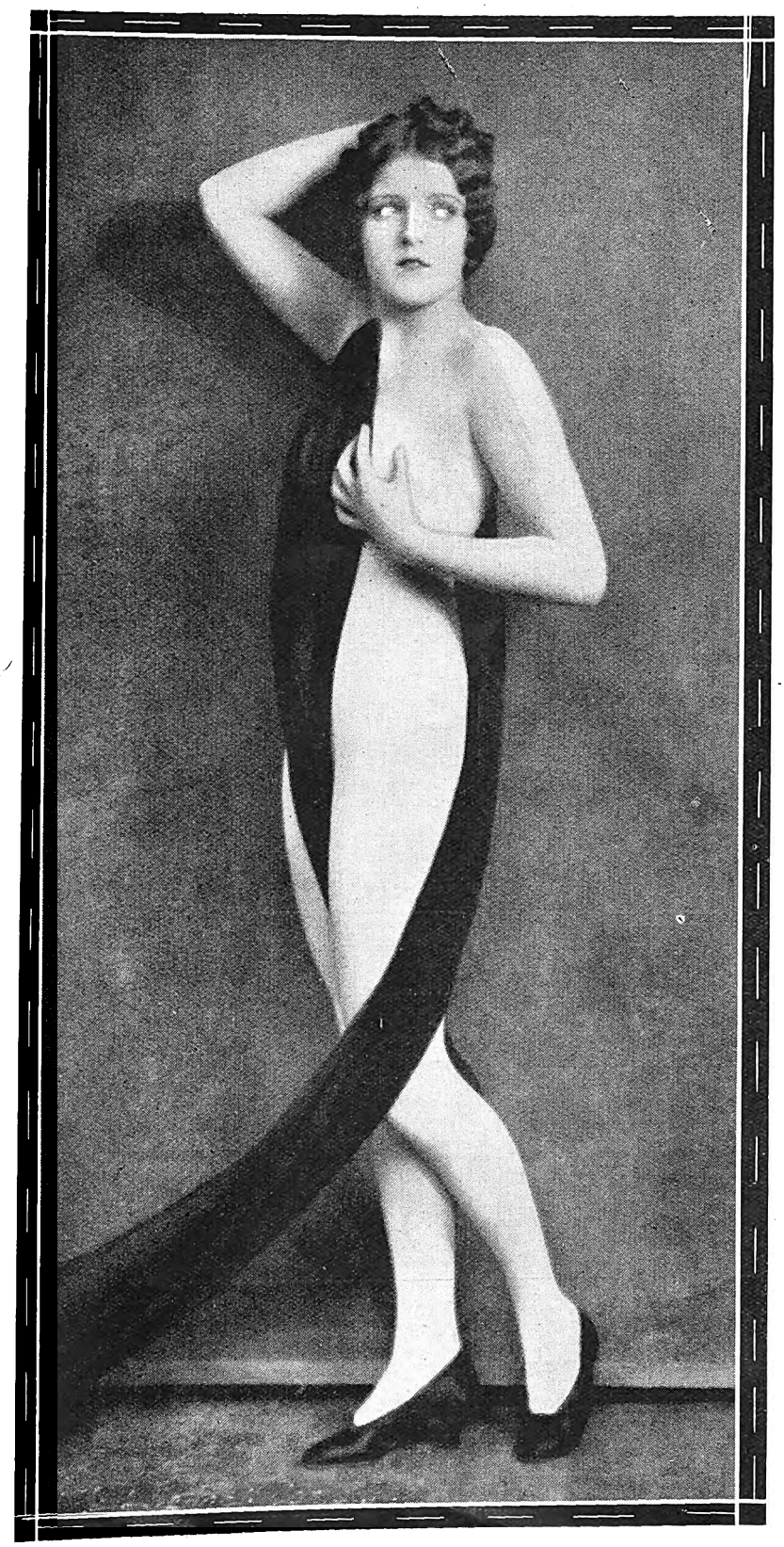


Mary Maberry, of the Mack Sennett's Studios.
[*Photo: Pathe.*

(Continued from page 27.)

What wonder that to-day they have become the avenue for expression of beauty?

I think of the hundreds of lovely girls I have met and who have had their day upon the silversheets of the world. Many are still in their heyday. Others have vanished into the void.

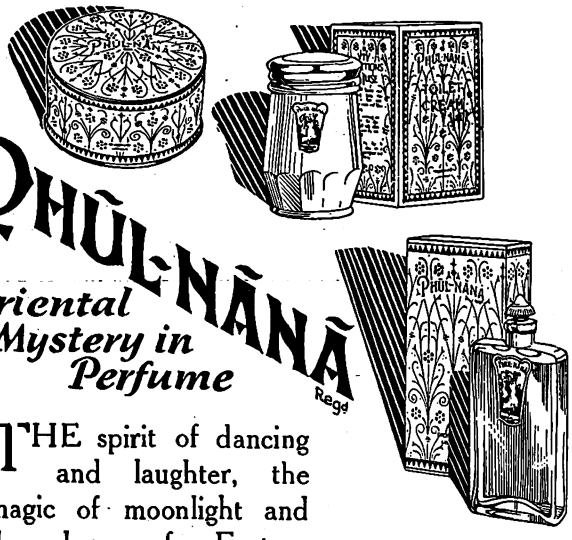
At First National Studio the other day, I was fortunate in seeing many of the young women who appear in the pictures that are made there. I realised why they were stars or why they were stars in embryo. I saw lovely Billie Dove, like an exquisite cameo, with clustering curls and eyes that held the light of mystery—that mystery of feminine sweetness that no philosopher has yet been able to define.

Dorothy Mackaill, example of England's fairest, with her friendly smile and her dainty charm, was another who crossed my path. Mary Astor, like some figure from an old-world tapestry, with her glorious auburn tresses and her classic features, seemed ethereal in her loveliness; Maria Corda, fair-haired European, exotically exquisite; Natalie Kingston, warm-tinted, with the langourous suggestion of Sunny Spain in her eyes; Molly O'Day, gay and lilting, a child of Erin, coy and irresistible; Natli Barr, stately aristocratic, a true representative of Russia's fairest; Yola d'Avril, with the witchery of France; Virginia Lee Corbin, dainty, demure, modern in her flapperish attire; Alice White, saucy, piquant, with flaming tresses and an air of insouciance; Loretta Young, lovely child, whose lustrous eyes are remindful of dark pools at midnight..

Girls, girls, girls—all lovely, all young, all distinctive.

And I realised why the pictures are so delectable, why the public likes vicariously the romances of these examples of feminine charm, and finds therein escape from the sordidness of commonplace.

I thought of the hundreds of others—the whole range of beautiful women, who gloriously uphold the courts of Kalon. And I knew that Aristotle was right when he said that beauty is "the gift of God" and that Carneades made no error when he declared it "a sovreignty which stood in need of no guards."



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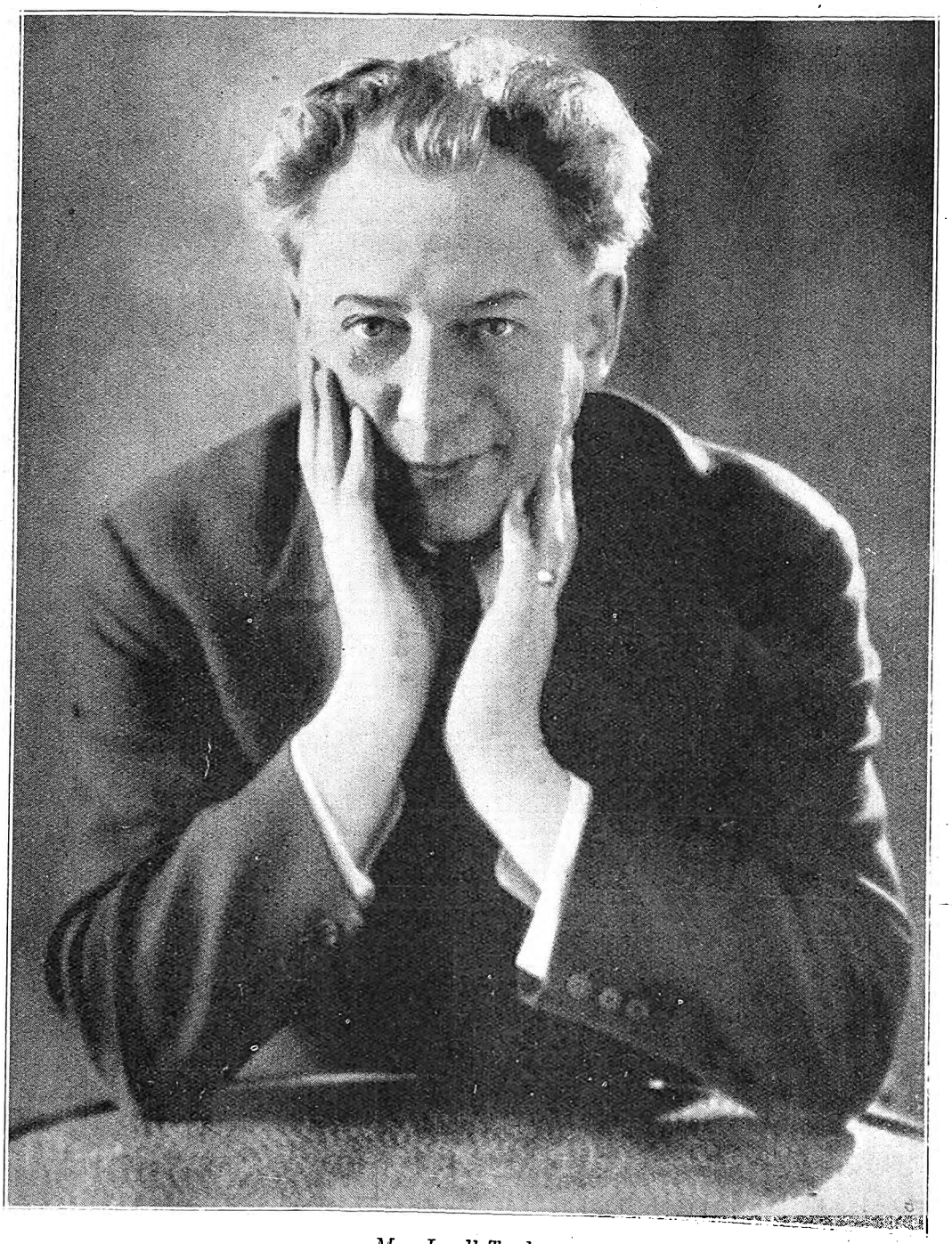

Mr. Lyell-Tayler.

[*Photo: Jane Plotz.*

To be successful, that is a great achievement. To do something that lifts you above your fellows; to be successful *and* popular, that is given to very few, so the fairies must surely have been in a good mood when Mr. Lyell-Tayler was born.

"Do come in, I'm so glad to see you," he says, and you know he really is genuinely glad and genuinely interested in what you have to tell him. That is one of the secrets of his popularity, that makes him beloved of both young and old. He subordinates himself to you, places himself whole-heartedly at your service, and the result—complete confidence between you and excellent work done.

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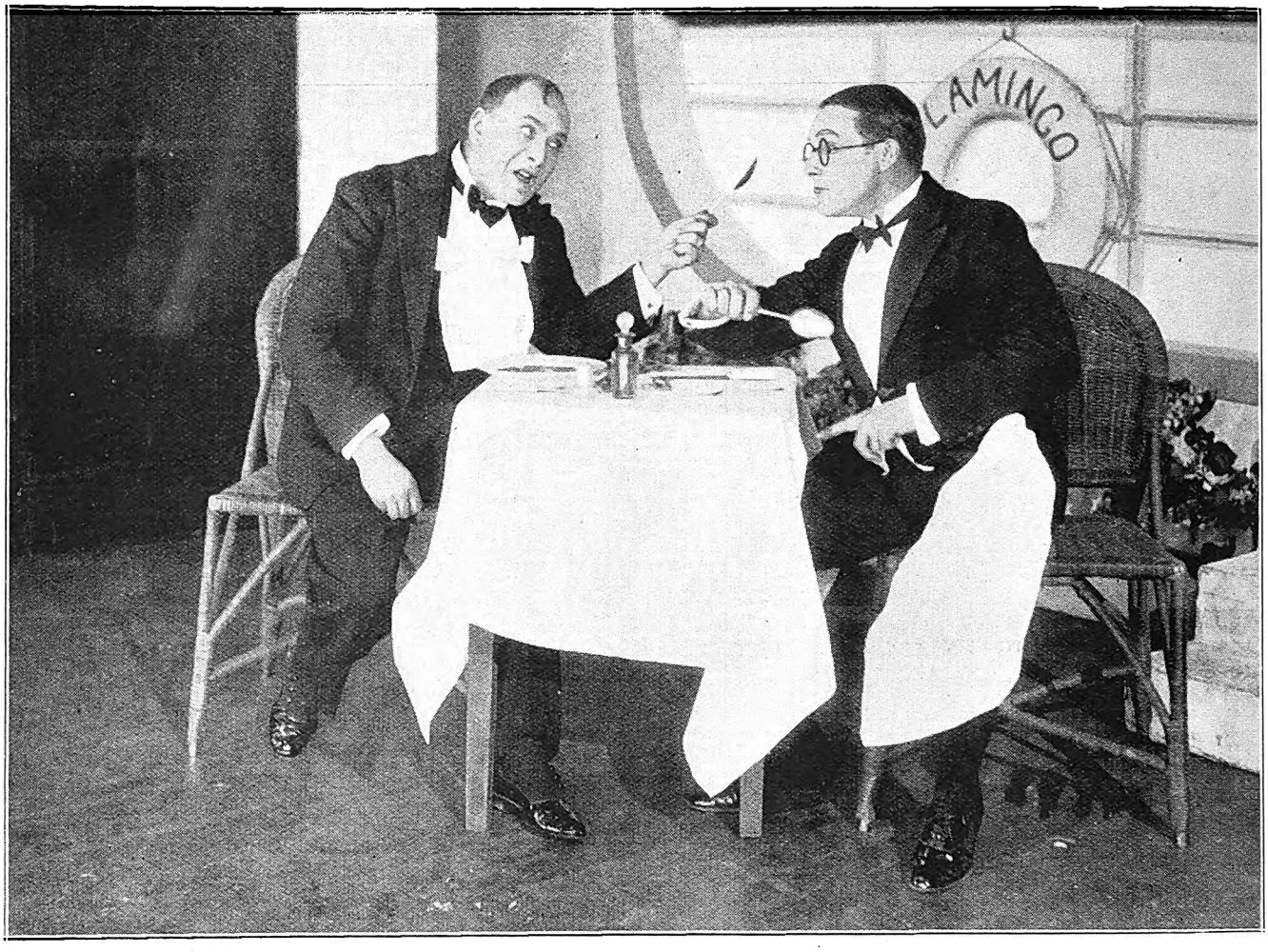
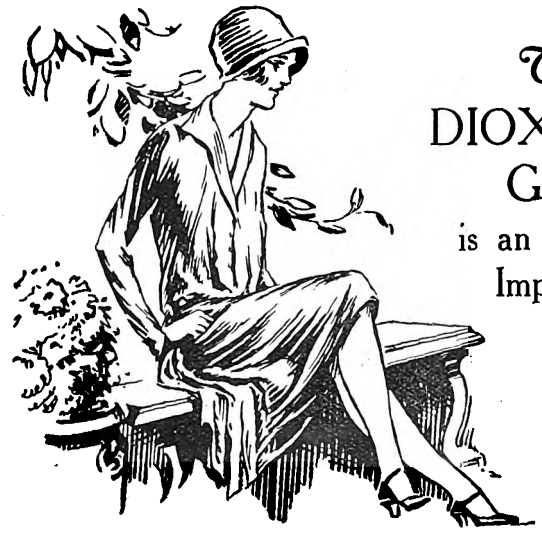


One of the amusing scenes in "Tip-Toes," played by Edgar Stanmore and Dan Booker.
[*Photo: African Film Productions, Ltd.*



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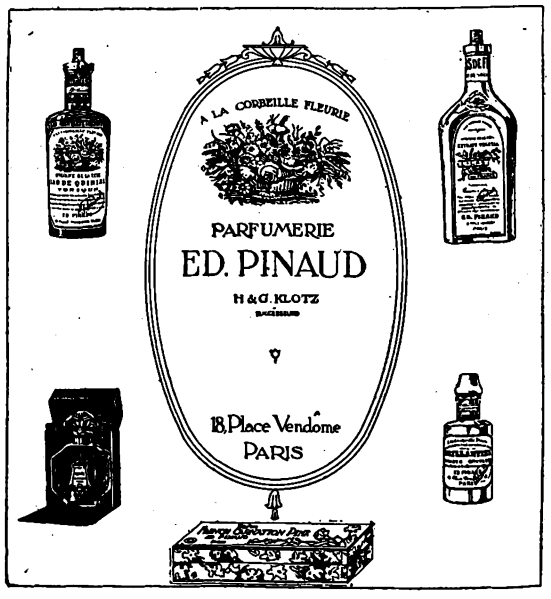

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Our Childrens Column

The Studio, Durban.

My dear Children,

Such an extraordinary occurrence took place at the Annual Sports Carnival of the Flowers this year, that I feel sure you will be interested to hear about it.

The function, of course, is the biggest social event in Flowerland and, as in previous years, it was arranged that the honey paid for admission should be devoted to a fund for providing beds for homeless and weedy flowers. Honey is money in the floral world, and even the rates and taxes are paid in it to the bees, who are the official tax collectors of Queen Flora, the fairy who reigns over Flowerland.

The sports were held in the early hours of the morning in the grounds of Her Majesty's Palace, and everyone who was anyone in the World of Flowers and Plants assembled to watch the various champions compete for honour and glory and for the crowns of dew which were to be placed on the heads of the victors. I did not attend myself, because I hadn't an invitation; but I had this account from a little girl who, being half a flower herself, was allowed to be half a guest, so to speak, and visit the sports in her dreams. She tells me that the spectacle was a most brilliant and inspiring one. The banks surrounding the sports arena were packed with flowers in their most gorgeous apparel, and when Queen Flora rode on to the ground, escorted by a detachment of Bumble Bee Guards, with drawn stings, the cheering was so tremendous—especially the roaring of the Tiger-Lilies and Dandelions and the barking of the Dog-violets—that it completely drowned a peal of Blue-Bells that was rung in her honour. Her Most Fragrant Majesty looked a dream of beauty in a gorgeous gown of the most brilliant colours in Flowerland. The first event, an open race for Flowers and Plants, was won by the Speedwell, with the Scarlet Runner second and the Virginia Creeper last. After this, a platoon of young Buds gave a shooting display with harmless floral bullets. This went so well that, for an encore, they gave an exhibition of boxing in which they used Foxgloves instead of box-gloves. The next event was a race for Horse Chestnuts, but before it could be run there occurred an extraordinary interruption which put an end to the sports. It was all through the Clover family being refused admission. The aristocratic Sports Committee, consisting of the Orchid, the Sun Flower, the Tiger Lily, the Marguerite, the Narcissus, the Chrysanthemum and the Rose, had decided that the Clover tribe were a common and impudent lot who should be taught their place. "They're vulgar creatures who want to run wild everywhere," drawled the Orchid, adjusting his eyeglass; "some of them have actually dared to invade the garden in which my people have been the chief ornaments for years. Cheek, I call it." "I agree," remarked the Marguerite, in equally affected tones. "They are neither flowers nor plants, strictly speaking, and I suggest that they be forbidden the sports; we must draw the line somewhere." Only the Rose, who was naturally of a sweet disposition, voted against the proposal, and so the Clover tribe were not allowed to enter. They were wild enough flowers in any case, but this injustice made them wilder than ever and, also, angered their good friends the Bees, who, accordingly, thought out a plan to teach the snobbish flowers to behave. It was approved of by Queen Flora, for she loved all her subjects and felt exceedingly annoyed that the Clover family should have been insulted. Thus it happened that before the Horse Chestnut race could start, a low buzzing was heard in the air. Nearer and nearer it sounded and soon the sky became darkened with vast swarms of Bees. In vain the terrified flowers insisted that they had already paid their taxes. Down swooped the Bees, and in a very short time they had captured not only the whole of the admission honey, but all the flowers had in their pockets as well. Only the Rose was spared; the rest were left absolutely honeyless. Thus ended the great Sports Carnival of the Flowers, and if the Clover family are not invited next year, I shall be surprised!

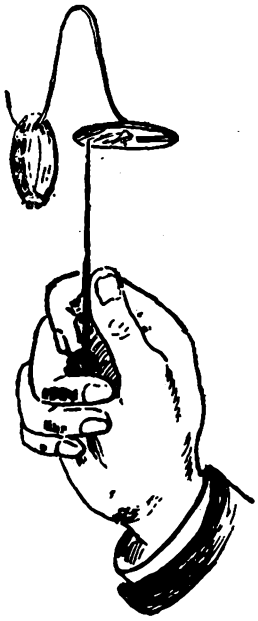
With lots of love to you all,

Your affectionate,

AUNT ISOBEL.

A Puzzle and its Solution.

This is a very puzzling puzzle until you know how to solve it—in which respect it is like most puzzles, isn't it? I am going to tell you what the problem is, and also the solution, and then you can try to puzzle those of your friends who have not seen the paper. You will need a hatpin, a hairpin, and a finger ring, all of which you will be able to borrow from mother or an elder sister. In addition to these you must have a halfpenny. The weight of the ring should be about equal to that of the halfpenny. The problem is to balance the halfpenny on the point of the pin with the aid of the ring and the hairpin.



The solution of the puzzle is as follows:—Look at the illustration, and bend the hairpin as shown in the sketch. The narrow loop of the hairpin use as a clip to hold the halfpenny, bending the wire very close so that the coin cannot slip out. Put the finger ring on the hook at the other end of the wire and then balance the halfpenny on the point of the pin. You will have to try a great many times before you get the exact point to which to place the pin, but when you once find the right place the halfpenny will balance quite well.

AUNTY CARRIE.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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Racing Notes.

By "Observer."

At Maritzburg, on Saturday, J. Lievaux, who as a lightweight won the 1924 Durban July Handicap on Oriel, rode three winners. At East London, the same day, the Durban apprentice, A. Peters, equalled the performance.

By the time these notes are in print, the weights for the big back-end English handicaps, including the Cesarewitch and Cambridgeshire, will have been disclosed. Acceptances are due on Tuesday next, September 6.

Mr. W. F. Allen, of floral fame, gained a popular double success at Germiston on Saturday by the aid of Silver Mine and Granite. Mr. Allen is a partner in the well-known firm of Johannesburg florists which bears his name.

Up to the present, Mr. H. J. Cook has received over 140 entries for his annual sale of yearlings, to be held at Easter next. And at the present rate the catalogue will easily be a record, in point of numbers, for several breeders have yet to send in their lots.

At the time of writing, there is a possible chance of Mr. C. W. Hollidge's South American importation, All Steel, being seen out at Benoni on Saturday. The "Dago" has been allotted 9st. 5lb. in the Boksburg Handicap (A), but perhaps his trainer will not risk him while the going remains as hard as it is at present.

It is said that the Capetown colts, East Kent and Sanctimonious, will fulfil their engagements in the South African Derby at the Summer Meeting of the Johannesburg Turf Club. Outside of Just, they will not find the opposition very formidable, that is provided they are anything approaching true stayers.

Trainer T. S. Waggott is removing his team from Milnerton to Johannesburg shortly. Formerly a successful jockey, "Tommy" has for some time been holding his own as a trainer at the Cape, and at Kenilworth last Saturday saddled a winner in Russian Eagle. He came near making it a double, but one of his cast-offs in Softlaw beat him in second leg.

Cardinal's Beauty, who won at Germiston on Saturday, is a nine-year-old gelding by Cardinal Wolsey—Rosary. As this was the gelding's first win, and he was allowed to run unbacked by his owner-trainer, J. Angles, Cardinal's Beauty is still well in arrears with his corn bill. And he is never likely to make a return of the money that has been lost backing him in previous races, in several of which he started a much-expected favourite.

Owing to heavy rains the day previous, several Durban owners and trainers, thinking that Saturday's meeting at Maritzburg would be postponed, did not send up their teams. In consequence fields were depleted, but this did not help backers, as not a single outright favourite scored. In one race, of three runners, odds of 7 to 1 were laid on the local horse, Guardsman, who was beaten by the Free Stater, Clarendon.

Allowing that his mount may be a difficult horse to ride, and this a question for time to decide, C. Timmins did not shine on Water Rush at Germiston on Saturday. Beginning slowly, John Stevenson's three-year-old was badly placed to the straight, and just when he looked like coming on to win, Water Rush swerved a couple of times rather badly and finished third. After the race, the Germiston stewards administered a reprimand to Timmins.

L. Hammon is not making much headway in the winning jockeys' list this season, and with one month gone there are several ahead of him. At Germiston, on Saturday, he rode Admiral, who was an easy winner of the chief race on the card. This was that colt's first success for just on a twelvemonth, one of his interim failures being in the Durban July Handicap. Admiral's two brothers, Frigate and Sea Lord, were beaten in their respective races earlier in the day at Germiston.

Although Jubilant II. won two Prince of Wales' Cups, one at Durban and the other at Turffontein, he cannot claim to have fulfilled promise. Towards the end of his racing this good-looking and well bred son of Gay Crusader—Glass Bell turned sour, and backers will be pleased to learn that he is now definitely retired. Jubilant II. has taken up his new quarters at Mr. J. F. C. Schimper's Bresler's Flat Stud in the Free State.

On Saturday last three favourites were beaten by outsiders of the type that maketh glad the heart of the bookmakers. One of these was the neglected Arcadian, who at Germiston got up in the last few strides to down the 5 to 4 chance Semiramis, who is proving expensive to backers. Another mishap to backers occurred at Kenilworth, where the 20 to 1 chance Softlaw downed his ex-stable companion, Golden Shower, who started at 2 to 1. On the win tote at Germiston Arcadian paid £70 4s. for 10s., but the few who backed Softlaw at Capetown received a dividend of £103 15s. for ten bob. At Maritzburg odds of 7 to 1 were laid on Guardsman and he was beaten somewhat easily.

At their meeting on Saturday the stewards of the Germiston Sporting Club allowed no one but jockeys and apprentice riders to enter the jockeys' room during the currency of the day's racing. Not only did the experiment prove a thorough success, but even owners and trainers expressed their approval, recognising that the only ones adversely affected were the tale-tellers who previously have wormed their way into the room. The closed door policy will be enforced by the Pony and Galloway Club at their meeting on Saturday, September 10th, and the stewards of the Johannesburg Turf Club have also signified their intention of doing likewise at the forthcoming Spring meeting.

As the new Betting Bill will be in force before these notes are printed, one must forego making any selections for Saturday's well-filled card of eight events at Benoni. It is difficult to see any reason why the Provincial Council, in their wisdom(?), should have made this restriction, and the most one can hope is that by the time our Provincial legislators meet again in March next they will have had cause to see the injustice they have imposed upon the Press generally and the racing public in particular. In the meantime, the law, as it stands, must be obeyed, and the tips dropped out of these notes. By the same token the daily press of Johannesburg must also drop their selections, and as a fellow-wayfarer on the inky way I am sure they will be greatly missed by racegoers.

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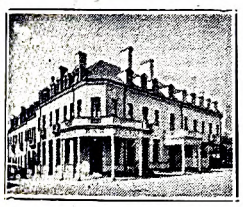

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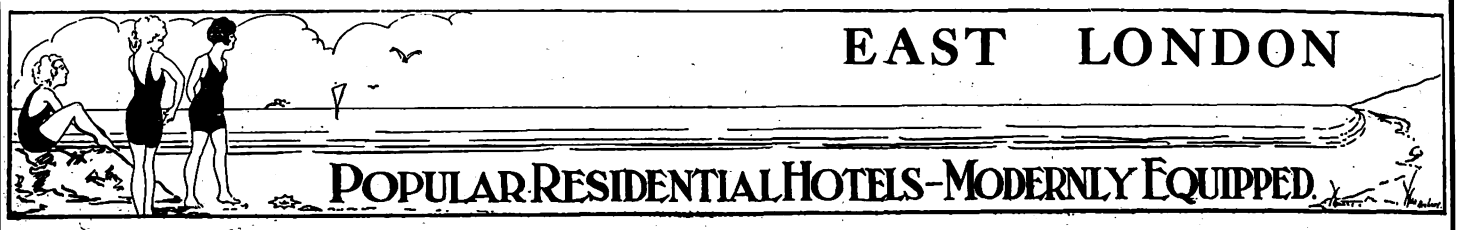

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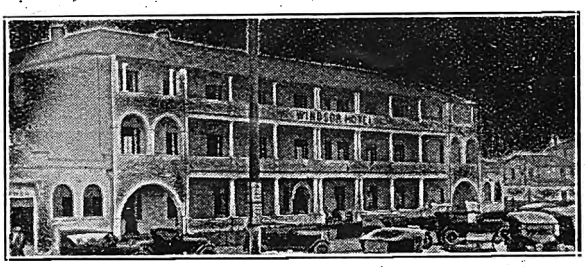

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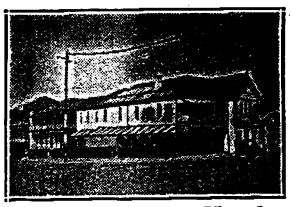

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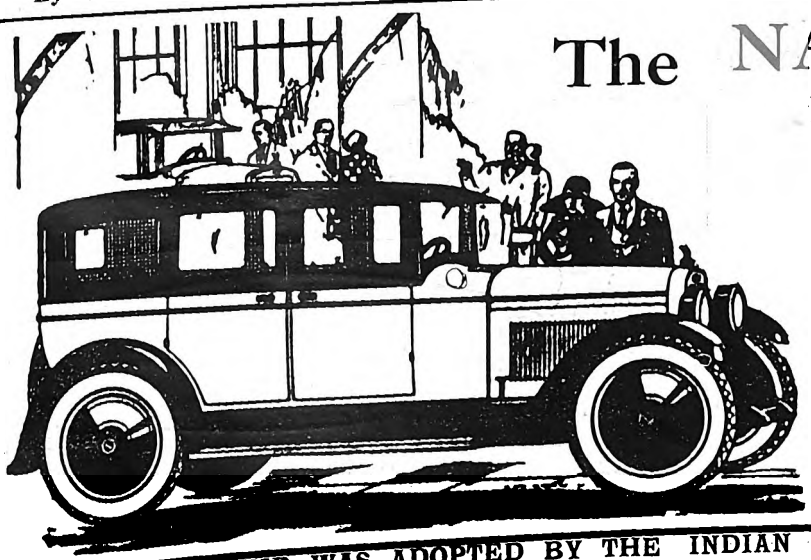

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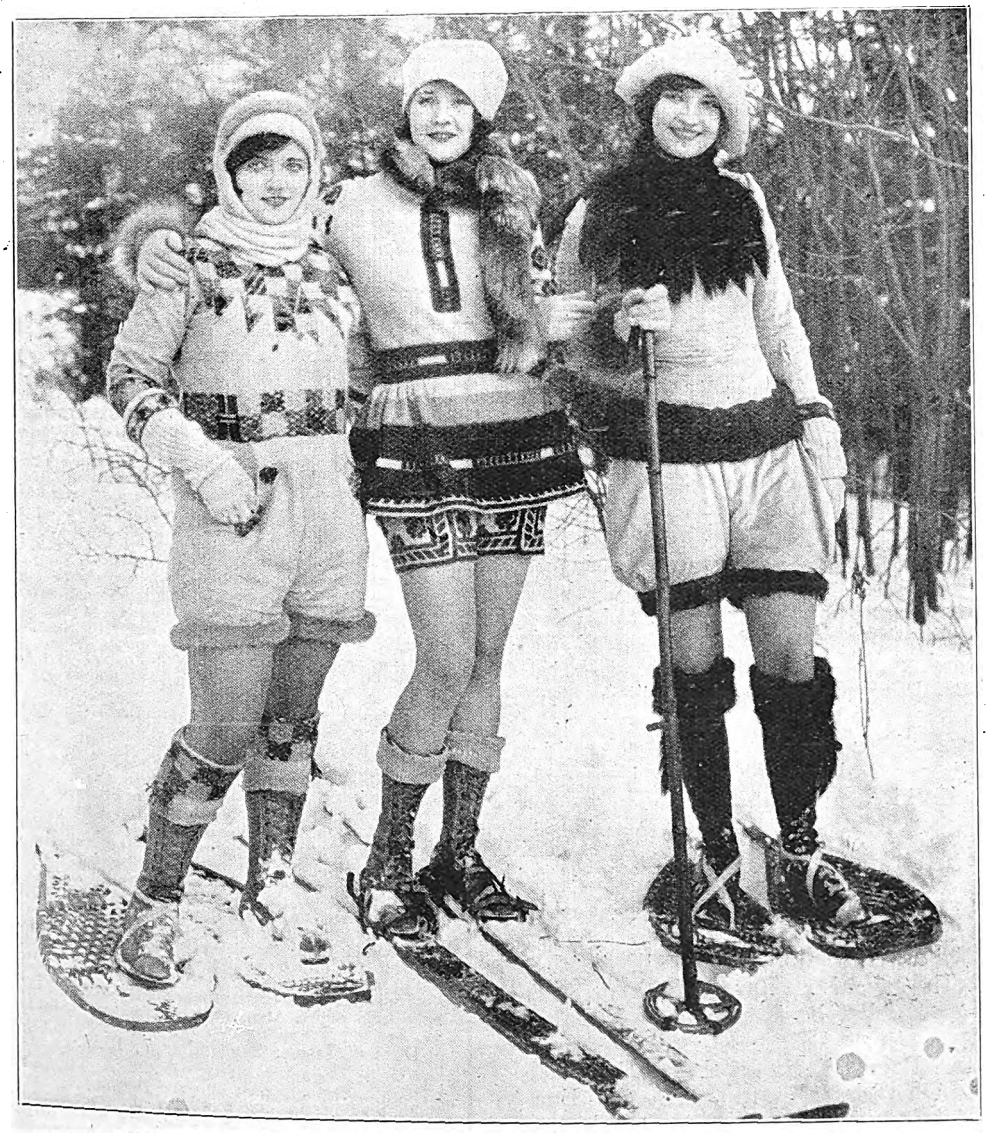

Three pretty girls in "Fascinating Youth," a Paramount picture.

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"The Joker."

Percy Hutchison has come back to Johannesburg—has come back to commence his second tour of South Africa, the second tour of his present season, and has once more demonstrated his knowledge of that difficult problem, "What the public want."

So he gives us "Peter Carstairs," "Peter" whose services were required "by the Yard"; "Peter," the super-detective, the dashing young society man whose meat and drink was criminals—the blacker the better. It is a rôle that suits Mr. Hutchison as if he were originally made for it, and he is never so successful as in a bright, breezy part in which with the greatest insouciance he strews the stage with his enemies. So we feel sure that "The Joker" has come on a long visit, and that the enthusiastic applause on Monday evening at His Majesty's Theatre, Johannesburg, is only the first sample of what the rest of the run will be.

Thrills! There are thrills by the score. Your blood turns cold as you see the sinister-faced butler to whom—you feel it at once in your bones—crime is an open book. The garret at Wapping, with its window looking out into unutterable blackness, the man tied to a stake, the woman bound—thrills all of them. Anon someone screams in the stalls or gallery. Good, strong fare this for the theatre-goer.

And lest you think we wallow too deeply in the underworld, youth and beauty and brains (we bow in your direction, Percy) are triumphant, and we all go home with that comfortable feeling that justice has been done! Nothing ever so satisfying as that to the ordinary householder.

The play gives R. Steuart West his big opportunity, and he grasps it with both hands and gives a good performance throughout. Especially is his work good in the "drunk" scene. He is the criminal *par excellence*, and women in the audience shudder . . . and wonder . . .

Catherine Lacey, as the terrified "Jill Vane," is a good foil to her brisk lover, and aids and abets him well.

Caleb Porter comes to us in a new light. The dear, benevolent, old stationmaster (save the mark!) is gone and we have, shorn even as Samson, "Major James Borwick," head of the gang. First night nervousness probably had something to do with the fact that his rendering of the character was not sufficiently undermarked—he erred on the side of gentleness when dealing with his band, who obviously would need to have a domineering old ruffian over them.

Edwin Morton deserved the applause he got on his exit, for his "Scruby" was a living thing; the hardened criminal, nursing malice in his heart against the man "who put him away," but yet cowered by his "ten years' stretch," so that the voice of the law told.

"Hemming" (E. Rayson-Couzens) was a marvel of make up. Wonder is how such a seemingly nice old gentleman like the Major would have a butler in his service who bore the hall-mark of jail. Still that, after all, is the author's business, and it gave Mr. Rayson-Couzens the chance to again show us of what he is capable. A sound actor this.

Francis Roberts, as "Rogers," one of the crook band, was excellent; and smaller parts were taken by Ena Douglas, as "Mrs. Claighton," and Geoffrey Clark, as "Inspector Garrett."

So we confidently recommend "The Joker" to everyone, from the prologue on the Thames Embankment, where, in the murky light, evil—or is it good?—is done, to the charming bedroom of Mr. and Mrs. Peter Carstairs.

C.R.

Edythe Baker, whose brilliant piano-playing is the most successful feature of that very popular success, "One Dam Thing After Another."

[*Photo: Lenare.*

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The Flying Stars.

No, they are not getting into a bathing box, these two children and their mother, though one might be forgiven for thinking so. As a matter of fact, they are entering something far more modern than a bathing box could ever hope to be. I will not keep you any longer in suspense. The doorway is the entrance to the mammoth aeroplane that flies daily between London and Paris.

Sybil, Anne and Mary.

And the three people?

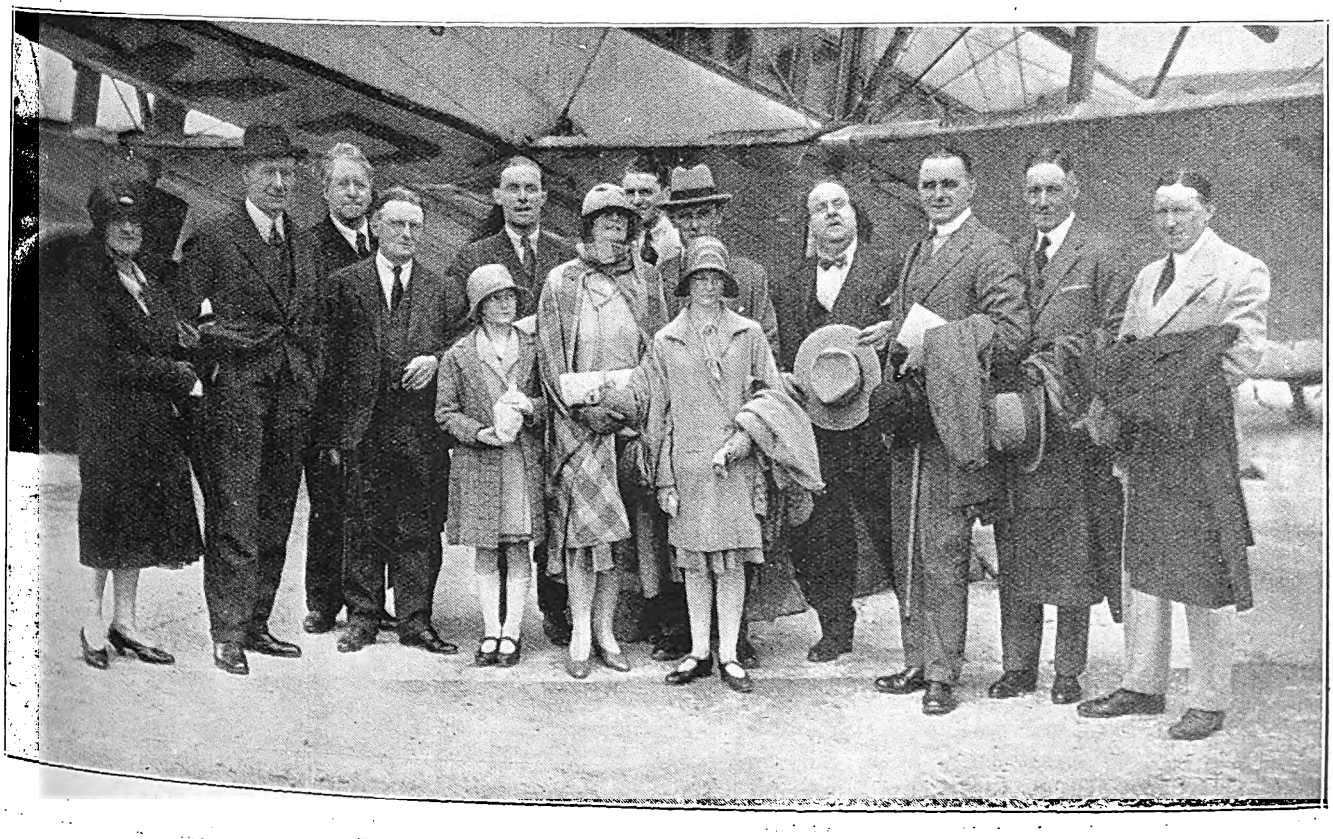
Who could they be but Sybil Thorndike and her two delightful daughters, Ann and Mary?

Miss Thorndike, with her children and husband, Lewis Casson, and her company flew to Paris some little time ago, where they played "Saint Joan" at the International Theatre Congress, where Miss Thorndike represented England. I believe many actresses coveted the honour of being chosen for England in the Congress, but all agreed that Miss Thorndike richly deserved the laurels which she gained.

Look at her as she is there waving farewell to the friends who had gathered to see the company off! One would think she was simply a happy woman setting off on a flight with her two children. There is none of the grand manner of the accepted star. But that is Sybil Thorndike all over. She has no conceit whatever. The things she has done, and the triumphs she has had, are nothing to her compared to the great things she hopes to do. She is one of those people who must always look into the future, who are always striving after some high ideal. And with it all she is actually the happy woman. Her nature is full of a sweet and hardy sunshine, and she has communicated this attribute to Ann and Mary, her small daughters, and to John and Christopher, her not-so-small sons.

The flight to Paris was a very successful one, attended by no accident or discomfort. Miss Thorndike and her company were met in Paris by a deputation of leading French artists and a prominent member of the French Government, M. Herriot, the Minister of Fine Arts.

The second picture shows Miss Thorndike and Mr. Casson with their two children and the members of their company. On the right of Mr. Casson is Bruce Winston, the clever actor who designs all the company's costumes, and next to him is Eugene Leahy, who plays the part of the Archbishop in "Saint Joan," and who is coming to South Africa with Phyllis Neilson Terry.



The company also have their photograph taken.

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

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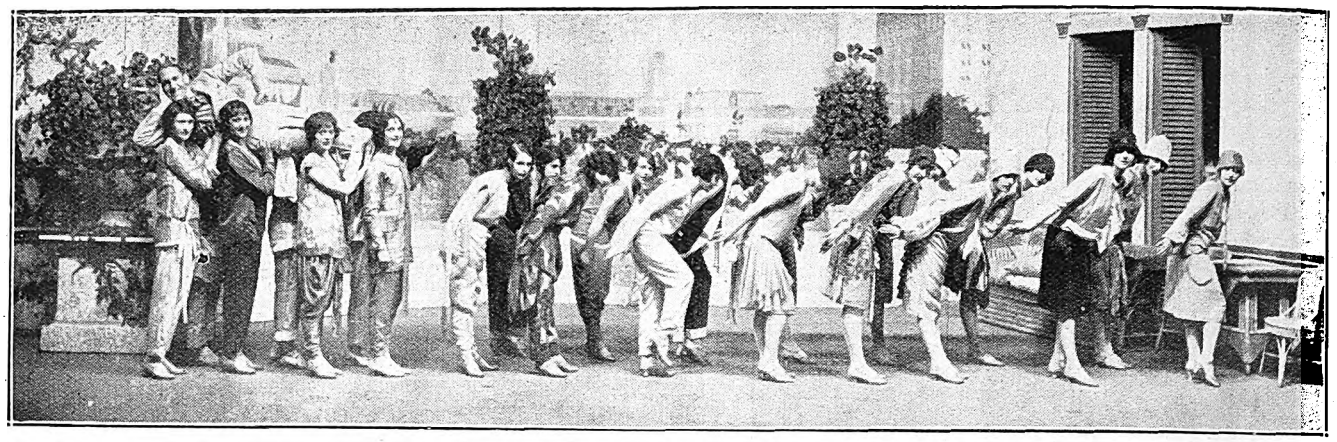

LONDON THEATRES.

"This theatre available until August 20th."

The above announcement outside the Garrick Theatre in Charing Cross Road is a reminder that there is a certain amount of end-of-the-season slackness in theatrical business in the West End.

There is, of course, little likelihood of the slackness that was experienced in August before the war being repeated. It was then difficult to find a theatre open in August. Actors and actresses took summer holidays like other people.

Still, many theatres have locked their doors, including the Strand, Gaiety, Wyndham's, New Scala, Adelphi, Apollo and His Majesty's.

We are not downhearted, however, for at the Royalty rehearsals are going forward, with Mr. Denis Eadie in charge, for the production of Mr. Miles Malleson's latest play, "Love at Second Sight," which we are promised very shortly.

Playgoers will see an altogether new Mr. Eadie in "Love at Second Sight." We are so accustomed to seeing him in "polite comedy" rôles or as a model of restraint and dignity in drawing-room dramas that it will be extremely interesting to watch him breaking fresh ground in an hilariously funny part.

Phyllis Titmuss will again be his leading lady, and George Relph and Alice O'Day will also be in the cast, which numbers only six.

Alice O'Day, it will be remembered, was in South Africa not long ago when the Macdona Players brought their repertoire of Shaw plays.

Jack Hulbert and his wife, Cicely Courtneidge, the clever comedians and producers, have finished the run of "Lido Lady" at the Gaiety, and are off in search of "blue skies" and a holiday. They are going to the South of France, then to the Lido—a fitting place for two players who have just topped the bills of "Lido Lady"—and afterwards on a cruise in the Mediterranean. They will return to do their new revue, in which June is to star with them, in about two months' time.

Here you see the clever Cicely wearing one of the new turbans—an Eastern fashion which comes to us from Paris.

Although, as I have just said, a good many of the theatres are closed, we theatre-goers have really nothing to grumble about, for "Peggy-Ann" is still enticing large crowds to Daly's Theatre, and Dorothy Dickson dances into hundreds of hearts nightly.

Here is the little lady herself. She hardly looks like a boarding house slavey in this picture, but she begins in "Peggy-Ann" by being the veriest Cinderella. Her career, however, is luckily analogous with that of Cinderella, for "Peggy-Ann," too, goes to a ball, and in the end marries a prince of men.

(Continued on page 6.)

Cecily Courtneidge.
[*Photo: Stage Photo Co.*

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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Next Week's Calls.

Provisional Tour List, Week Commencing September 12th, 1927.

Tivoli, Capetown.—(Opening Wednesday, September 14th) Angela Guilberte and Partner, Terri Storri and Jean Perrie, Zetta Mor.

Empire, Johannesburg.—Revue, "Tip Toes." Seventh week.

Orpheum, Johannesburg.—Laurie and Rayne, Mihill-Johnson Sisters.

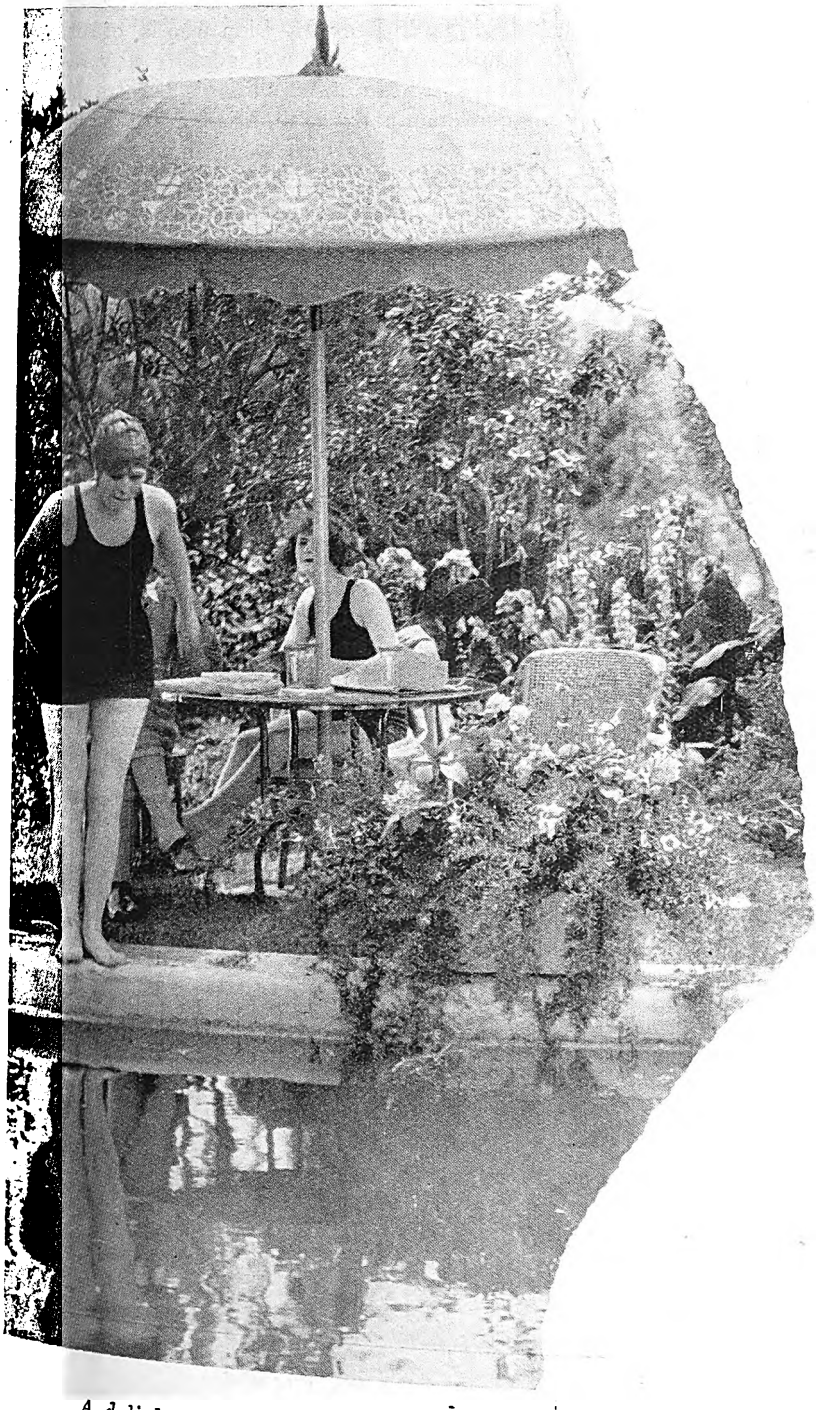
Grand, Pretoria.—Rich and Galvin, Ross and Goodwin.

Criterion, Benoni.—Clarke and Fry, St. Vincent Sisters.

Criterion, Durban.—Onesime and Kid, The Two Dewers.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Desi Desiderati, Les Nissatas.

Ruth Hiatt caricatured.



A delightful spot in the film "Kid Boots."

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Desi Desiderati, Les Nissatas.

Empire, Brakpan.—(Friday and Saturday, September 16th and 17th) Dekker and Pan.

Vaudette, East London.—(Open Tuesday, 13th) Alice Craven, Two Stuarts.

Uitenhage.—(12th and 13th) Taylor and Summers.

Grahamstown.—14th and 15th) Taylor and Summers.

Kingwilliamstown.—(16th and 17th) Taylor and Summers.

Queenstown.—(19th and 20th) Taylor and Summers.)

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(Continued from page 4.)

A new recruit to the variety stage is Margaret Bannerman, who until now has been known as a player of delicately cynical society ladies. She is appearing at the Victoria Palace this week in a one-act play called "Our Dogs."

This little piece, which was adapted from the French, caused much laughter when it was done at the Globe Theatre.

Mercia Swinburn and the young reporter are about to plight their troth in "Meet the Wife" at St. Martin's Theatre, London. Unfortunately, fate steps in and there is a slip between the cup and the lip. Everything, however, comes right at last and the young lovers are allowed to finish their interrupted idyll.

[*Photo: Stage Photo Co.*

Later in the year Miss Bannerman is expected to return to "legitimate" work, and will appear in a long piece called "The Golden Calf" at the Globe Theatre.

Charles B. Cochran's enticingly-named revue at the London Pavilion, called "One Dam Thing After Another," is proving far more successful than its sponsors ever dreamed. The music is quite good, and one song in particular has caught the public enthusiasm. This is "My Heart Stood Still," and is quite the hit of the show.

I was told to-day that Florenz Ziegfeld, of the "Ziegfeld Follies," has cabled to Mr. Cochran offering him ten thousand dollars for the American rights of the song. It sounds a lot of money to pay for one song in these days of fickle tastes and high-speed imitators in music, doesn't it?

Here is a photo of the finale of "One Dam Thing After Another." The wistful little lady in white in the centre of the front row is Jessie Matthews, who is the sparkling comedienne of the piece. The medieval lady a little to her left is Edythe Baker, an American, whose piano playing and singing forms one of the best things in the show.

The indefatigable Leon M. Lion who is, of course, well known to South Africa, has yet another new scheme on hand. He hopes to form at Wyndham's Theatre the nucleus of a permanent company with Miss Edith Evans at the head of it. A name has now been found for the English version of the French play in which she will appear shortly. In the meantime, however, arrangements have been completed for the production of a new play called "The One-Eyed Herring." This sounds terribly aquatic, but I don't think we shall be asked to watch performing fish. "The One-Eyed Herring" has evidently some inner meaning which I have not yet been able to grasp, so I shall have to give you further information in this intricate problem later.

Oh, and we are promised a new play at the Globe Theatre called "Potiphar's Wife," in which Jeanne de Casalis, Martita Hunt and Paul Cavanagh will play the leading parts. This is promised us for next week, so there will be no lack of new things to see.

I went to see "The Letter" again the other day, and found that it was well worth a second visit. Gladys Cooper is remarkably good in the part of Leslie, and the play, in spite of the fact that I had seen it before, held me from the rising of the first act curtain to the falling of the curtain at the end of the last act. I hear, by the way, that "The Letter" is to be definitely included in Miss Phyllis Neilson-Terry's repertoire for South Africa.

PAMELA TRAVERS.

The finale in "One Dam Thing After Another," at the London Pavilion.

Photo: Lenare.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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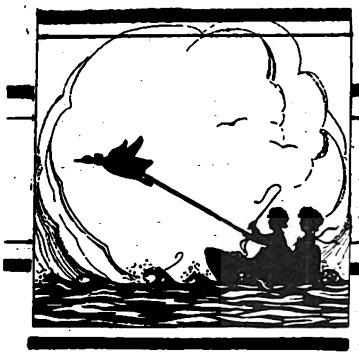

Our Childrens Column

The Studio, Johannesburg,

Sunday, 4th Sept., 1927.

My dear Girls and Boys,

Here we are again—another Sunday to write to you all. Now you remember last Sunday I had too good a lunch and was much too comfy in my chair writing, and I think I must have gone off to sleep. So, to-day, I am not taking any chances; I shall not have lunch till I've finished my letter.

It is really a lovely morning, so I think I shall write out on the verandah. I have the table out there now, ink pot, blotting paper and some nice clean writing paper, so we're alright. Now for a chair. I think that deck chair of mine is just the thing. You know those deck chairs that fold up and have a canvas seat. I have had this one a long time; it has travelled with me all over the East and up and down the coast, and is simply covered with labels and cloak-room numbers. What a lot of stories that old chair could tell. Staring me in the face—I haven't set the old chair up yet—is a pink label, "Amritsar," which recalls some very exciting incidents, because I happened to be performing at Amritsar the very day General Dyer gave his famous command, and all the white girls and boys in the town and non-combatants were sent out by special train, and we met the incoming train with a troop of sturdy Ghoorkas, who were just in time to relieve the garrison. You may have heard that General Dyer got into trouble for his drastic action, but it was eventually recognised that he saved a great deal of further trouble. You also, perhaps, saw or heard that he died last month. However, that is only one label, and if I go on thinking things about them all, I'll never get on to the Dick Whittington story.

Now, let's see, I must set the old chair up. Hallo! what's this label? Seychelles. My word I did have a funny experience there. When that label was stuck on my old chair, we were the first visitors the island had had for four years. We were the first boat to call there after the War. We had a great time. The Governor-General gave a great dance in the old French Government House—right up on the mountain side—and after it was over we came down the little steep pathway to the sea-shore to get into our boat so as to row over to the ship—there is no dock there. But Seychelles is famous for its turtles. On the sea front they have great big ponds in which these turtles breed. They are huge beasts—some are said to be over 500 years old. They know something, these old turtles. Well, it was very dark, and, unfortunately, I fell into the biggest of these ponds and got very badly bitten by a savage turtle—it tore a portion of my nether-garments clean off—but that wasn't so bad. My hip pocket went with it and a big bundle of rupee notes. So next morning we postponed sailing till they dredged the water out of the pond, and there was my old pocket and the wad of notes, but all sodden. However, the bank changed them for new ones and all was well. Before we sailed—this is a coincidence, too—a cable arrived from South Africa announcing the death of General Botha, and I have kept that cable ever since. But there I go rambling along, I'll never get my letter done. Now, let's fix up the merry old chair—I've almost forgotten how it fixes up—let's see, I know, these bits of wood fold over, like so. Oh! my word, I've pinched my thumb—hang it all, how does it work—now, that's it—I'll sit down—CRASH—Bang. Down it comes and pinched me very severely in about seven places all at once. I shall get cross soon, but I must try again. Now one of the legs has come over round the back of my neck, and the other side has got entangled in my legs—half a moment—BANG—over I go, crash into the table, now I'm all over ink and all my nice white trousers are spoilt and all the paper—I loose my temper. In one final spasm of rage I fling the old chair, labels and all, over the balcony into the street below just as a motor car is passing—SMASH! Poor old chair, it has really done its last journey—I hate to look down at it—I heard its legs crunched into atoms—poor old thing. But I must get on with my story, so I'll just sit on an ordinary chair, and after cleaning up the table—I'm starting. Hallo! someone knocking. "Come in." In walks a chauffeur with the remnants of my old chair still hanging together by strips of canvas, looking so bedraggled and broken, but still bright with a few labels. Poor old thing! I explain: It fell over the balcony as I was shaking it out. I cannot tell the man I got cross with it and threw it deliberately over. I've tied it up carefully, and to-morrow I'll oil it up and rub its joints and keep it for ever, just for old times' sake, and the "labels"—Oh, dear! look at the time.

Good-bye, children,

Pity your worried

UNCLE JOE.

Marjorie Wilcox.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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Lumena Edwards, who comes to South Africa with Phyllis Neilson-Terry.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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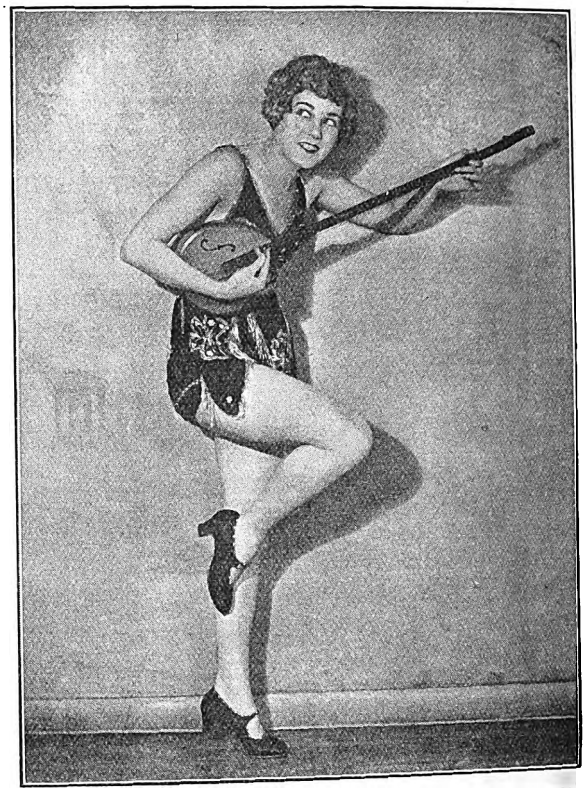
Angela Guilberte and Partner.

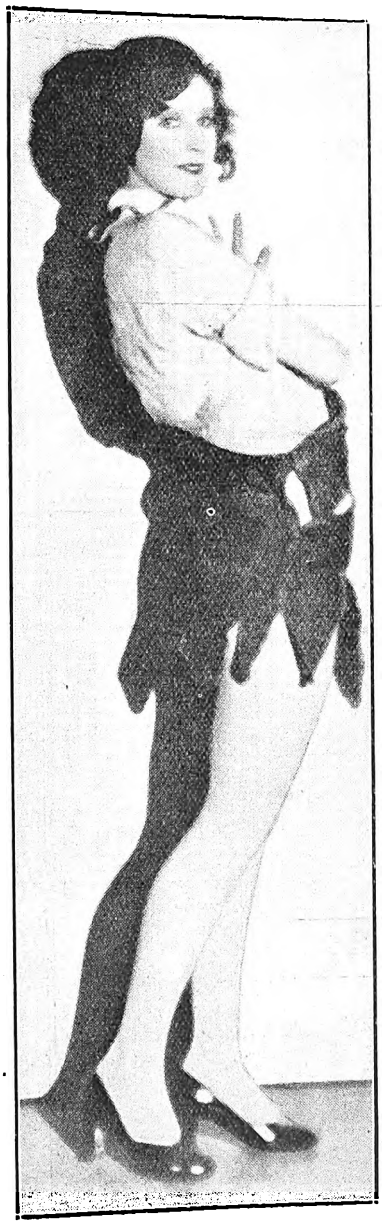
It is a long time since I heard an accordion played—played really well, I mean. I have often heard it strummed by ancient and derelict old men who perform at London street corners, but upon these occasions the accordion was usually holey and very wheezy, and the sounds that came from it could hardly be called music. It was pleasant, therefore, to see Angela Guilberte, that delicious French artist, playing an accordion in the act in which she appears with another musician, Rhys Davies. The act, coming to the Tivoli, Capetown on September 14th, is a musical mélange in which piano, accordion, banjo and guitar, the sweet mezzo-soprano of Angela Guilberte and the tenor voice of her partner, Rhys Davies, are the most important factors. Most important! No, I am wrong. The most important thing in the act is the charm of pretty Angela Guilberte. Her charm does not lie altogether in the fact that she speaks broken English very prettily—everything she does is charming. She is a person of quick contrasts, and this is borne out even in the dress which she wears in her act. In her dark tunic, and the white silk shirt with the high collar topped by her glistening yellow head, she looks like a little girl on her way to school, rather than a celebrated French musician.

Dancing is also included in the act of this clever pair, and they perform a faster Charleston than any I have yet seen.



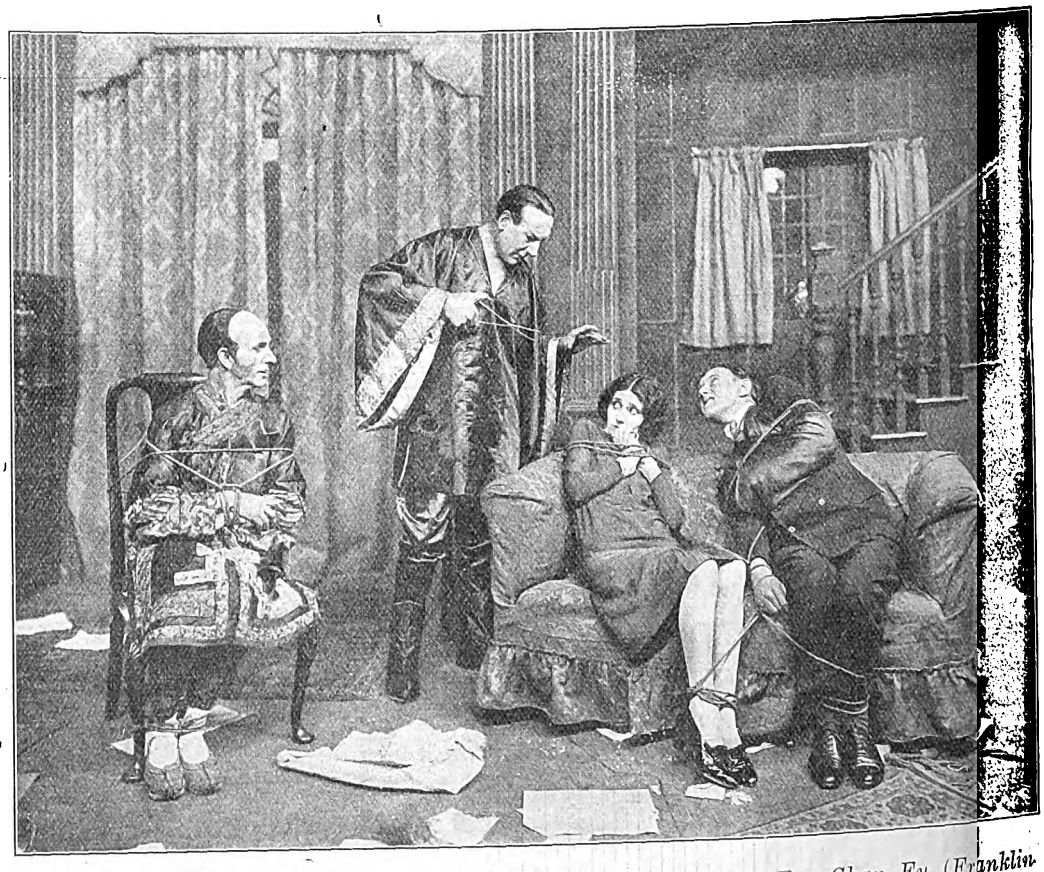
A charming picture of Janette Gilmore, an American dancer, who is making her first appearance in "Shake Your Feet!" at the Hippodrome, London.

[*Photo: Sasha.*



Virginia Bradford, the leading lady of Monty Banks.

[*Photo: Pathe.*



Chinese tortures in "The Silent House" at the Comedy. Dr. Chan Fu (Franklin Dyall) starts to use his own methods to make T'Mala (Norah Robinson) and Capt. Winsford (Basil Foster) reveal the hiding place of the securities. Luckily for the hero and heroine, Ho-Fang (George Pickett) is not merely an interested spectator.

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[*Photo: Stage Photo Co.*

RED DAISY TEA IS THE BEST—TRY IT.

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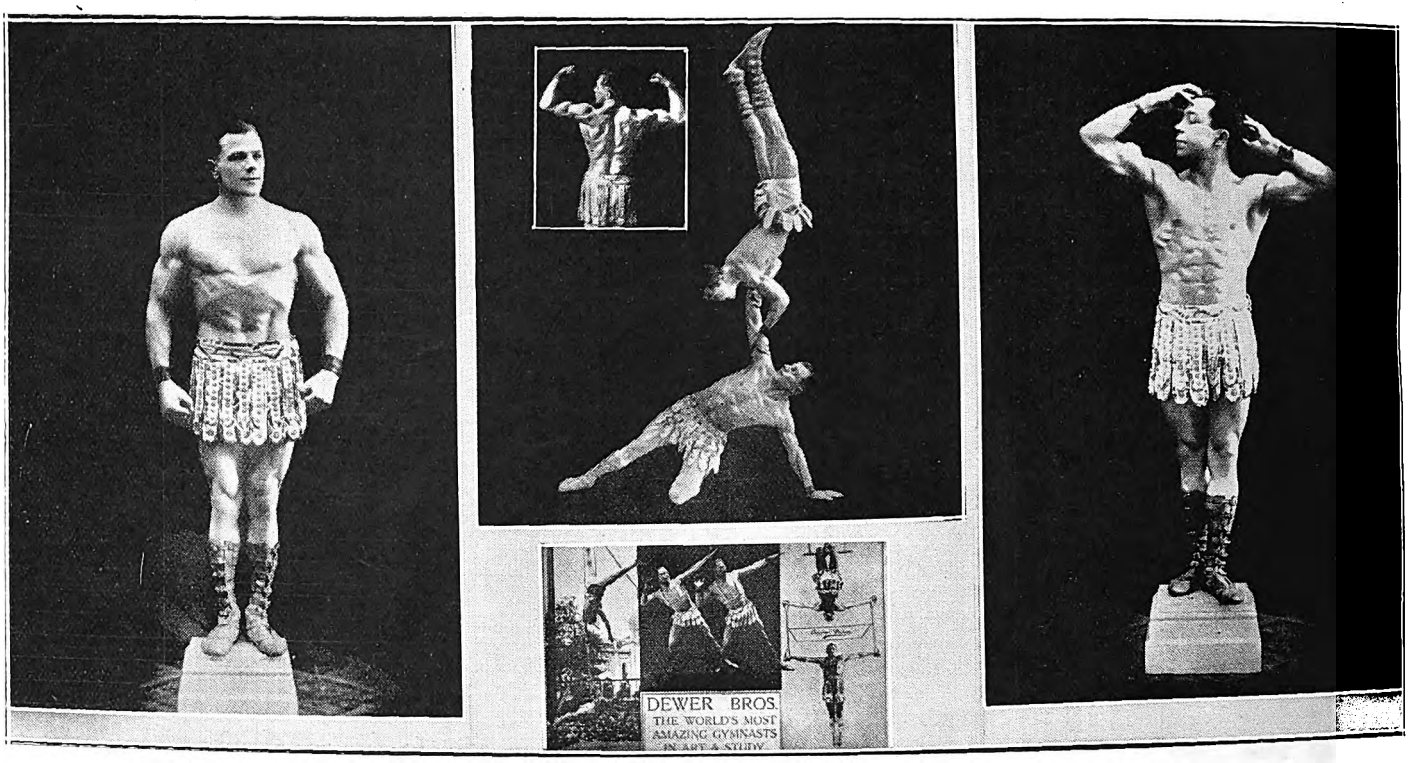
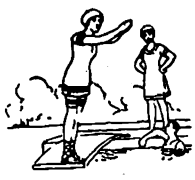


Who open at the Criterion, Durban, on September 12th.

Clarke and Fry.

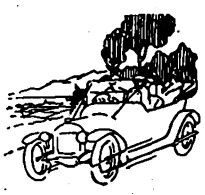
Clarke and Fry.

Singing, harmonising, burlesque, coon and straight ballads and eccentric dancing—these are merely a few of the things which go towards making the act of Clarke and Fry such a success. You will agree it is a success when you see them at the Criterion, Benoni, on September 12th. The two partners are amazingly different. Ted Clarke is the perfectly tailored dude, while Billy Fry, who for the act puts on a black face, burlesques his partner, not only in his singing and dancing, but in his costume. There is about Billy Fry a sense of pantomime and the ludicrous, which makes his audiences doubly appreciative of his humour.



PORT ALFRED SEASON

All the Year Round



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A new coat for summer trimmed with "summer" fur.

Bessie Hay, the speciality dancer, who, with her partner, Sid Tracey, has made a great personal success in "The Blue Train."

[Photo: Sasha.

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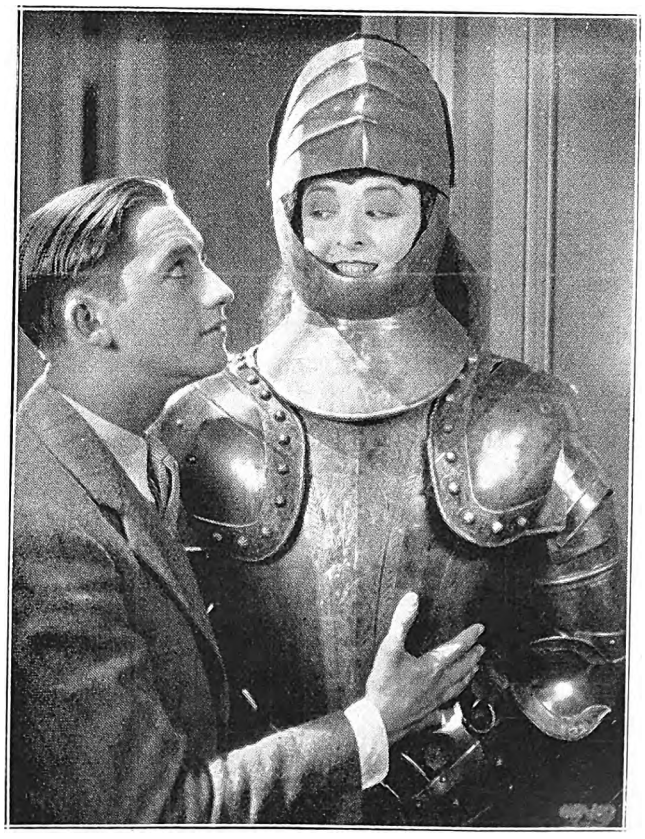

A scene from "We Moderns," to be screened at the Grand Bioscope, Capetown, on Sept. 12th.

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PARIS FASHIONS.

A Half Year of Clothes.

At least twenty thousand models have been revealed to the public during the last three weeks, and for the next six months there will be no very fundamental changes. Taking a bird's eye view of them, the changes seem to be very largely centred in the skirt. It is not only a question of saying that it is longer or that it is fuller. There are still plenty of short skirts for people who like to wear them, and many of these are still cut on straight lines and pleated with but small differences from those that preceded them. But the idea of the skirt has changed. The full skirt for day purposes, as well as for evenings, is no longer an attack upon the short sports skirt. It has established itself almost as an equal.

The circular skirt is seen in so many models of every kind that it also will have henceforward a very strong claim on the public affections. It is seen as part even of little suits in which the coat is black and the skirt black and white, thus emphasising its particular shape, which, further, is very often scalloped. Many skirts, and particularly those for the afternoon, are cut half straight and half circular. Velvet skirts made in this way are singularly graceful, the folds falling mostly at the side, where they are also allowed to dip. In others, the fulness is obtained by means of godets, generally set at the half-back. The skirt, which is longer at the back than in front, made its appearance tentatively last year. This season it appears in great numbers, with the additional feature of a little fulness made by godets or a circular cut. This fulness appears in afternoon frocks with rather bird-like effect. A little longer and it might almost be a peacock's tail or even a train. In coats it generally resolves itself into three well-defined folds, which are very chic indeed.

That both tweeds and velvets adopt the same feature is a sign that it is going to be worn for at least one season. More elaborate skirts of taffetas allow of a good deal of fulness, and the edge must be irregular. Skirts of chiffon and tulle are a mass of points and scallops and suggest well-ordered disorder. Actually they also rather take the form of a bird—perhaps the ostrich. They are fluffy and rounded and a little longer at the back than the front.

The Neat and the Spreading.

Skirts divide into those which are rather neat and tight in effect and those which are meant to be spreading. The neat skirts include much pleating, but also a good deal of flouncing. Innumerable examples are made with two, three and four flounces, all following a rather rounded outline and being rather full themselves. The bias line is also carried out in the skirt as well as in the bodice, and a good many flounces are set on slantways from the hip to the opposite side of the hem. Little skirts are made for evenings, of lace and tulle—particularly in black, which consist of innumerable flouncings, but which have the neatest, smartest outline possible. The flowing skirts belong chiefly to the *robe de style*, and they are generally wide when seen from the front, and flat when seen from the side. They have the Spanish rather than the Second Empire crinoline. The crinoline of one kind or other is seen a good deal in wedding-dresses this season. These are either made on Renaissance lines of white velvet with long clinging skirts, or of white silk, net or tulle, on crinoline lines. When the short straight cut is used, very much more is made of the veil than heretofore, magnificent lace being mounted on a froth of tulle.

Anita Garvin, wearing a smart evening gown. [*Photo: Pathe.*

Furs and no Further.

Furs may be summed up in the word astrachan. Shades of grey and shades of brown continue their triumphant procession, and black is also a good deal used. Grey is seen in two shades as cuffs and collar of green, black and darker grey coats. Brown and tan astrachan are worn together with any of the beige or brown colourings. Besides this immensely popular fur, fox still holds its own and is used with charming effect on very dark green satin or velvet coats. Silver fox is used for beige and brown coats, and badges has, to some extent, come into its own, vieing with both fox and lynx.

A PHOTOGRAPH OF YOURSELF IS A MOST WELCOME PRESENT—JANE PLOTZ.

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A great deal of white fur is noticeable this year, for the smarter occasions. Ermine, rabbit, clipped hare and clipped lamb, as well as natural woolly white lamb, is used very largely on black. Black dresses have very becoming little white collars and cuffs, the former being removable if desired. A very pretty way of wearing them is to double the fur and then tie it round the middle of both collar and cuffs with long black ribbon. Whole foxes are used for collars, and the heads left on. One collar was made of two whole foxes, to which, in the rage for jewellery, diamond heads were given. Coats with fur all down both fronts sometimes have one of these loose, so that the fur can then be wrapped round the throat like a boa. The fur is then made up in a sort of tube. Sleeves this season are covered with fur which reaches to well above the elbow. The other extreme of this is the sleeve which only shows the minutest rim of fur, almost as though it were just the edge of the lining.

Velveteens in Vogue.

Following humbly in the wake of acres of velvet, velveteen is very much in vogue this season, and especially in the brown and beige colourings. Very neat little beige coats are made of velveteen. They are perfectly straight and only half cover the hips. They are buttoned straight down the front with black buttons, and the high stand-up collar is similarly treated. Often they have a narrow black belt. The skirt worn with them may be of the same colour. It may also be brown or black. Velveteen dresses are made in two tones of beige and brown. The shoulder, deep yoke and sleeves are of the lighter tone, and the rest of the dress is of the darker shade. Little scalloped boleros are treated in the same way, and the velveteen skirt is scalloped to go with them. That there is rather a definite protest against the eternal sports dress can be seen in the new tweed sports dresses. These are all in one piece. They are made very plainly, generally with a V neck and, perhaps, a turned-back sailor collar. Round the waist are narrow strappings of the material which give a suggestion of waist, but make it seem high or low according to taste.

Skirts either open down the front with a big inverted pleat, which may disclose knickers, or they are kilted, the kilts being sewn down tightly for half their length and then allowed to go free. These tweed dresses are generally in greys and browns with herring-bone or bird's-eye patterns. It is a little conceit of the designer to use two similar tweeds in the same dress, one of which is of a rather coarser pattern. This may then be let into the front as a sort of panel. Some of the tweed dresses have very plain little wrapover skirts, the fold sometimes protruding beyond the main silhouette. This gives them a certain elegance, and they can then be worn on other than strictly sport occasions. Every dress, of course, has its top coat. It may sometimes have an Angora or jersey coat as well. Some of the tweeds are trimmed with Angora collars and cuffs. These are very warm and fluffy looking, but some of them have the unfortunate habit of coming off on the rest of the dress.

M.H.

These are some of the mannequins in the recent production of "White Birds." The gowns were designed by that famous dress-designer, Lady Duff Gordon. She seems to have been particularly successful with the Spanish lady on the left with the long train sweeping about her feet and the little canary frock at the side of Ed. Lowery. The latter looks particularly happy. And why shouldn't he with such a pretty and fashionable lady on either hand.

[*Photo: Lenare.*

George Laurie and Vera Rayne.

If you visit Vera Rayne, of Laurie and Rayne, in her dressing room at the Orpheum, Johannesburg, on September 12th, you will probably see her standing before her dressing table on a small Persian rug. If you are interested in such things, you will be dying with curiosity to know where she got it. Probably curiosity will get the better of you, and you will ask her.

She will tell you that the rug was given her by the Nizam of Hyderabad, before whom she and her partner danced one night in his luxurious palace in India. At first she will tell you, "I kept it packed in a trunk, and no one was allowed to walk on it. But then I was told that the more one walks upon Persian rugs, the better they look, so very cautiously I took it out of its covers, and used it in my dressing room. Now it is always with me. It goes wherever I go, and I never make-up without standing on this little oblong of lovely colours. It is my most precious mascot, and I would not part with it for millions."

Obviously the Persian rug has brought Vera Rayne good luck. But then, nobody with such lovely dark eyes and hair and such a mercurial gift of dancing could fail to be lucky. Perhaps it is less the Persian rug than her own beauty and charm that have brought Vera Rayne success.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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The Human Director.

By Beatrice Green.

For a long time I've been watching Alfred Santell, and I wish to state emphatically that he has borne out all that I expected of him in the days when he was doing most of the work at the old American Studio in Santa Barbara, California.

He wasn't very old when he directed his first picture—not so much past his majority, I imagine—but he showed that he had profited by some few years of experience. And that first film—a feature, by the bye, in days when features weren't so popular as they are now—indicated that Santell knew the human heart.

He has proved that since, time and again, in such First National pictures as "Classified," "Subway Sadie" and "Just Another Blonde." He will prove it again with a vengeance when Richard Barthelmess' special, "The Patent Leather Kid," is screened. This will be, in all probability, Alfred Santell's finest production to date, and in many ways it bears out some of his pet theories, which to my own way of thinking, are fully justified. In this big picture, which was made under management of Al Rockett, the methods of Santell stand out strongly.

"A big background," he says, "isn't necessary to make a good picture, or even a big picture. In fact, it may be detrimental if it serves to distract from the human and intimate element in the story. However, if it can become an integral part of the story, if it fits, then it is wonderful and will doubtless add to the value of the completed film. Thus it is in 'The Patent Leather Kid.' We have two backgrounds—first, that of the prize ring and the crowds of fight fans; second, the Great War, impending, colossal, overpowering, beside which all things seem imponderable. Yet, against it, are silhouetted the self-satisfied, egotistical fighter, the loyal little dancer and others—all to find their souls and discover their true characters in the welter of war and the smoke and horror of battle."

Santell believes in simplicity.

"A tragedy in the ordinary life of a human being or a family," he observes, "is seldom met with a theatrical gesture. A woman enters a room and finds her mother, we may suppose, lying dead upon the floor. Does she shriek, wave her hands, declaim? No—in nine cases out of ten, she would look once, recognise the terrible truth, and collapse in a faint. Later, her emotions may overpower her, but at first she is stunned, as most of us are when tragedy stalks across our own thresholds and grins at us in our sudden grief. Nothing would permit us to sacrifice the human quality, the naturalness, the simplicity, in a story, to the effect. A temptation to strive for the bizarre, the outre, the powerfully dramatic, may easily destroy the true effect of naturalness, and for the sake of a momentary emotional "kick" sacrifice that lasting impression which is, after all, the most important to consider. It is what people remember in a picture, a play, a book, that counts.

"Everyday life—everyday people. The people you and I know and associate with—these are the material for films, because they each have their story, these folk we meet."

Alfred Santell is an artist to the finger-tips. His eyes are the eyes of a poet, soft and dreamy. His face is usually wreathed in a good-humoured smile. But he looks far beyond the limited horizons of the present day and envisages possibilities of the future.

With every confidence that I am right, I call Alfred Santell the "human director." He is consistent—has always been so. His beginnings as an architect may in some mysterious way have enabled him to plan, with all the symmetry and accuracy of a design for a house, the building of his stories. Then he started to write for the screen, and finally became a director. He has always been a student of human nature; he has been interested in people, in their comings and goings, their lives, laughter and tears. His sympathy has been with them, he has felt the tug at his own heart-strings. He has realised that in the study of mankind there is no model comparable to—man.

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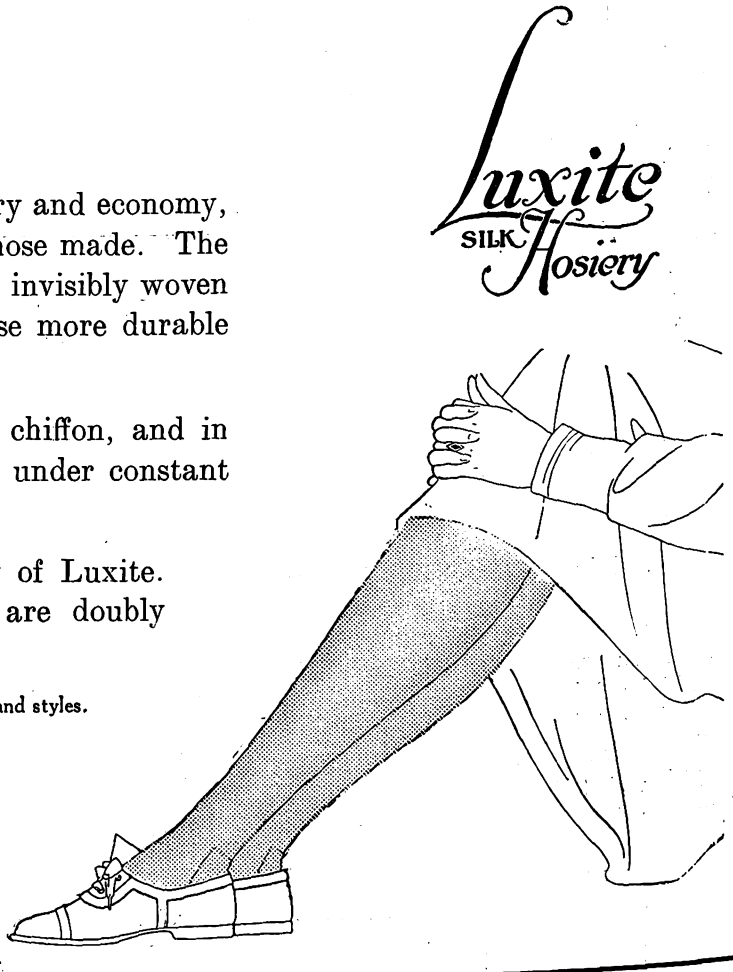

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WIRELESS NEWS.

Pretoria 320 Metres. Capetown 375 Metres. Durban 400 Metres. Johannesburg 443·5 Metres.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. CLARENCE BIGGE.

MONDAY, SEPTEMBER 12th, 1927.

11.15 **Morning Concert:** Relay from the Kenilworth, Ocean Beach. Elvia Rayner (Pianoforte). Light Music.

4.0 **Afternoon Concert:** The Studio Orchestra.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** A hunting we will go. More travels in Fairyland with **Aunt Janet** of the Library. Birthday Greetings and a song by **Uncle Jack.** Another game of Musical Chairs. Come and join us.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:—**
Peter Dawson (Baritone):
"Prologue" (Pagliacci) ... ... Leoncavallo.
Light Music.

7.30 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Selection: "La Favorita" ... ... Donizetti.
Intermezzo: "The Burmah Maid" ... ... Ancliffe.
Fox Trot: "Someone is Losin' Susan" ... ... Mayer.
Valse: "Queen of the May" ... ... Godin.

8.0 **Time Signal.**
Witte's Dance Orchestra, relayed from the Kenilworth, Ocean Beach:—
Fox Trot: "I Love the College Girls."
Waltz: "Am I Wasting My Time On You."
Fox Trot: "It All Depends On You."

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Overture: "Pique Dame" ... ... Suppe.
"Mazurka Russe" ... ... Ganne.
Scenes from "Rienzi" ... ... Wagner.
Mabel Gibson (Contralto):—
"Sink Red Sun" ... ... Del Riego.
Henry Oney (Clarinet):—
"Concertino" ... ... Weber.

9.0 (approx.) **General and Local News.**
Valse: "Danube Legends" ... ... Fucik.
Mabel Gibson (Contralto):—
"Soul of Mine" ... ... Ethel Barnes.
Entracte: "Le Long du Missouri" ... ... Christine.
Selection: "Smiles" ... ... Chappelle.
Relay from Prince's Theatre.
Yyvian Foster (the Vicar of Mirth):—
"The Parson and the Collection."
Relay from Criterion Theatre.
Light Music.

10.0 Close down.

TUESDAY, SEPTEMBER 13th, 1927.

11.15 **Morning Concert:** Madame Lilian Burness (Soprano). Mary Macfarlane (Contralto). Light Music.

4.0 **Afternoon Concert:** Relay from Prince's Theatre. Light Music.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** A chat with **Aunt Isobel** about the boys and girls of Japan; their games; school life and the Feast of Dolls. Birthday Greetings and Riddles, and the News Bulletin.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:—**
Mrs. Geoffrey Girdlestone (Mezzo):—
"Bird of Blue" ... ... German.
"Give Me Youth and a Day" ... ... Drummond.
"Special Request" Gramophone Records.

8.0 **Time Signal.**
Excerpts from "A London Letter" (with acknowledgments to "Sunday Times").

8.15 **A Popular Programme.**
Sybil Whitlock (Contralto):—
"Serenata" ... ... Toselli.
"To the Sun" ... ... Dawes.
Ernest Stevens (Elocutionist):—
"The Social Scale" ... ... Coulson.
"'is Pipe" ... ... Taylor.
Amon Bilmark ('Cello):—
(a) "Andacht."
(b) "A Village Song" ... ... Popper.
Sybil Whitlock (Contralto):—
"Philosophy" ... ... Emmett.
"Because I Love You" ... ... Irving Berlin.
Ernest Stevens (Elocutionist):—
"The Girl on the Stairs" ... ... Hanray.
"Coming Home" ... ... Coulson.
Elvia Rayner (Pianoforte):—
"Rushpool" ... ... Carlyon De Lyle.
"Apres L'ondee" ... ... Maurice Pesse.

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9.0 (approx.) **General and Local News.**

Sketch: "A Matter of Course," by L. du Garde Peach.

Characters: Jimmy (Herbert Dawes), Jack (Clarence Bigge), Anne (Kathleen Johnson).

The scene is in a fashionable London restaurant. At first in the foyer and then in the restaurant itself.

Time: The present.

"Ever Ready Plays" is published by Messrs. Samuel French, Ltd., 26, Southampton Street, Strand, London, W.C.2.

Light Music.

Relay from Prince's Theatre.

Relay from Criterion Theatre.

10.0 Close down.

WEDNESDAY, SEPTEMBER 14th, 1927.

11.15 **Morning Concert:** Relay from the Kenilworth, Ocean Beach. Elvia Rayner (Pianoforte). Light Music.

4.0 **Afternoon Concert:** The Wireless Orchestra.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** Another visit from **Uncle Brikky.** Songs by **Miss Mollie Rennie. Aunt Isobel** will tell you the story of the Bell (Hans Anderson). Birthday Greetings and Riddles.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:—**

Lionel Tertis (Violo) :—

"Air on G. String" ... ... Sulzer.

"La Gitana" ... ... Kreisler.

Item by the Announcer.

7.30 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

"March of the Mannikins" ... ... Fletcher.

Selection: "La Belle Helene" ... ... Offenbach.

Morceau: "L'Esprit Francaise."

Valse: "Sparkles" ... ... Waldteufel.

8.0 **Time Signal.**

Relay from Prince's Theatre.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Valse: "Wedding Dance" ... ... Lincke.

Overture: "Rosamunde" ... ... Schubert.

Scenes from "Lohengrin" ... ... Wagner.

Lucie Schoentjes (Soprano) :—

"Indian Love Call" ("Rose Marie") ... ... Friml.

F. J. Beswick (Euphonium) :—

"The Bandolero" ... ... Stuart.

9.0 (approx.) **General and Local News.**

Morceau: "Eventide" ... ... Watt.

An Idyll: "The Glow Worm" ... ... Lincke.

Lucie Schoentjes (Soprano) :—

"Elegie" ... ... Massenet.

A Selection of Haydn Woods' Songs.

Relay from the Kenilworth, Ocean Beach.

The Story of "Kathleen Mavourneen," with musical illustration.

Relay from Criterion Theatre.

Light Music.

10.0 Close down.

THURSDAY, SEPTEMBER 15th, 1927.

11.15 **Morning Concert:** Mrs. E. Edgeworth (Contralto). Elvia Rayner (Pianoforte). Light Music.

4.0 **Afternoon Concert:** Relay from the Kenilworth, Ocean Beach. Light Music.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** The Witch's Tower. A story to be told by **Aunt Janet** of the Library. A little play to be acted by Members of the Family. Fun and Frolic with the Aunts.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:** "Famous Artistes." (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street.)

8.0 **Time Signal.**

Talk: Charles Francois Gounod (1818-1893), the most famous French Composer of the Nineteenth Century.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. "A Night with French Composers":—

Overture: "Mignon" ... ... Thomas.

L'Apres midi d'un Faun ... ... Debussy.

Madame de Folcka Mazery (Soprano) :—

Aria: Valse Song, "Romea and Juliet" ... ... Gounod.

Suite: "Sylvia" ... ... Delibes.

(a) Valse Lente.
(b) Pizzicati.
(c) Cortege du Bacchus.

Poeme Symphonique: "Phaeton" ... ... Saint-Saens.

9.0 (approx.) **General and Local News.**

Suite No. 1: "L'Arlesienne" ... ... Bizet.

(a) Minuet.
(b) Cathedral Scene.
(c) Carillon.

Edgar Heap (Pianoforte) :—

"Danse Sacree" and "Danse Profane" ... ... Debussy.

Madame de Folcka Mazery (Soprano) :—

"L'Ete" ... ... Chaminade.

(a) Ballet des Sylphes, "Faust" ... ... Berlioz.
(b) Hungarian March.

10.0 Close down.

FRIDAY, SEPTEMBER 16th, 1927.

11.15 **Morning Concert:** The Studio Orchestra.

4.0 **Afternoon Concert:** The Wireless Orchestra.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** A Request Afternoon. Listen for your favourite recitations, songs and stories. Birthday Greetings. **Aunt Isobel** will give you all the news about the Family.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Sports Talk,** by **"Natalian."**

7.15 **Light Music.**

7.30 **Dinner Hour Music: The Durban Municipal Orchestra,** relayed from the Pavilion:—

March: "Liberty Bell" ... ... Sousa.

Selection: "Katinka."

Morceau: "Wedding Bells" ... ... Rimmer.

Valse: "Immortal" ... ... Gungl.

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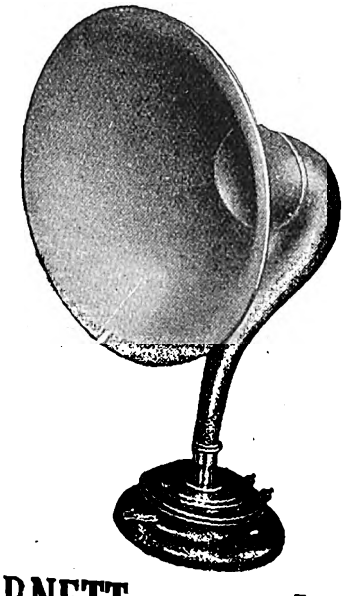

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8.0 **Time Signal.**

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

"Petite Suite de Concert" ... ... Coleridge Taylor.

(a) La Caprice de Nanette.

(b) La Tarantella Fretillante.

Valse: "Beautiful Spring" ... ... Lincke.

Scenes from "Maritana" ... ... Wallace.

Ethel Coppard (Contralto): —

"My Ships" ... ... Barratt.

J. J. Flanagan (Piccolo):—

"Impromptu" ... ... Demare.

9.0 (approx.) **General and Local News.**

Overture: "The Merry Wives of Windsor" ... ... Nicolai.

Ethel Coppard (Contralto): —

"Dawn Skies" ... ... Drummond.

"Carnival in Paris" ... ... Svensden.

The Hand of Bridge referred to in last week's programme as actually played by the experts. It is suggested that listeners should have the hands in front of them and follow the play as broadcast by the Announcer.

Relay from Criterion Theatre.

Light Music.

10.0 Close down.

SATURDAY, SEPTEMBER 17th, 1927.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.

7.15 **Reports:** Local Market Report, Weather Report, Shipping Intelligence.

7.20 **Dinner Hour Music:** Recital on the "Columbia Granfanola," supplied by Messrs. H. Polliack & Co., of West Street, Durban.

8.0 **Time Signal.**

Dinner Hour Music (continued).

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Marche: "Le Pere la Victoire" ... ... Ganne.

Overture: "Les Noces de Jeanette" ... ... Masse.

Scenes from "Mignon" ... ... Thomas.

Rene de la Rue (Tenor):—

"Mary of Argyle" ... ... Nelson.

A. W. Snell (Cornet):—

"Because" ... ... d'Hardelot.

9.0 (approx.) **General and Local News and Sporting Results.**

Valse: "Carnival Secrets" ... ... Fetras.

Rene de la Rue (Tenor):—

"Let Me Like a Soldier Fall" ("Maritana") ... Wallace.

Morceau: "Rondes des Lutins" ... ... Razigade.

Selection: "Bric-a-Brac" ... ... Finck.

Famous Dance Orchestras. Groups of three dance numbers will be transmitted, interpersed with vocal and instrumental items.

Relay from Criterion Theatre.

Famous Dance Orchestras (continued).

11.0 Close down.

SUNDAY, SEPTEMBER 18th, 1927.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

"Marche Lorraine" ... ... Ganne.

"Ballet Egyptienne" ... ... Luigini.

(a) Dance of the Dervishes.

(b) Dance of the Sun Worshippers.

(c) Sunset on the Nile.

(d) Starry Night in the Desert.

Fantasia: "H.M.S. Pinafore" ... ... Sullivan.

Marjorie Boocock (Soprano):—

"Knowest Thou that Dear Land" ("Mignon") .. Thomas

Morceau: "Casino Memories" ... ... Gungl.

F. J. Beswick (Euphonium):—

"My Old Shako" ... ... Trotere.

"An Indian Romance" ... ... Reeves.

"A Slavonic Rhapsody" ... ... Friedman.

Marjorie Boocock (Soprano):—

"Love the Pedlar" ... ... Ed. German.

4.30 **Children's Corner:** A visit from Uncle Brownie. Story: "The Beautiful Legend of Saint Christopher." Riddles, Recitations and Birthday Greetings.

6.40 **The Bells of St. Pauls.**

7.0 **Evening Service,** relayed from St. Paul's Church.

14th Sunday after Trinity.

Order of Service: As in Prayer Book.

Voluntary: Solitude (Lemare), Prayer (Lemmens).

Opening Hymn: 166.

Psalm: 65.

Anthem: "Rejoice in the Lord Always" ... ... Purcell.

Hymn before Sermon: 391.

Sermon: Rev. W. J. Blaikie, M.A.

Hymn after Sermon: 23.

Concluding Voluntary: "Introduction and Fugato" C. Harris.

Organist: **Mr. W. Deane, F.R.C.O., F.T.C.L.**

8.30 **"A Popular Concert,"** relayed from the Town Hall):—

Muriel Clark, L.R.A.M. (Soprano):—

"Caro Nome" ("Rigoletto") ... ... Verdi.

"O Tell Me, Nightingale" ... ... Liza Lehmann.

Pledwell Wood (Solo 'Cello).

I. Chosack (Xylophone):—

"Fantasia de Concert" ... ... Chosack.

In conjunction with **The Durban Municipal Orchestra.** Conductor, **T. H. Huddle.**

(Full details will be announced later.)

10.0 Close down.

Competition.

The Winners of the Wireless Competition will be Announced in our next Issue.

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The Farm.

The cloth had been drawn after the early evening meal, and a distant clatter from the kitchen told of Ani and Crimsina making undeft progress with the washing up. The men folk of the farm had kept their seats at the long table during the removal of the supper things and now lounged on their elbows, smoking. The women moved about on household duties and then came back to their chairs, sewing in hand. At the head of the table sat the mistress of the house, a lady of ample lines and complacent mein.

Elena lingered a moment at the window. "What can it be with Buys these days," she remarked, "that the light always burns so late in their house?"

"Take your sewing, now, Lenie," said her mother, and see that Ani has a good stock of wood laid in before she goes to bed," she added. "Why do you say that about Buys?" she asked, as the girl seated herself.

"I was wakeful last night and the moon was so bright that I looked from the window. Even the cattle were feeding again, and down in the hen-house the fowls were all restless. I saw a light in the living room of Buys—a good light and people passing the window, so it was no 'opsit' by the candle."

"To be wakeful is a sign of being in love," said her young sister, and the girl flushed angrily at the allusion to her courtship of the previous week. Hour by hour she had endured the "opsit" in company with a speechless youth from a neighbouring farm till the candle at last spent itself, and released her.

"There can be no good come from being abroad at night," the old lady moralised. "We are given the day to work and the night to sleep, and those who seek to alter the laws of God will fall into the hands of evil spirits who work in the hours of darkness. I have always thought that Buys had too much money these days and it would bring him no good."

But Elena was of a younger generation, and curiosity was stronger with her than superstition. So the following afternoon saw her dressed in her fresh pink muslin and a wide silk hat, making her way down the mountain by a dusty track through the mealie lands. Catherina Buys saw her friend coming and ran to meet her. Over a cup of coffee on the stoep they exchanged their news—and then,

"Has there been illness in your house, Katje?"—Elena's curiosity could no longer be restrained. "No," said her friend, surprised. "I say your lights so late last night," said Elena, a little confused. Catherina laughed. "We have a wireless set," she replied. "Botje brought it with him from the town. Come and see it." Elena stood, uncomprehending, before the miscellany of batteries and shining stops. "So this is the devil," she remarked, her mother's words in her mind. "It is no devil, Lenie, but a wonderful machine that brings the music and even the words of people from the town to us, just as if we were at the theatre ourselves. It speaks and sings to us every evening. And, oh! Lenie, it is so good by the 'opsit.' Kort was here the other night and while the wireless sang for us I could forget he was there and think myself in the town again. The time passed so quickly that the candle was done before I had even yawned once."

Elena sighed.

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Announcer ... ... Mr. LAGO CLIFFORD.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, SEPTEMBER 12th.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday, Wednesday, Saturday: Children's Hour (arranged by **Aunt Carrie).**

5.0 p.m., Tuesday: Teen's Hour (arranged by **Uncle Joe).**

5.0 p.m., Thursday and Friday: Children's Hour (arranged by **Uncle Joe).**

3.30 n.m., Woensdag: Ons Kleinspanse Gesillige Half-Uurtjie (deur **Oom Tommie).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

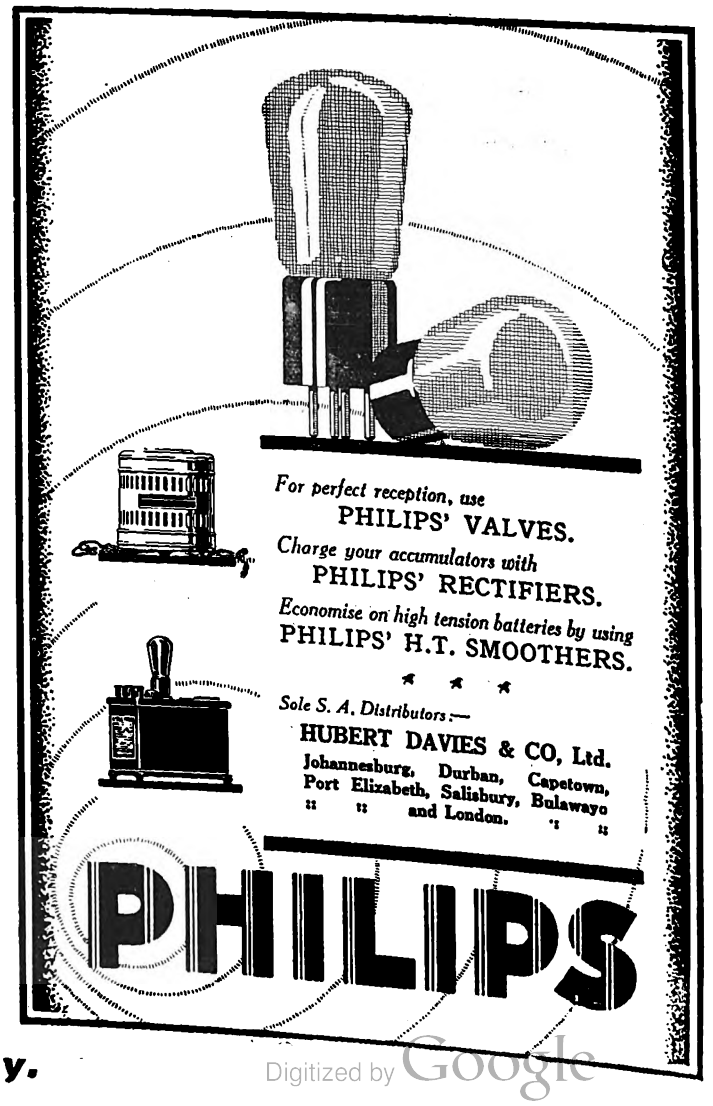
6.15 p.m., Saturday: Weekly Advice Leaflet (issued in English and Afrikaans by the Department of Agriculture).

6.30 p.m. daily: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**



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MONDAY, SEPTEMBER 12th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on "Hygiene," by **Dr. J. J. Myddleton.**
8.25— 3. Overture: "Hungady Lazlo" ... ... F. Eskel.
"JB" Studio Orchestra.
8.35— 4. Tenor:
(a) "Bid me to Love" ... ... Barnard.
(b) "Sweet Early Violets" (by request) ... Sherrington.
(c) "I Pitch My Lonely Caravan" ... ... Coates.
Mr. R. V. Griffiths.
8.45— 5. 'Cello Solo: "Le Cygne" (by request) ... ... Saint Saens.
Mr. E. Levitz.
8.50— 6. Selection: "Dorothy" (by request) ... ... Cellier.
"JB" Studio Orchestra.
9.0 — 7. **General News Service. Announcements.**
9.10— 8. A Little Jazz by **"JB" Studio Orchestra.**
9.20— 9. Contralto:
9.30—10. Suite: "Riviera Scenes" ... ... B. Brooke.
"JB" Studio Orchestra.
9.40—11. Tenor:
(a) "Casy the Fiddler" ... ... Haydn Wood.
(b) "Ah, Though the Silver Moon Were Mine" ... Lohr.
(c) "Absent" ... ... Metcalfe.
Mr. R. V. Griffiths.
9.50—12. Fantasia: "La Boheme" ... ... G. Puccini.
"JB" Studio Orchestra.
10.5 —13. Contralto:
10.15—14. A Little Jazz by **"JB" Studio Orchestra.**
10.30—Close down.

TUESDAY, SEPTEMBER 13th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Astronomy (No. 2), "Moons," by **Mr. H. E. Wood, M.Sc.**
8.25— 3. Overture: "Fingal's Cave" ... ... Mendelssohn.
"JB" Studio Orchestra.
8.40— 4. Soprano:
(a) "My Treasure" ... ... Trevalsa.
(b) "Keep on Hopin'" ... ... Maxwell.
(c) "Just a Little House of Love" ... ... Haydn Wood.
Mrs. St. Croix.
8.50— 5. Selection: "The Girl from Kay's" ... ... I. Caryll.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. A Little Jazz by **"JB" Studio Orchestra.**
9.15— 8. Bass:
(a) "Blow, Blow, Thou Winter Wind" ... ... Sargent.
(b) "When Dull Care" ... ... Lane Wilson.
(c) "Vucan Song" ... ... Gounod.
Mr. R. P. Goodrich.
9.25— 9. "The Soul of the Violin" (by request) ... Margaret Merrill.
Violin Obligato: **Mr. J. Schulman.**
Mr. Lago Clifford.
9.40—10. Suite: "Venetian Scenes" ... ... E. Cazaneuve.
"JB" Studio Orchestra.
9.50—11. Soprano:
(a) "The Old Clock" ... ... Drummond.
(b) "Give Me Youth and a Day" ... ... Drummond.
(c) "The Token" ... ... Jack Thompson.
Mrs. St. Croix.
10.0 —12. Fantasia: "Recollections of Gounod."
"JB" Studio Orchestra.
10.10—13. Bass:
(a) "The Lute Player" ... ... Allitsen.
(b) "Son of Mine" ... ... Wallace.
Mr. R. P. Goodrich.
10.20—14. A Little Jazz by **"JB" Studio Orchestra.**
10.30—Close down.

WEDNESDAY, SEPTEMBER 14th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Afrikaans Talk by **Mr. Tommie Beckley.**
8.25— 3. Overture: "Private Ortheris" ... ... J. Ansell.
"JB" Studio Orchestra.
8.35— 4. Quartette: "Come to the Fair" ... ... Easthope Martin.
Miss Aimee Parkerson's Quartette.
(Misses B. Alexander and H. Roles, Messrs. McLilland and A. Watt.)
8.40— 5. Selection: "A Runaway Girl" ... ... Caryll and Monckton.
"JB" Studio Orchestra.
8.50— 6. Song: "Vissi d'Arte" ("La Tosca") ... ... Puccini.
Miss Beatrice Alexander.
8.55— 7. Quartette: "Heav'n, Heav'n" (Negro Spiritual)...Burleigh.
Misses Alexander and H. Roles, Messrs. Olivier and A. Watt.
9.0 — 8. **General News Service. Announcements.**
9.10— 9. A Little Jazz by **"JB" Studio Orchestra.**
9.20—10. Song: "The Sword of Ferara" ... ... Bullard.
Mr. Alec. Watt.
9.25—11. Art Talk: "Ruysdael," by **Mrs. Selina Hirsch, B.A.**
9.40—12. Duet: "Fairings" ... ... Martin.
Miss Hilda Roles and Mr. Alec Watt.
9.45—13. Tenor: **Mr. C. H. Olivier.**
9.50—14. Quartette: "Un di se' Beu ("Rigoletto") ... ... Verdi.
Misses B. Alexander, H. Roles, Messrs. C. Olivier and A. Watt.
9.55—15. Song: "Von Euriger Leibe" ... ... Brahms.
Miss Hilda Roles.
10.0 —16. Suite: "Three Dances from 'Tom Jones'" ... E. German.
"JB" Studio Orchestra.
10.5 —17. Trio: "Deep River" (Negro Spiritual) ... ... Burleigh.
Mrs. Daniels, Miss Hilda Roles, Mr. Alec Watt.
10.10—18. Duet: "Calm, Silent Night" ... ... Goetz.
Miss B. Alexander and Mr. A. Watt.
10.15—19. Quartette: "When Evening's Twilight" ... ... Hatton.
Misses B. Alexander, H. Roles, Messrs. Olivier and A. Watt.
10.20—20. A Little Jazz by **"JB" Studio Orchestra.**
10.30—Close down.

THURSDAY, SEPTEMBER 15th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. "Adventures in the East" (No. 2), by **Mr. Eric Blackwell.**
8.25— 3. Overture: "Rivalite" ... ... J. Snoek.
"JB" Studio Orchestra.
8.35— 4. Baritone, **Mr. Maurice Higgins.**
8.45— 5. Selection: "Zig-Zag" ... ... D. Stamper.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. A Little Jazz by **"JB" Studio Orchestra.**
9.20— 8. Excerpts from **"Aida,"** with a few remarks by the Announcer.
9.55— 9. Suite: "Autumn Sketches" ... ... W. Smith.
"JB" Studio Orchestra.
10.10—10. Baritone, **Mr. Maurice Higgins.**
10.20—11. A Little Jazz by **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, SEPTEMBER 16th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Piano Solo: "Andante and Rondo Capriccioso" (by request) —Mendelssohn.
Miss Margaret Williams.
8.16— 3. Overture: "Poet and Peasant" ... ... F. Suppe.
"JB" Studio Orchestra.
8.30— 4. Sketch: **"JB" Studio Dramatic Company.**
8.50— 5. Selection: "High Jinks" (by request) —R. Freeman and H. Talbot.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Tenor:
(a) "Down Here" ... ... May Brahe.
(b) "I Passed By Your Window" ... ... May Brahe.
(c) "I Know of Two Bright Eyes" ... ... Clutsam.
Mr. Gordon Kinghorn.
9.20— 8. A Little Jazz by **"JB" Studio Orchestra.**
9.30— 9. (a) "Imitation of a French Lady Telephoning her Dressmaker."
(b) "Life" ... ... E. A. Guest.
Miss Cecilia Essers.
9.40—10. Suite by **"JB" Studio Orchestra.**

FLEET FOOT *SHOES* Wear Better!

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9.50–11. Tenor:
(a) "Macushla" ... ... McMurrough.
(b) "The Irish Emigrant's Farewell" ... ... G. Barker.
Mr. Gordon Kinghorn.

10.0–12. Fantasia: "Maritana" ... ... Wallace.
"JB" Studio Orchestra.

10.10–13. (a) "No, Thank You, Tom" ... ... F. C. Weatherley.
(b) "My Ships" ... ... Ella Wheeler Wilcox.
Miss Cecilia Essers.

10.20–14. A Little Jazz by **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, SEPTEMBER 17th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

11.45 p.m.—Close down.

SUNDAY, SEPTEMBER 18th, 1927.

7.30 p.m. Relay of Service from **St. Mary's Cathedral.**
8.45 p.m. (approx.). **Concert.**

10 p.m. (approx.).—Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, SEPTEMBER 12th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.2 **Travel Talk:** "Solitude."
5.20 **Teens:** "Talking Machines," by **Uncle Bonzo.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Miss Grace Hollingworth.**
"When Evening's Twilight."
"Simple Simon."
The Community Four.
Cornet Solo: **Theodore Karlsson.**
Humorous Song: "The Knob on the Bathroom Door," **E. D. Madden.**
Viola Solo: **Eric Bray.**
Alhambra Orchestra.
9.0 **News Service** (English).
9.5 Quartette ... ... Grieg.
1st Violin, Alfred Gibbs; 2nd Violin, Walter Swanson; Viola, Eric Bray; 'Cello, Granville Britton.
9.25 Songs: **Grace Hollingworth.**
"Hail Smiling Morn."
"Little Tommy Went A-fishing."
The Community Four.
Cornet Solo: **Theodore Karlsson.**
Song: "In Cellar Cool," **Frank Fletcher.**
10.0 **News Service** (Afrikaans).
10.5 **Dance Music.**
10.30 Close down.

TUESDAY, SEPTEMBER 13th, 1927.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.
1.55 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Special Hour of Music.** Strauss, 1864.
"Rosenkavlier March."
"Morning."
"Dream in the Twilight."
Birthday Greetings:
"Till Eulenspiegel."
"Dance of the Seven Veils ("Salome").

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**
8.5 March: "Stars and Stripes" ... ... Sousa.
Overture: "La Sirene" ... ... Auber.
Waltz: "Lustige Bruder" ... ... Volstedt.
Songs:
"Knowest Thou the Land" ... ... Thomas.
"Anna" (Eighteenth Century Irish Love Song), arranged by Newton.
Beatrice Pike.
Violin Solo: **Dorothy MacPherson.**
Songs: **Maitland Beagrie.**
Piccolo Solo: **John R. Lamb.**
Selection: "Dorothy" ... ... Celliers.
9.0 **News Service** (English).
9.5 **Talk by Mr. C. Graham Botha,** Chief Archivist.

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Better Wear — FLEET FOOT.

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9.20 Three Dances from "Tom Jones" ... ... German.
Songs:
"Lo Zelinda," arranged by A.L.
"Drink To Me Only," arranged by Quilter.
Beatrice Pike.
Piano Solo: **Geoffrey Miller.**
Songs: **Maitland Beagrie.**
Selection: "Katinka" ... ... Friml.
10.0 **News Service** (Afrikaans).
10.5 **Dance Music.**
10.30 Close down.

WEDNESDAY, SEPTEMBER 14th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal. Musical Items.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.2 **Afternoon Topics:** "The Barrie Charm."
5.20 **Teens:** Robert Koch, the Microbe Hunter.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs:
(a) "My Ships" ... ... Del Riego.
(b) "When the Home is Asleep" ... ... Haigh.
(c) "A Birthday" ... ... Cowen.
Eileen Ryan.
Piano Solo: **Rosalie Warner.**
Songs:
Prologue from "Pagliacci" ... ... Leoncavallo.
"Trooper Johnny Ludlow" ... ... Temple.
Walter Applewhite.
Musical Monologues: **Pattie Price.**
Alhambra Orchestra.
UNCLE BONZO EXPLAINS.
9.0 **News Service** (English).
9.5 **Master Wayfarer,** a Happening of Long Ago, by **J. E. Harold Terry.** Produced for broadcasting by **Gladys Dickson.**
Characters as they speak:—
The Maid ... ... Gladys Dickson.
The Man ... ... Gordon Bird.
The Wayfarer ... ... Arthur Mosdell.
The Villain ... ... Arthur Mosdell.
Scene: The parlour of "The Pigeon Pie," a wayside hostelry, 150 years ago. It is a cosy, oak-pannelled place with a big open fire place and sanded floor. Behind the bar are bottles, quaintly shaped, and pewter mugs. The central door gives on to the high road. It is a bleak, windy night. The Maid is lighting the candles, singing an old Love Song as she does so. The latch of the outer door is lifted, and, with a glad cry, she runs to meet the newcomer. The Man, an honest bluff farmer, comes in, and the joy in her face changes to petulant disappointment.
9.40 Songs:
"Trees" ... ... Ronald.
"Sognai" ... ... Schira.
Eileen Ryan.
Piano Solo: **Rosalie Warner.**
Songs:
"Nirvana" ... ... Adams.
"Angels Guard Thee" ... ... Godard.
Walter Applewhite.
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

THURSDAY, SEPTEMBER 15th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **Records.**
5.3 **Afternoon Topics:** "Those Were the Days!"
5.20 **Children's Hour:** Our Third Birthday. Do Listen-in.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Classical Concert** by **Capetown Orchestra.** Relayed from City Hall. Conductor: **W. J. Pickerill.**
Symphony in D (No. 35) ... ... Mozart.
Roumanian Rhapsody No. 2 ... ... Enesco.
9.0 **News Service** (English).
9.15 Symphonic Suite: "Scheherazade" ... ... Rimsky-Korsakov.
10.0 **News Service** (Afrikaans).
10.5 Relay from **Waldorf.** Leader: **F. Ferramosca.**
10.30 Close down.

FRIDAY, SEPTEMBER 16th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Athlone Blind School Afternoon.** Special Programme.

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1927—1928

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(1)—SEASONAL EXCURSIONS TO SEASIDE RESORTS
at Single Fare for the Return Journey. Minimum Fares: £2, First Class; £1 7s., Second Class.

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To EAST LONDON, FORT ELIZABETH, PORT ALFRED, JEFFREY'S BAY, UMTATA (for Port St. Johns) and GEORGE (for Knysna and Wilderness), and intermediate stations to MOSSEL BAY inclusive. From Transvaal, Orange Free State, Cape and South-West Africa stations one day each week during November, 1927, and January and February, 1928.

To SWAKOPMUND. From stations in South-West Africa one day each week during January and February, 1928.

(2)—GENERAL EXCURSIONS
from 1st December, 1927, to 3rd January, 1928, at Single Fare for the Return Journey between
ALL SOUTH AFRICAN RAILWAY STATIONS,
and in Through Bookings with the R. R. and B. & M. R. (First and Second Class only) and C. F. L. M. Also in Local Bookings over the R. R. and B. & M. R., including the Mafeking-Bulawayo Section, from 14th December, 1927, to 3rd January, 1928, at Single Fare for the Return Journey for First and Second Classes only, and Single Fare and One Half for Third Class.

(3)—INCLUSIVE LAND AND SEA EXCURSIONS
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W. W. HOY,
General Manager.

Johannesburg,
September, 1927.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
Portion of **Tivoli** Programme will be transmitted.
11.0 Close down.

SATURDAY, SEPTEMBER 17th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items, "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We entertain ourselves.

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Popular Concert** by **Capetown Orchestra.** Conductor: **W. J. Pickerill.** Relay from City Hall.
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 Relay from **Fletcher and Cartwright's.** Leader: **V. Latronico.**
10.30 Close down.

SUNDAY, SEPTEMBER 18th, 1927.

EVENING SESSION.

6.50 **Announcements.**
Divine Service will be relayed from the **Metropolitan Church.** Preacher: **Rev. E. Titcombe.** Organist: **Mr. A. P. Abbott.**
8.45 Programme of Music by the **Capetown Orchestra.** Conductor: **W. J. Pickerill.** Relayed from the City Hall.

Capetown, but she has already established herself as a firm favourite, both with the public and the more discriminating musical fraternity. Her recent appearance with Gladys Daniels at the City Hall earned her high praise from the critics and, incidentally, attracted a number of new pupils to her Studio. Miss Ryan, who trained for her L.R.A.M. under Frederick King, is very fond of teaching, and hopes to establish a big connection down here soon. At East London her pupils carried everything before them, at both the local and overseas examinations.

Unlike a great many singers who take up teaching, Miss Ryan is determined to keep up her concert work. After her broadcast on the 14th, her next appearance will be in "Merrie England" with the Municipal Choral Society early in October.

GLADYS DICKSON.

In and Out the Capetown Studio.

The Grieg Quartet, which takes the place of honour on the Monday Programme, is one of the really amusing instances in the history of musical criticism of the diametrically opposed opinions of the great Gods Critic. Apparently it has sinned against the canons of academic chamber music by a quasi-orchestral richness of colour here and there; "it goes beyond its proper sphere," said Hanslick, the famous Viennese critic. Grieg wrote it at a time when he sought rest in the country after "his soul," as he said, "had been narrowed by heart-rending experiences." What these were we can only surmise.

The first motive in the quartet has been taken from one of his own songs: "The Minstrel's Song," but he vehemently denies having borrowed from folk tunes, as most of his critics aver.

This now famous work will be played by Alfred Gibbs, Walter Swanson, Eric Bray and Granville Britton—the best chamber music combination the Studio has had for sometime.

The "Community Four" recently distinguished themselves at a City Hall Concert, so need no introduction to Listeners. A vocal quartet always gains by being broadcast. The laudable motive which prompts mankind to form itself into vocal quartets is usually spoilt by a whimsy of fate, which seems to decree that the tall, thin baritone should stand near the short, fat tenor. If only something could be done about it, we would enjoy "Hail Smiling Morn" so much more. The solution seems to be the broadcasting Studio——until Television comes.

Three Years Old.

The 15th September will be the third birthday of the Capetown Station. For the Staff it is probably a more significant date than even the most sympathetic of our Listeners realise. The Engineers still talk in bated breath of the months of feverish preparations beforehand, then the big night and the bitter disappointment. No doubt it was very "salutary for us," as Lewis Carol said; and then and there, out of the experience of its first failure, the Capetown Station began to grow aright—and it is still growing. Indeed, looking back at the programmes, one begins to see how gradually, but surely, the entertainment side of radio has developed. For instance, in the early days, "items" were broadcast; isolated units with the regular two minutes interval between each; to-day items—for want of a better word—are "presented" and dexterously woven into a composite programme, which is fed to the Microphone without a break from the moment the Station opens to the final "Good-night, Everybody, Good-night."

Eileen Ryan.

Eileen Ryan, who is to sing from the Studio on Wednesday, the 14th, is comparatively a new-comer to

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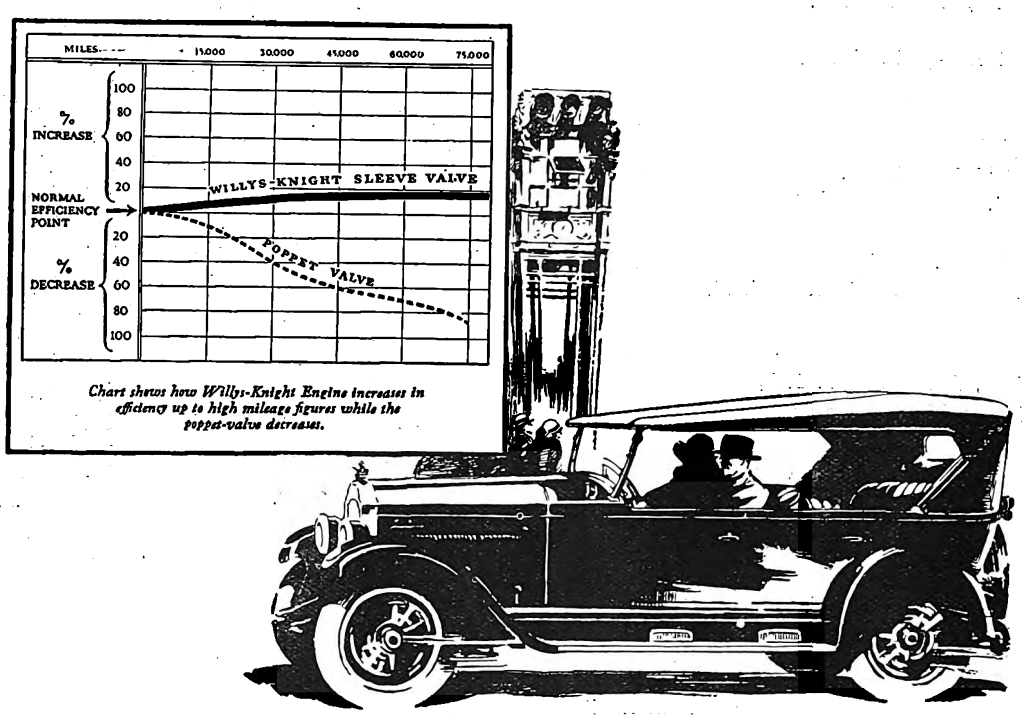

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WILLYS - OVERLAND - FINE - MOTOR - CARS

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Noelle Sonning, of the Arthur Bourchier company.
[*Photo: Jane Plotz.*

Elsie Day, the charming partner of Rupert Hazell.
[*Photo: Jane Plotz.*

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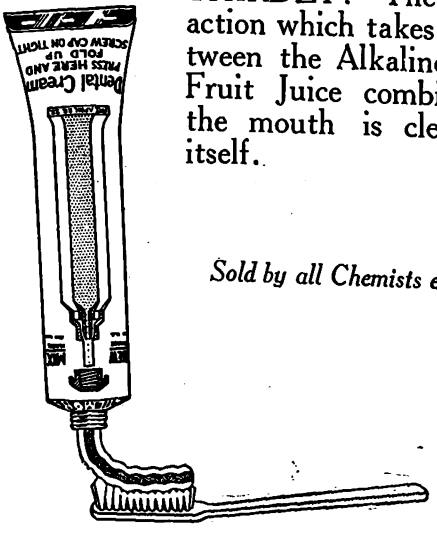

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3

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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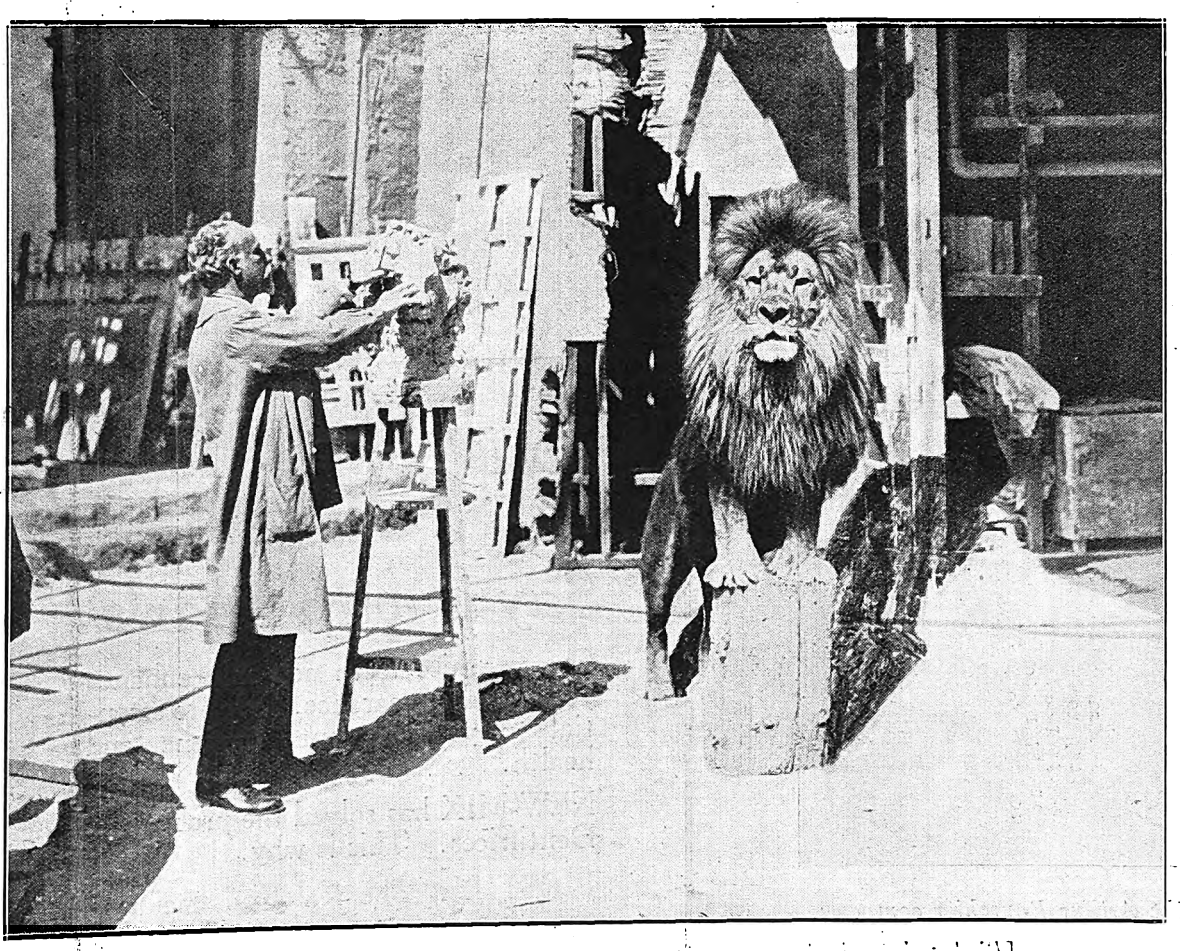

Jehosaphat is the only lion who earns his living by being an artist's model, and Bert Levy, the eminent cartoonist, is the only sculptor brave enough to use a lion as his model without the use of a cage. Jehosaphat is chosen for the new Metro-Goldwyn-Mayer lion's head trademark which Levy is preparing.

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'THOSE LIGHTS IN IT!'

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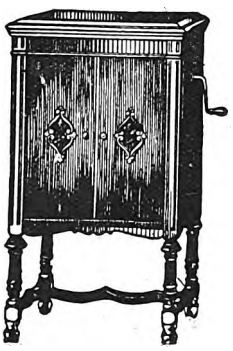
A competitor in "The Beauty Prize."

Raquel Mellor as "Carmen."

Scenes from "Carmen," to be shown at the Alhambra, Capetown, on September 12th.

SEE and HEAR the NEW ↓



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Sir John Martin Harvey.

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A Talk with Sir John Martin Harvey.

LONDON, July 21.

Sir John Martin Harvey has been seen in South Africa in the film "The Only Way." Theatregoers will be interested to learn that he is probably to appear in the flesh in South Africa, and that "The Only Way" will then be one of the plays of his extensive repertoire.

When I met Sir John the other day, he was about to start on a well-earned holiday. I persuaded him, however, to talk about the play which has been the great success of his career—"The Only Way."

He has His Wife to Thank.

"Both the name and the subject of the play were my wife's ideas," he said. "We had discussed and rediscussed it years before it actually took shape. The first time it was mentioned between us was at St. Louis. We were both young, ambitious members of Irving's company touring the States. I said I wanted a part to play myself, with a strong central human character—one to appeal to the emotions. Miss da Silva at once said: 'There is only one part—Sydney Carton.'

"Nothing came of it at the time, though we talked it over. It was during a walk on the Heath near Highgate that, a few years later, we reverted to the idea, and began to work it out in some detail. I saw we must have a prologue, then a good first act to lay down the lines of the story, and get it well advanced, and so on. I should say that that evening we drafted the main outline of the adaptation. Very soon it came to rehearsal.

"I had done a little management, but it was my first big venture in London, and at the Lyceum, too, where I had played so often with Irving. Everyone connected with the theatre was anxious to help. Several wanted to play parts—almost thrust themselves into them. Hamilton Clarke composed the music we still use; Irving's scenic artist devised the scenery.

During Rehearsals the Play was Growing.

The speech I deliver in the tribunal scene occurred to me actually in the course of a rehearsal. It was written down there and then. Right up to the last moment we were adding and cutting and changing. And then from the first night there has never been a change of word. We play it now exactly as 26 years ago. How many times we have played it I do not quite know. Some years ago we reached 2,000, and after that I lost count. I do know that some people have seen it so often that they can repeat it nearly by heart. One has even sent me an entire manuscript of the play written from memory. It is the same Sydney Carton now, and many of the cast are the same."

I have often thought that actors must be heartily sick of playing the same character time and time again. Sir John Martin Harvey dispelled some illusions on this point.

"Am Tired of It?"

If that were to happen, I could not go on playing it so that people would want to come and see it. In actual fact, the more often one plays a part, the better it ought to be, until, of course, one's vitality begins to ebb."

Sir John reminded me, too, that "The Only Way" was not the first or only dramatic version of "The Tale of Two Cities," by Charles Dickens, though it is the one that survives. Edward Compton (Fay Compton's father) put on a dramatisation, in which the action centred round Madame de Farge. Then Hermann Merivale adapted the story as "All For Her," in which John Clayton made a big success at the time. He changed the period and the names, but took the outline of the story.

Dickens himself would have liked to play the part and intended first to write a play rather than a novel, which accounts perhaps for the fact that it can be transferred to the stage more readily than other novels. It seems certain that "The Only Way" will be as great a success in South Africa as it has been in other parts of the world.

W. J. MAKIN.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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Isn't this a pretty picture? It might be Romeo and Juliet in modern dress. But it isn't. It is Edith Day and Harry Welchman in a bower of roses, which look sweet enough to have grown round the cottage door of the old home in Tennessee.

[*Photo: Stage Photo Co.*

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STAGE, CINEMA AND LISTENER-IN, VOL. XX., No. 633. SEPTEMBER 14, 1927. REGISTERED AS A NEWSPAPER AT THE G.P.O., LONDON.

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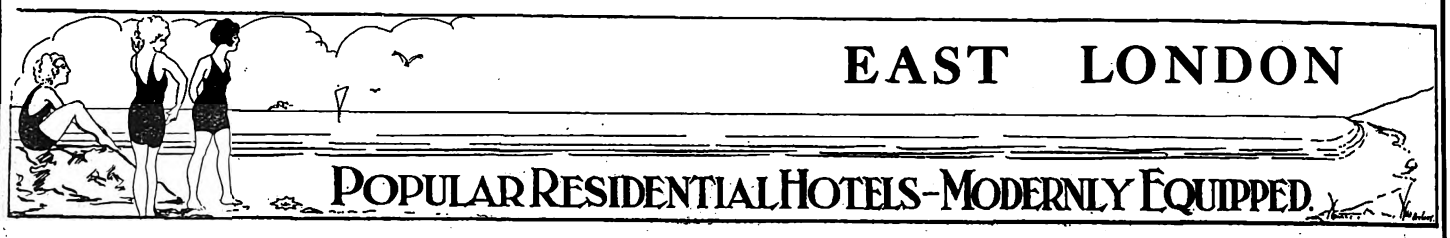

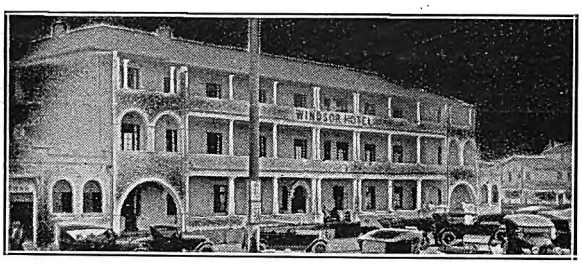

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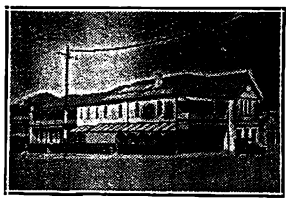

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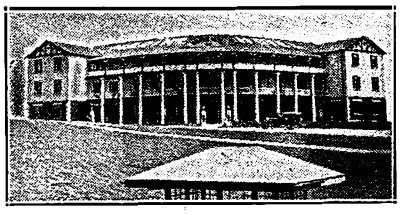

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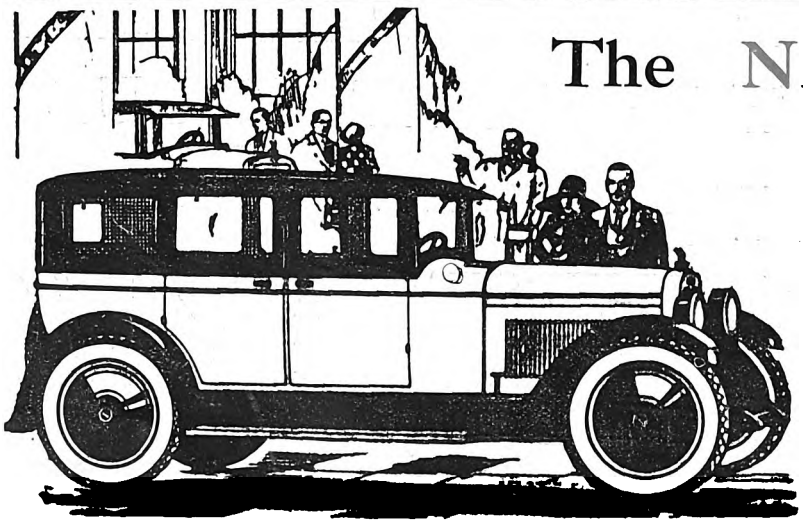

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VOL. XX. No. 633. WEDNESDAY, SEPTEMBER 14TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Myrna Loy, Warner Bros'. player, has instituted a new fad—accessory to the popular snake-skin shoe. It consists of a small horned toad worn on the ankle, and another one perched on the dress for shoulder decoration.

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The August Season.

There is an old custom which still reigns in theatrical London. It is the custom which demands that when no play is running at a certain theatre, and no play is expected to be housed there in the near future, blue paper be pasted across the notice frames.

There are several theatres in London at the moment that stare out upon the street with these blank blue eyes. The old pre-war fashion of closing theatres in August is very prevalent this year. Many famous actors and actresses who are usually to be seen in the West End are now touring in the provinces for a short time.

It has been found that provincial audiences do not relish the more offensive plays which are sometimes found in London. Managers who cater for provincial audiences are realising that a clean play pays better than the other sort. One proof of this is the fact that the more objectionable pieces are not found in the big theatres, but in the smaller houses where they are only able to attract large audiences for some weeks because of the limited seating accommodation.

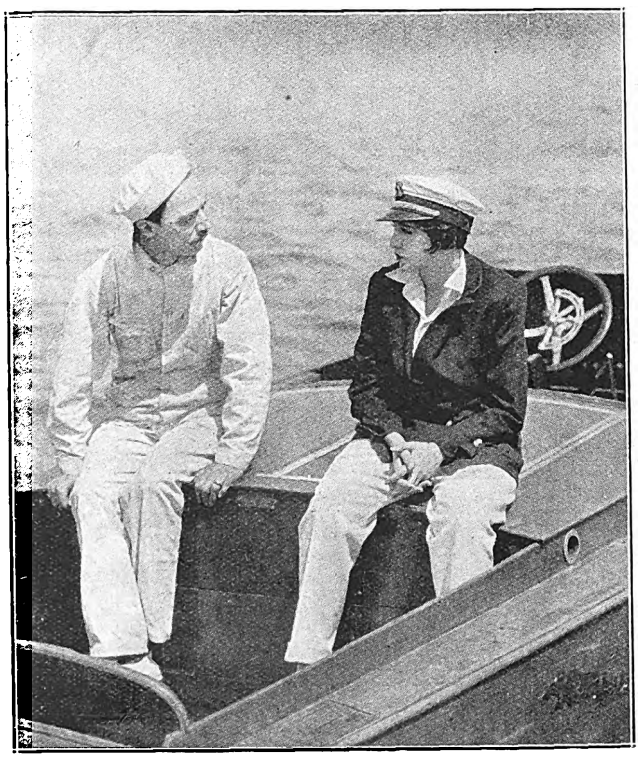
It is also significant that America is making a determined effort to clean the Augean stables of the drama. In New York an actor or actress who speaks offensive lines is subject to arrest, and in many large American cities, like Philadelphia and Boston, unclean plays are banned altogether.

Our own Birmingham went a step further some time ago, and made herself rather ridiculous by refusing to allow a well-known dancer to perform on the stage with bare legs. Since a great many choruses nowadays dance without tights, Birmingham, if she is still as proper as she was a year or so ago, must be shocked by a good many musical comedies. Many people think, however, that bare legs are far prettier than legs in tights, and this idea is becoming more and more fashionable.

To return, however, to the August season. Although many theatres are closed, there are several new plays in preparation. We shall shortly be seeing "Potiphar's Wife," in which, for the first time since Shakespeare's "Merchant of Venice," the part of a woman barrister will be included in a play. The new "Portia" will be Jeanne de Casalis who is now rehearsing the leading part in "Potiphar's Wife."

Working along the same lines as those followed by the American authors of "The Gorilla" and "The Spider"

(Continued on page 12.)



A scene from "Palm Beach Girl," to be shown at the Grand Bioscope, Capetown, on Sept. 22, 23 and 24.

"Graustark" will be screened at the Alhambra, Capetown, on September

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Paris Fashions.

The Return of the Waist.

As though despairing of ever again reconquering its high estate of Victorian, or even Edwardian, days, the waist seems to have decided to go even further back—to those of the Empire. Certainly it is getting always higher, especially when, as is now also more frequent, the skirt is being made longer as well. Perhaps its most popular treatment just now is to tie a ribbon waist belt as straight across the natural waist as can be managed, which, even if it does not make for the small waist, certainly makes for a high one. In other examples the line of the waist is marked by no girdle at all, but by shaping the figure all the way down, while full skirts are worn springing out from the waist to accentuate its slenderness. As one result of this tendency it is now generally accepted in Paris that the looked-for change in the silhouette is at hand, if it be not actually here, and that the coming—or return—of the higher waist and the longer skirt speak of the end of the vogue of "straightness."

Up to the present this is suggested rather than realised—suggested by the popular rounded cape, with its fitted shoulders by the little coats which, with their two buttons, are drawn naturally in towards the waist, and especially by the ubiquity of the bolero, in and out of season, with the waist-swathing which it implies.

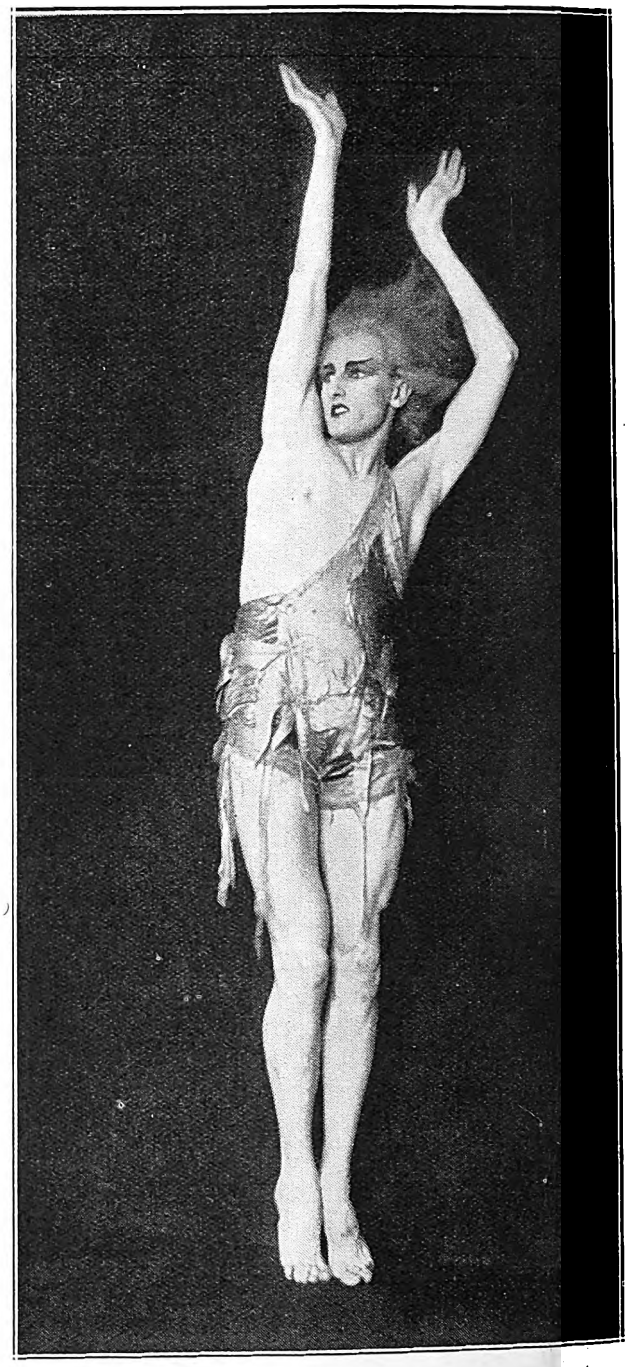
The Fuller Skirt.

Among the most prominent protagonists of this movement to undermine the straight flatness of the past few years, Worth is well to the fore, all the more convincingly because of the moderation of his methods. In many of his most successful creations the waist is only a shade higher, the bolero line is only stitched on the bodice and on the sleeve, the shaped flounces are only the beginning of the more important skirt. But while some models are thus moderate, in others the real bolero is made use of, while the waist is drawn in correspondingly by means of a swathed sash.

The skirt may be rendered more full either by means of pleats or by gathers which may be tucked in low down to give the Turkish effect, while a similar result is achieved in another way in big and little coats which are themselves made with some fullness. Worth has a number of these coats, in kasha, velvet and velveteen—which last has this year quite come into its kingdom again—of which the majority are square-cut, only just covering the hips, while some are heavily edged with fur. In repose these coats hang down straight and wide, their outline falling beyond that of the skirt. They are not, however, intended to be worn thus. In action, so to put it, one side is pulled right over the other and held there, the resulting effect being that a short coat with a crossed-over front and a very definite figure. The same idea, with similar results, is applied in the case of longer coats.

On the Bias.

The bias line is another popular convention of the time which is not without its effect upon the re-evolution of the waist. As we have just seen, it can be obtained by wearing a provisionally straight coat pulled across the figure. In default of buttons it has to be held in place by the wearer, and the obvious intention of the lack of buttons is the further shaping of the figure. With wider skirts the waist is established once and for all, with or without such adventitious aids. This evidence of bias—I beg your pardon!—crops up again in yet another method of treating the waist, by tieing a ribbon waist belt two or three times round the figure, though always with the waist line well defined. From one or other line ribbons, lace or chiffon may be arranged to fall in a number of jabots, which give lightness to the dress.



Aubrey Hitchins as "The North Wind." He has been dancing with Mme. Anna Pavlova in "Autumn Leaves" with much success in Germany, Austria, Hungary and Holland, and will be remembered as dancing with Madame on her South African tour.
[Photo by Geiringer & Horovitz, Vienna.

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The Vogue of Jewellery.

If the return of the waist may be taken as indicating a more "feminine" turn to future fashions, so also, perhaps, may the elaborate use of jewellery for the coming winter season. Some designers, it is true, at present content themselves with one big jewel as a pendant or buckle. Others add shoulder straps and jewelled waist bands five or six inches wide, while Worth goes so far as to introduce whole flowers and sprays of jewels reminiscent of the Second Empire, if not of the First. All these jewels are noticeable for the importance attached to their colouring as an integral part of the whole chromatic scheme of the dress. Rhinestones play a great part; innumerable harmonies in reds and greens and blues are equally popular. Thus, a shoulder strap may be composed of a floral spray, the natural colours of the flowers being reproduced in the jewels, so that they stand out as if they were real.

As a natural sequence jewelled materials also find favour. Coloured stones, the size of scarabs, of many colours, are dotted all over chiffons and are often set off with a small edging of pearls. Small rhinestones are used instead of beads on black and white chiffons, while a plain black chiffon or georgette bolero may be superimposed on a bejewelled under-dress which shimmers through it.

Bifurcations.

A philosopher might maintain that if our fashions show signs of returning "femininity" the continuing vogue for trousers and knickers of various kinds is the most marked sign of all, seeing that they are the "only wear" for the unemancipated women of the Orient. Here, at any rate, they go from success to success, sometimes along paths which are hard to chart. The newest pyjamas are, for instance, made with velvet "smoking" jackets, drawn in at the waist with a couple of buttons low down. The waist effect, already referred to in another connection, is further enhanced, even in these exotic garments, by the addition of wide trousers which are accordion pleated but which, in repose, look like a long straight skirt reaching to just above the ankles.

M.H.

A star in his dressing-room. Rin-Tin-Tin allows himself to be groomed by his owner, Lee Duncan.

RED DAISY TEA IS THE BEST—TRY IT.

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Phyllis Neilson-Terry.

I shall never forget the command performance of "Trilby" and Barrie's "Shall We Join The Ladies?" in 1921. Sir Squire Bancroft, who was then alive and held the important position of Grand Old Man of the English theatre, described the production as being undertaken by "the flower of the English stage."

It was hardly an exaggerated estimate. Even the walking-on parts in the plays were played by "stars." A maid, for example, was represented by Hilda Trevelyan, and a butler by Gerald du Maurier.

The disappointment of the occasion was Henry Ainsley's illness, which prevented him from playing "Svengali," but the part was splendidly acted by Charles Garry.

After the curtain had gone up on the well-remembered Paris studio, as one approved favourite after another made his or her appearance, great bursts of cheering came as a greeting. There was Marion Terry playing delightfully the part of "Mrs. Bagot,"' the mother of "Little Billee." There was Rosina Philips, who was the one member of the cast who appeared in the first representation of the play in London in 1895, and who played the part of "Madame Vinard." The late H. V. Esmond was "Little Billee," Lyn Harding was "Taffy," George Tully "The Laird," and Leslie Henson was "Zouzou." George Grossmith, Godfrey Tearle and Athene Seyler were all perfect in tiny parts.

But even though all these people charmed by their personalities and fine acting, there was one who made more impression upon me than any of the others. This was Phyllis Neilson-Terry, who played the part of "Trilby" and won the success of her career. She sang—oh, how she sang!—taking difficult top notes with the most complete ease. It would have been impossible for me to count the number of ovations she received after the second act, for I myself was clapping as hard and cheering as vociferously as anybody.

Phyllis Neilson-Terry as "Trilby."

When Squire Bancroft said that there was collected at the Palace Theatre "the flower of the English stage," I am sure he meant that Phyllis Neilson-Terry was the sweetest bud of all.

The King and Queen and Princess Mary were present at the performance, and from the royal box watched this new and delightful "Trilby" with the greatest interest, and clapped enthusiastically at the end of each act.

I have no doubt that Phyllis Neilson-Terry is very proud of having played before, and won the approbation of, their Majesties, but I have a shrewd surmise that if the truth be known, she was still prouder of having played so worthily and so beautifully a part in which some of the greatest actresses of the English-speaking world have starred.

Since then she has gone on from triumph to triumph. She has played leading parts in Shakespeare and modern drama. The setting of her next triumph will be South Africa, to which country she will journey in the spring with a repertoire of plays which includes "Sweet Nell of Old Drury," "The Letter" and "A Roof and Four Walls."

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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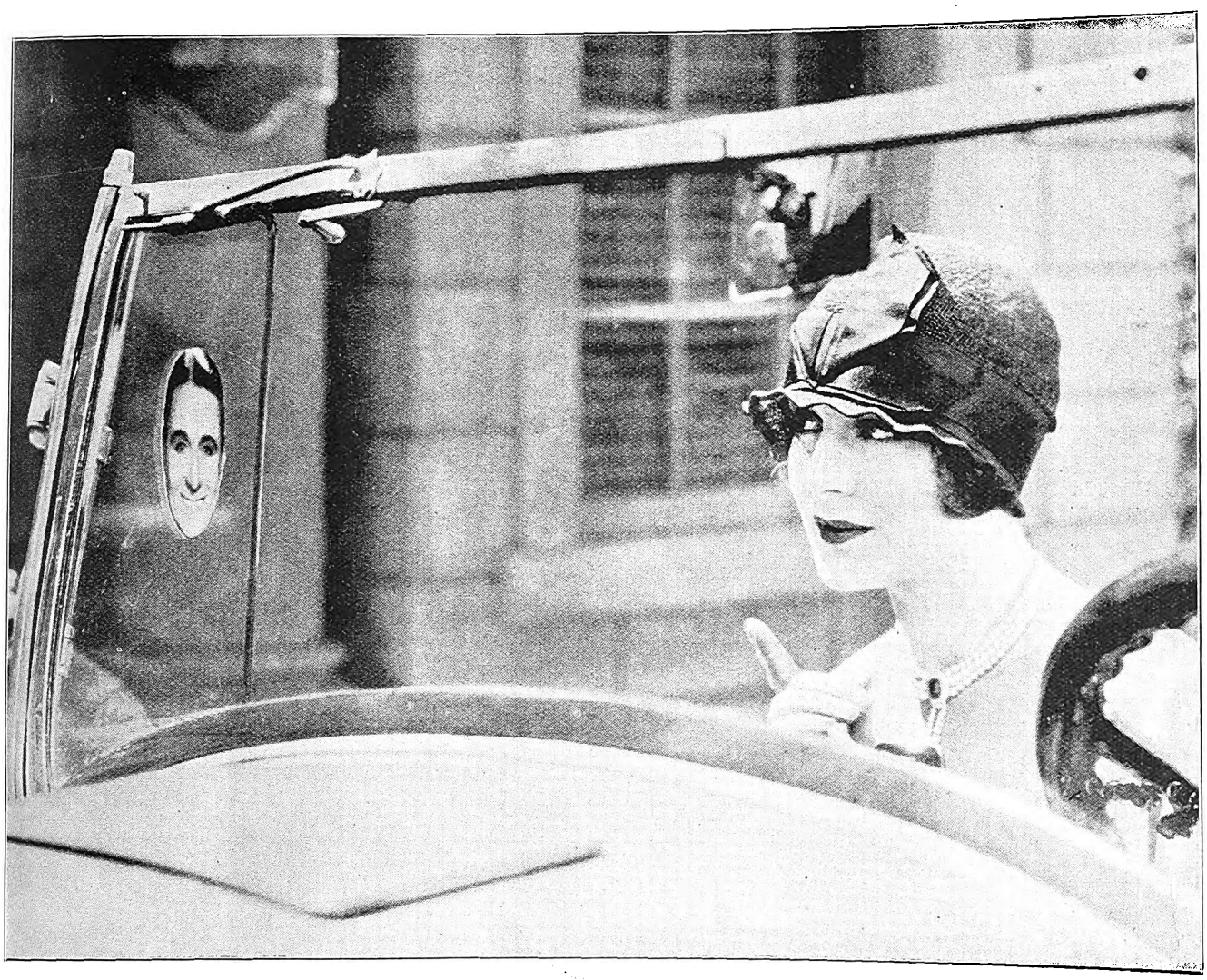

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Dorothy Dickson in "Peggy Ann." [Photo: Sasha.

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Some of the Boksburg Amateurs who will present "Little Nelly Kelly" (by kind permission African Theatres, Ltd.) at the Town Hall, Boksburg, on September 14, 15 and 16, at Benoni on the 18th and 19th, and Germiston on 22 and 23.

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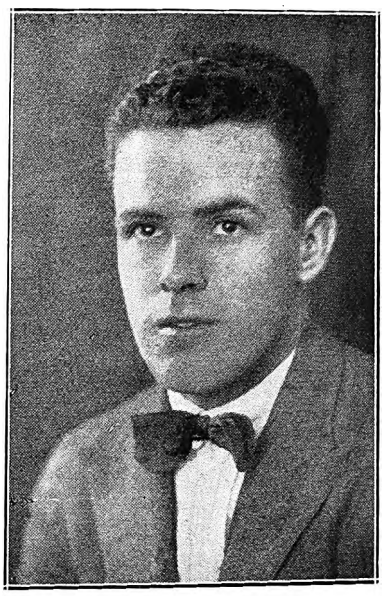

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"Matilda"
(MISS N. DYSON).

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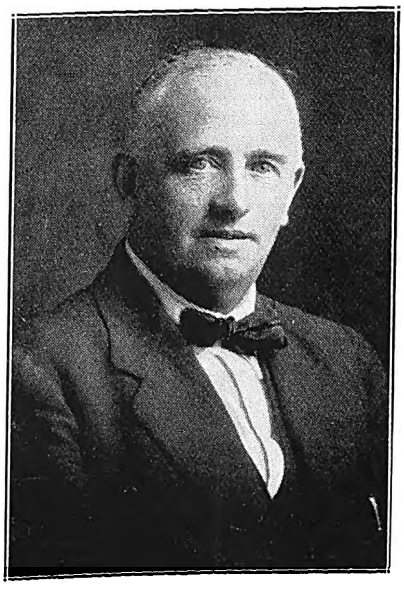

"Sydney Potter"
(H. TYHURST).

"Jack Lloyd"
(MR. GEORGE).

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Prattling on a Ladder.

London.

There are many ways of earning a living, and not the least amazing is that favoured by Du Calion. Here is a man who balances himself on a ladder and prattles away to the amusement and terror of the audience in turn. One wonders, naturally, what induced a man to take up such an astonishing method of livelihood, and when I posed the question to Du Calion himself in his dressing-room at the Holborn Empire, he found it difficult to reply.

"You see, I've been balancing myself on ladders ever since I was a kid," he said. "That's a good many years ago now. In those early days I fell off more often than I stuck on. Something induced me to persevere, and now I've been balancing myself on ladders all over the world."

"Are you ever nervous about it?" I asked.

He grinned.

"I expect the audience is more nervous than I am. But I have had one or two nasty accidents during my career. There was an occasion in Denver, Colorado, when, in the middle of my act, the lights went out. Everything was in darkness, and so was I. When I woke up I was in hospital and a nurse was telling me to lie quietly.

"Then the second occasion was at the Coliseum in London. I fell from my ladder and was carried away to hospital. By this time I was beginning to realise myself that the act was perhaps a little too thrilling, and so I shortened the ladders a little and did less stunting and more talking. My wife insisted upon it, too."

He introduced me to his wife, a pretty, fair-haired girl, who sat watching him prepare himself for the stage. I asked her if she was ever nervous about her husband.

"I was at first—terribly," she said. "Now, I suppose I've got used to it. One has to in this business, you know."

When Du Calion began to talk of his adventures up and down a ladder up and down the world, I could understand why his wife has every reason to be nervous. During his army service, for example, Du Calion was asked to amuse the troops with his ladder act just behind the lines. The barn, in which an impromptu concert was being held, was too small for the ladders, so Du Calion and the audience trooped into the open to watch the act there. Du Calion mounted his ladders and, at that moment, a bombardment began in the distance. The noise was nerve-wracking and an occasional shell found its way to the vicinity of the open air concert. Yet Du Calion continued to balance himself on his ladder and prattle nonsense, although, as he confessed to me, he was never more nervous in his life.

He once performed his ladder act in the middle of Trafalgar Square for the benefit of a cinema operator and to the delight of some hundreds of men and women, a few policemen, and a host of small boys. He can also boast of adventures with a crowd of bootleggers who lured him on to one of their expeditions when he was appearing in Florida. It has been a very full and exciting existence, and one envies him those experiences. Now he returns to South Africa, a country of which he is very fond and where he has many old friends. "I'm looking forward to meeting them all again," he said.

"Nowadays one has to amuse people," he told me, "and for that reason I have to keep my patter up-to-date and fresh. Believe me, it's the hardest thing in the world to be funny, and to find a new joke almost as difficult as finding a new diamond field. The trouble is that when you do launch a new joke, somebody else seizes it and is using it across the road the next night. And before the week is out that joke is as stale as the one about the chicken crossing the road. I get most of my patter by keeping an eye on the newspapers and talking about the events of the day. But to keep one's humour fresh and, at the same time, keep balancing on those ladders is no easy way of earning a living."

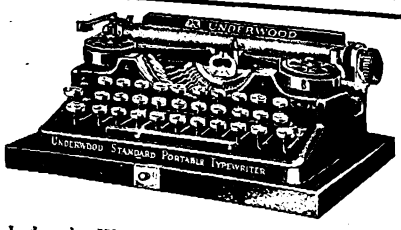
Du Calion is rightly named the "loquacious laddie of the ladder." I think he will be as big a success this time in South Africa as he was two years ago.

W. J. Makin.

Du Calion.

Miss Winifred Nicholl, a favourite on the air.

UNDERWOOD PORTABLE



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A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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Madame La Mode.

New clothes are a tonic to a woman. There is no gainsaying that fact. And never does woman look so fascinating, so alluring, as in spring and summer clothes. There is an airy-fairyness about voiles, laces, crepe-de-chines and organdis that induces just that touch of femininity the men so admire.

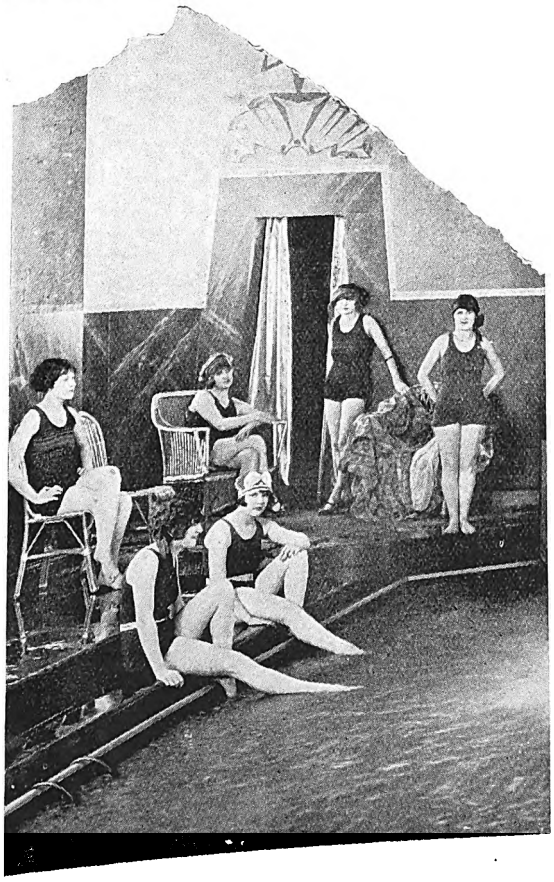
And for their little ones. I saw a perfectly delightful child mannequin the other day at Messrs. Harvey Greenace in Johannesburg—a golden-haired mite that tripped along, all joyous over the lovely things she and her two sisters were wearing, delightful voile frocks, the most intriguing of rompers and smart little suits.

All the world loves a bride, so let me tell you of the one I saw there, enough to make any maiden green with envy, were we a jealous sex.

Tall and dark she was, with a gown of white georgette sewn by elfin fingers in crystals and pearls. The waist was very low, and Mrs. Snaith, who is the extremely attractive and capable head of the showroom, had designed the train of silver broche so that it was caught in at the back below the belt, giving an exquisite line and falling in soft folds on the ground, where it showed a lining of silver tissue, veiled in georgette and ruchings round the edgings. A cap of pearls was worn with a becoming "halo" ruffle, and our bride and her maids carried a sheaf of arum lilies. Perfect to the last detail was her entourage, even to the little train-bearers in white satin and point lace.

Just a word about the other gowns. There was a delightful afternoon gown of ciel blue georgette, the full skirt having lace of the same shade inset, forming an apron effect back and front. Over it was worn a coat of the same shade and material with three bands put on at the hem and a slightly padded collar. There was one of the new large posies at the lapel, and the mannequin's hat was of white with a deeper blue scalloped ribbon and forget-me-nots.

Another race toilette was of beige georgette and lace, worn with a lace coat edged with a dyed fox fur collar. Through the meshes peeped a narrow belt of rose edged gold, and the pink hat had on some lovely georgette chrysanthemums.

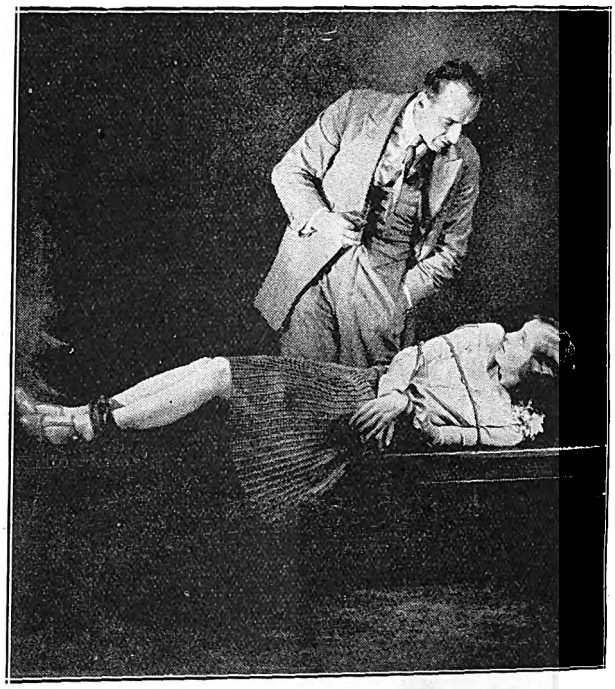


You would have loved an evening gown of green and silver tissue, a black jumper suit, the gold-edged richlieu work showing a tucked chemise of pea-green georgette. There were tiny frills down the front, and tiny frills peeped out under the black sleeves.

One evening gown of white had daring scarlet flowers appliqued on it; a black lace was made over shell pink, a handsome paste buckle at the waist being the only ornament.

And lest you think we were very expensive that day, there were plenty of voiles and georgettes and little silk gowns, all with that hall-mark of chic that is Greenacre's own.

C.R.



A tense moment in "The Joker." In private life these two people, Catherine Lacey and R. Stuart West, are, you will be surprised to hear, quite nice to know.

[*Photo: David Angus.*

(Continued from page 2.)

(in the latter play we see a man "murdered" in the stalls), the producer in his trial scene makes his audience his jury, and both counsel will address their speeches across the footlights.

The author has enlisted the services of a well-known barrister to advise the producer in the matter of legal technicalities.

Then we are promised "The Girl Friend" as the next musical comedy production at the Palace Theatre. Herbert Clayton and Jack Waller have borrowed four prominent players from "straight" drama—Sara Allgood, of Irish Players fame; Clifford Mollison, brother of William Mollison, the producer of the play; Sebastian Smith and Pollie Emery.

This new musical comedy is, however, not due until September, so that the August season will not be brightened by "The Girl Friend."

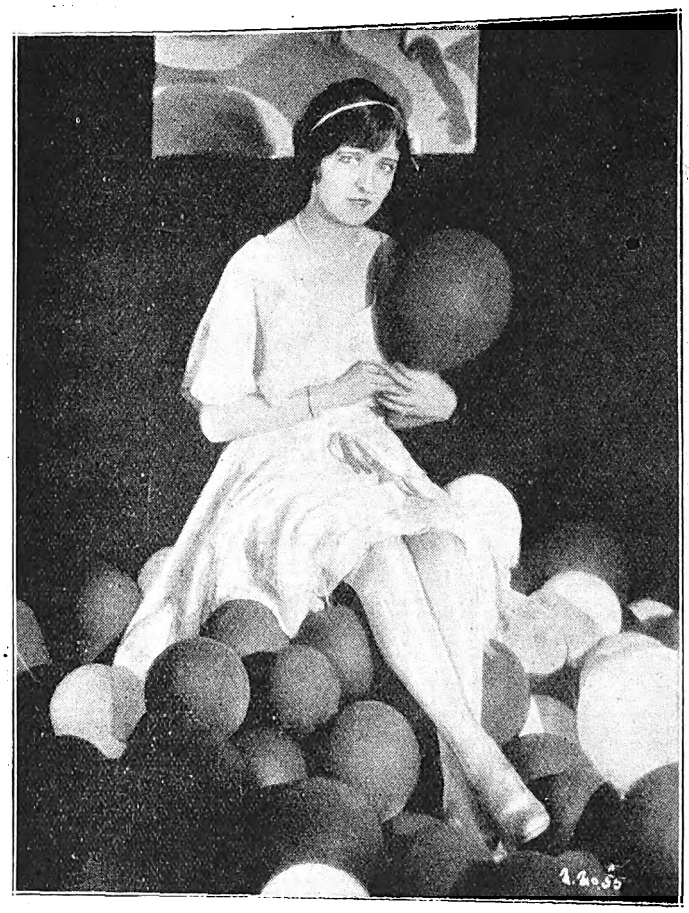
Perhaps it is because we are having such a very bad summer that the theatres which have remained open and the picture shows are doing such an excellent trade.

At "The Desert Song" the other night there was not even standing room at 8 o'clock. Other theatres to which I have recently been have had equally good houses; and unless one books in advance it is difficult to get a seat in any West End picture show.

So you see that, though the social columns of the papers tell us London is empty and dead, there are very many signs and proofs that this is not the case.

NEXT TIME BUY GOODYEAR TYRES

The Maggio Trio, who sail this month for South Africa.



May McAvoy thinks there is nothing like balloons for inducing the carnival spirit.

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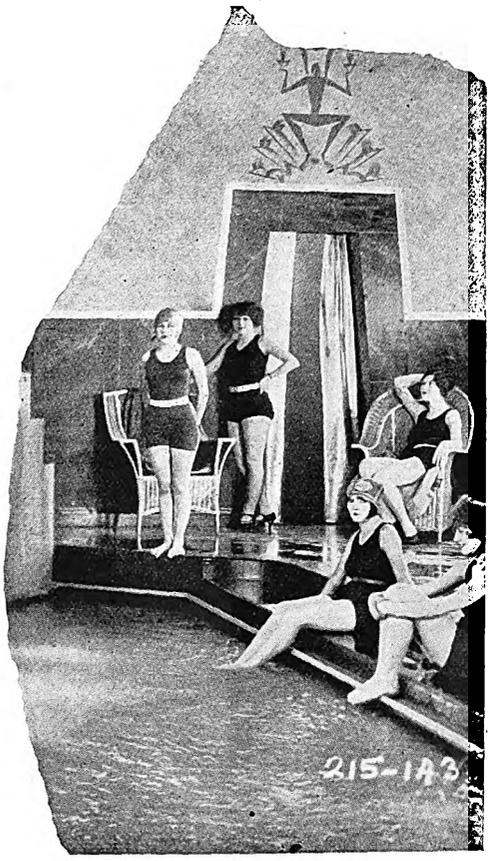
This little lady has the delightful name of Noranna Rose, and she is well known in London theatres and cabarets as a dancer of distinction. Here she is dressed in the costume of a folly, and who would not be foolish if all folly were so attractive?

[*Photo: Hana.*



These two dancers look as though they have just come out of the desert. On the contrary, however, this photo was taken in Hana Studios, London, and represents Nanette and Leon doing their famous acrobatic sheik dance.

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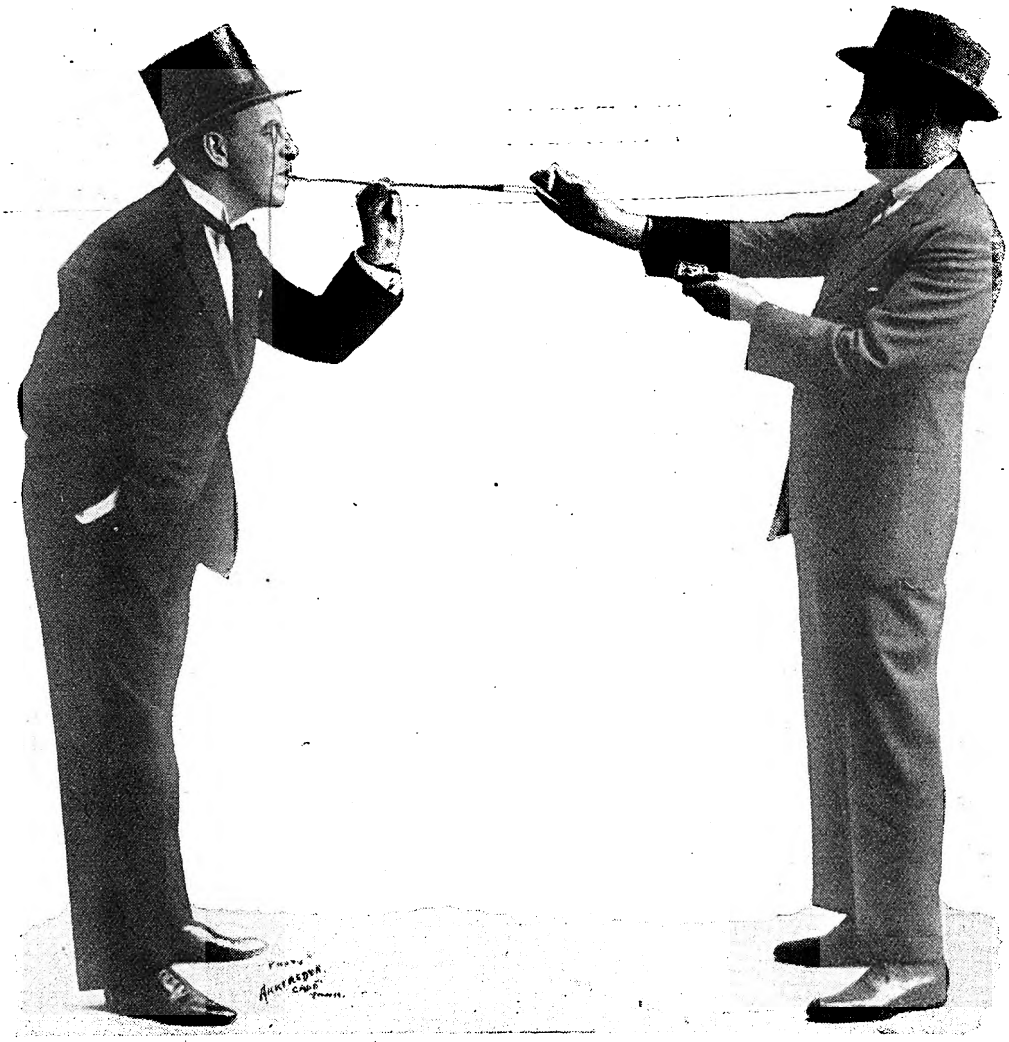


Ronald Frankau.

Ronald Frankau.

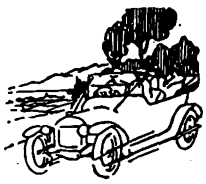
You can see by this picture that Ronald Frankau is determined to keep away from smoking. His cigarette must be at least a foot and a half distant from his mouth. His long cigarette holder and his monocle are the things by which we may know Mr. Frankau, who, with his "Cabaret Kittens," will be seen in South Africa in a short time. One seldom sees him without them, and they have become part of his personality as it were.

I have often wondered how Mr. Frankau manages to think out so many songs and sketches. Most of the sketches in the "Cabaret Kittens" were written by him, but when one remembers that he is the son of the famous author, Frank Danby, and brother of the well-known Gilbert Frankau, one is not surprised that he has literary gifts.

And his "Kittens" adore him. There is not one who would stretch out his or her little velvet paw and scratch him. And that, if you know anything about kittens, is something to be proud of.

PORT ALFRED SEASON

All the Year Round



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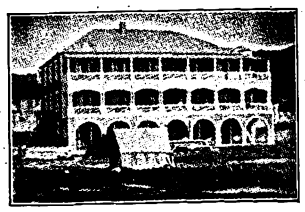

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"VAUDEVILLE."

To be screened at the Empire, Johannesburg, on September 19th, is one of the most remarkable of pictures, featuring Emil Jannings and Lya de Putti. The main theme is jealousy, which engenders maniacal hate and blood lust, and behind the slow and fascinating working out of the story is a sense of gloom and tragedy. Much of the photoplay is wonderful. All of it is novel, and the whole production strikes such a note of originality in a theme as old as the hills that it is little wonder the film has been acclaimed one of the screen wonders of the age.

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Fred Duprez tells all his friends he is sailing for South Africa, and will be at the Johannesburg Empire early in October.

Renee Roberts, coming with the "Cabaret Kittens."

The Lampinos will arrive in South Africa very soon.

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PROGRAMMES FOR WEEK COMMENCING MONDAY, SEPTEMBER 19th.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

3.30 n.m., Woensdag: Ons Kleinpanse Gesillige Half-Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday, Wednesday, Saturday: Children's Hour (arranged by **Aunt Wynne).**

5.0 p.m., Tuesday: Teen's Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued in English and Afrikaans by the Department of Agriculture).

6.30 p.m. daily: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**
1.0 p.m., 5.0 p.m., 8.0 daily, except Sunday: Time Signal.

MONDAY, SEPTEMBER 19th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Anglo-Dutch Burlesque by **Mr. Fred Page** and **Miss Dorothy Sinclair.**
8.25— 3. Overture: "Orpheus in the Underworld" ... ... Offenbach.
"JB" Studio Orchestra.
8.35— 4. Mezzo:
(a) "Ancient Scottish Lullaby" ... ... Alice Bunten.
(b) "Swing Low Sweet Chariot" (Negro Spiritual).
Miss Jessie Cameron.
8.45— 5. Violin Solo: "Ave Maria" ... ... Schubert-Wilhelmj.
Mr. J. Schulman.
8.50— 6. Tenor:
(a) "On with the Motley" ... ... Leoncavallo.
(b) "Sweet Early Violets" (by request) ... Sherrington.
(c) "Angels Guard Thee" ... ... Goddard.
Mr. T. Dunn.

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9.0 — 7. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
9.10— 8. Fantasia: "Madame Butterfly" ... ... Puccini.
"JB" Studio Orchestra.
9.20— 9. **Vaudeville Act,** relayed from Empire Theatre.
9.35—10. Mezzo:
(a) "I hear a Thrush at Eve" ... ... Cadman.
(b) "O'er the Moor" ... ... Old Highland Melody.
Miss Jessie Cameron.
9.45—11. Weekly Sports Talks by **Mr. W. D. Powell.** No. 1: "The Noble Art."
10.0 —12. "Slavonic Rhapsody" ... ... C. Friedman.
"JB" Studio Orchestra.
10.10—13. Tenor:
(a) "The English Rose" ... ...E. German.
(b) "My Dearest Heart" ... ... Sullivan.
(c) "Absent" ... ... Metcalfe.
Mr. T. Dunn.
10.20—14. A Little Jazz by **"JB" Studio Orchestra.**
10.30—Close down.

TUESDAY, SEPTEMBER 20th, 1927.
8.0.—EVENING PROGRAMME.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Talk on Modern Literature by **Profesor Max Drennan, M.A.**
8.25— 3. Overture: "Zampa" ... ... Herold.
"JB" Studio Orchestra.
8.35— 4. Tenor: **Mr. Leslie McCallum.**
8.41— 5. Selection: "Cavalleria Rusticana" (by request)...Mascagni.
"JB" Studio Orchestra.
8.55— 6. Contralto: **Miss Florence Ellis.**
9.0 — 7. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
9.10— 8. Suite: "Valse Piquantes" ... ... G. Peel.
"JB" Studio Orchestra.
9.25— 9. Tenor: **Mr. Leslie McCallum.**
9.30—10. A Little Jazz by **"JB" Studio Orchestra.**
9.35—11. Item by **Mr. Lago Clifford.**
9.50—12. Selection: "The Gipsy Princess" ... ... Kalman.
"JB" Studio Orchestra.
10.0 —13. Tenor: **Mr. Leslie McCallum.**
10.5 —14. A Little Jazz by **"JB" Studio Orchestra.**
10.10—15. Contralto: **Miss Florence Ellis.**
10.20—16. A Little Jazz by **"JB" Studio Orchestra.**
10.30—Close down.

WEDNESDAY, SEPTEMBER 21st, 1927.
8.0.—EVENING PROGRAMME.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Afrikaans Items by **Mr. I. J. van der Walt.**
8.25— 3. Overture: "Pique Dame" ... ... Suppe.
"JB" Studio Orchestra.
8.35— 4. Baritone:
(a) "Trooper Johnny Ludlow" ... ... Gordon Temple.
(b) "Shalimar" ... ... Horatio Nicholls.
Mr. Walter Rees.
8.41— 5. Saxophone Solo: "Ma Jolie" ... ... Nathan Glantz.
Mr. G. E. Spencer.
8.45— 6. Soprano:
(a) "Care Selve" ... ... Handel.
(b) "Irish Lullaby" ... ... Alicia Needham.
Mrs. S. Patrick.
8.55— 7. A Little Jazz by **"JB" Studio Orchestra.**
9.0 — 8. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
9.10— 9. **Vaudeville Act,** relayed from Empire Theatre.
9.25—10. Selection: "Il Trovatore" ... ... Verdi.
"JB" Studio Orchestra.
9.35—11. Baritone:
(a) "I'll Sing Thee Songs of Araby" (by request)..Clay.
(b) "It All Depends On You" ... ... Ray Henderson.
Mr. Walter Rees.

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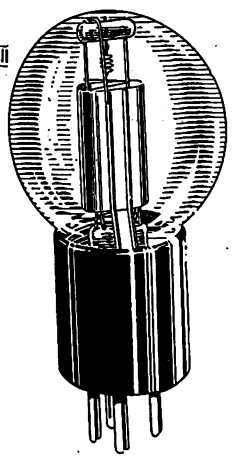

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9.41—12. "In the 'Woolly West' of Queensland," a Talk by **Rev. T. Loose.**

9.55—13. Soprano:
(a) "Deh Vieni non tardar" ... ... Mozart.
(b) "A Brown Bird Singing" ... ... Haydn Wood.
Mrs. S. Patrick.

10.5 —14. Suite: "Three Dances" from "Young England" ... Bath.
"JB" Studio Orchestra.

10.15—15. Baritone:
Mr. Walter Rees.

10.20—16. A Little Jazz by **"JB" Studio Orchestra.**

10.30—Close down.

THURSDAY, SEPTEMBER 22nd, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. "The Romance of the Human Body," No. 9: "The Blood," by **Dr. A. D. Stammers.**

8.25— 3. Overture: "Maritana" ... ... Wallace.
"JB" Studio Orchestra.

8.35— 4. Tenor:
(a) "Nirvana" ... ... S. Adams.
(b) "For You Alone" ... ... Geehl.
Mr. J. H. Jagger.

8.45— 5. Selection: "The Geisha" (by request) ... ... S. Jones.
"JB" Studio Orchestra.

8.53— 6. Ducts:
(a) "The Garden of Your Heart" ... ... Dorel.
(b) "Nocturne" ... ... Denza.
Mr. J. H. Jagger and Miss Ruby Blackney.

9.0 — 7. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

9.10— 8. Suite: "Petite Suite de Concert" ... ... Coleridge Taylor.
"JB" Studio Orchestra.

9.20— 9. "Chats by an Ex-Police Officer" (Third Series). No. 1: "In at the Early Doors."

9.35—10. A Little Jazz by **"JB" Studio Orchestra.**

9.40—11. Excerpts from **"Aida,"** with a few remarks by the Announcer.

10.10—12. Mezzo:
(a) "In Old Madrid" ... ... Trotere.
(b) "Melisande in the Wood" ... ... Goetz.
Miss Ruby Blackney.

10.20—13. A Little Jazz by **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, SEPTEMBER 23rd, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Baritone:
(a) "The Lute Player" ... ... Allitsen.
(b) "O, Falmouth is a Fine Town" ... Landon Ronald.
Mr. J. Lawson.

8.20— 3. Overture: "Morning, Noon and Night" ... ... Suppe.
"JB" Studio Orchestra.

8.30— 4. Sketch by **"JB" Studio Dramatic Company.**

8.50— 5. Banjo Soli: (a) "Springbok Parade"; (b) "Comical Coons"
Mr. J. M. Martin.

8.56— 6. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

9.5 — 7. A Little Jazz by **"JB" Studio Orchestra.**
"JB" Studio Orchestra.

9.15— 8. Baritone:
(a) "Bois Epais" ... ... Lully.
(b) "Sea Fever" ... ... Ireland.
(c) "To-morrow" ... ... Keel.
Mr. J. Lawson.

9.25— 9. Fantasia: 'Les Huguenots" ... ... Meyerbeer.

9.35—10. Monthly Talk on Jewish Topics. No. 1: "Spiritual Forces in Judaism," by **Mrs. Selina Hirsch, B.A.**

9.50—11. A Litle Jazz by **"JB" Studio Orchestra.**

9.55—12. Banjo Soli: (a) "A Joy Ride"; (b) Entrancement."
Mr. J. M. Martin.

10.1 —13. Suite: "Mascarade" ... ... Lacome.
"JB" Studio Orchestra.

10.10—14. Banjo Soli:
(a) "Red Cockade March."
(b) "Darktown Dandus."
Mr. J. M. Martin.

10.16—15. A Little Jazz by **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, SEPTEMBER 24th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.

11.45 p.m.—Close down.

SUNDAY, SEPTEMBER 25th, 1927.

7.30 p.m. Relay of Service from **Irene Dutch Reformed Church.**

8.45 p.m. (approx.) **Concert.**

10.0 p.m. (approx.) Close down.

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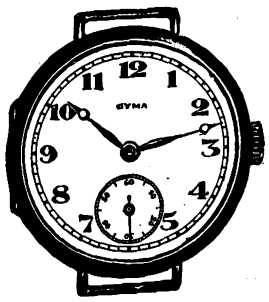

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Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. CLARENCE BIGGE.

MONDAY, SEPTEMBER 19th, 1927.

11.15 **Morning Concert:** Witte's Dance Orchestra, relayed from the Kenilworth, Ocean Beach. Sydney Coltham (Tenor). Light Music.

4.0 **Afternoon Concert:** The Wireless Orchestra.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner.** Travels in Fairyland with **Aunt Janet** of the Library. To-day you will go to Undine's Lake. Piano Solo by **Aunt Elvia,** and a chat with **Aunt Isobel** about familiar things: Roads and Their Makers. Birthday Greetings and a News Bulletin.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:—**

Albert Sammons (Violin).

Light Music.

7.30 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

"March Militaire" ... ... Schubert.

Fantasia: "Martha" ... ... Flotow.

"Salut d'Armour" ... ... Elgar.

Valse: "Wedding Dance" ... ... Lincke.

8.0 **Time Signal.**

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Mazurka: "La Czarine" ... ... Ganne.

"Melodie Algerienne" ... ... Ketelbey.

Selection No. 13: "The Passing Show" ... ... Finck.

Natalie Hope (Mezzo):—

"Life and Death" ... ... Coleridge-Taylor.

Suite: "Ruses d'Amour" ... ... Glazounow.

(a) Sarabande at Farandole.

9.0 (approx.) **General and Local News.**

Sterling Robins (Violin):—

"Meditation" from "Thais" ... ... Massenet.

Selection of Old English Airs ... ... Binding.

Natalie Hope (Mezzo):—

"A Farewell" ... ... Frank Lambert.

Airs from "Veronique" ... ... Messager.

Relay from Prince's Theatre.

Andrew Hay (Baritone):—

"When the Sergeant-Majors on Parade" ... ... Lonstaff.

"Vale" ... ... Kennedy Russell.

Relay from Criterion Theatre.

Light Music.

10.0 Close down.

TUESDAY, SEPTEMBER 20th, 1927.

11.15 **Morning Concert:** Madame Rita Culligan (Mezzo). Grace England (Contralto). Elvia Rayner (Pianoforte). Light Music.

4.0 **Afternoon Concert:** Relay from Prince's Theatre. Light Music.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner: Aunt Isobel** will tell you the true story of a Talking Canary. Recitations and Songs by Members of the Family. Birthday Greetings and Riddles.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:—**

Herbert Sargeant (Tenor). "Special Request."

Gramophone Records.

8.0 **Time Signal.**

Extracts from "A London Letter" (with acknowledgments to "Sunday Times").

8.15 **"A VARIETY PROGRAMME":—**

Robert Wettergreen and a Ukelele:

"Sweet Child."

"I Wonder Where My Baby Is To-night."

Emmeline Butterworth (Elocution):

The Final Scene from "The Story of the Rosary" —Walter Howard.

Isobel Niven (Soprano):

"Arcady is Ever Young" ("The Arcadians") ... Monkton.

Elvia Rayner (Pianoforte):

"Chanson" ... ... Friml.

Robert Wettergreen and a Ukelele:

"Jealous of You."

"Because I Love You."

Emmeline Butterworth (Elocution):

The Final Scene from "Carnival" ... Lang and Harding.

Isobel Niven (Soprano):

"Coo" ("Country Girl") ... ... Monckton.

9.0 (approx.) **General and Local News.**

A Sketch: "The Interference of Doddy," by **W. Metcalf.**

Played by the A.B.C. Dramatic Co.

Characters: Lord Burchington (Clarence Bigge), Mark (Stanley Adcock), Betty (Emmeline Butterworth).

Scene: The Living Room in Mark and Betty's Flat.

Time: The Present.

Excerpts from "Tiptoes," relayed from Theatre Royal.

Elvia Rayner (Pianoforte):—

"Handkerchief Dance" ... ... Percy Grainger.

"Dance of the Winds" ... ... Peabody.

Relay from Prince's Theatre.

Light Music.

10.0 Close down.

WEDNESDAY, SEPTEMBER 21st, 1927.

11.15 **Morning Concert:** Relay from the Kenilworth, Ocean Beach. Francis Russell (Tenor). Light Music.

4.0 **Afternoon Concert:** The Studio Orchestra.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** At 5 o'clock sharp a Donkey Braying Competition for the Uncles only. Listen and vote for the best effort. Another visit to the Toy Shop—this week **Aunt Isobel** will tell you about the Green Wagon with Red Wheels.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:—**

"Plantation Melodies."

7.30 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

March: "Here We Are" ... ... Yorke.

Selection: "The Belle of New York" ... ... Kerker.

Graceful Dance: "Henry VII." ... ... Sullivan.

Valse: "Hydropaten." ... ... Gungl.

8.0 **Time Signal.**

Witte's Dance Orchestra, relayed from the Kenilworth, Ocean Beach:—

Fox Trot: "Little White House."

Waltz: "Russian Lullaby."

Fox Trot: "I Love the College Girls."

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Overture: "Carnival Romain" ... ... Berlioz.

Fantasia: "Les Huguenots" ... ... Meyerbeer.

Marie Zarge (Soprano):—

"Roses in My Garden" ... ... Zardo.

Valse: "Tojours Jamais" ... ... Waldteufel.

9.0 (approx.) **General and Local News.**

Edgar Heap (Pianoforte):—

"Caprice de Concert" ... ... Heap.

Morceau: "The Mill in the Forest" ... ... Eilenberg.

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Marie Zarge (Soprano) :—
"Love Song" ... ... Arditi.
Selection: "Oh, Oh, Delphine" ... ... Caryll.
The Story of "The Lost Chord," with musical illustration.
Excerpts from "Tiptoes," relayed from Theatre Royal.
Relay from Criterion Theatre.
Light Music.
10.0 Close down.

THURSDAY, SEPTEMBER 22nd, 1927.

11.15 **Morning Concert:** Muriel Stow (Soprano). Harold Sanderson (Bass). Elvia Rayner (Pianoforte). Light Music.
4.0 **Afternoon Concert:** Relay from Prince's Theatre. Light Music.
4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.
5.0 **Children's Corner:** More Travels in Fairyland with **Aunt Janet** of the Library—The Enchanted Gravel Pit. Birthday Greetings and Riddles.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Music:** "Famous Artistes." (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street.)
8.0 **Time Signal.**
M. P. E. Topp: "The Valley of the Ingwanewane."
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion. Special engagement of **Elsie Hall.**
"Festival Overture."
"Concerto in C. Minor," for Piano and Orchestra —Beethoven.
Solo: **Elsie Hall** (Pianoforte).
9.0 (approx.) **General and Local News.**
"Capriccio Espagnole" ... ... Rismsky Korsakov.
Elsie Hall (Pianoforte) :—
Suite: "Sigurd Jorsalfar" ... ... Grieg.
(a) "In the King's Hall."
(b) "Borghild's Dream."
(c) "Triumphal March."
10.0 Close down.

FRIDAY, SEPTEMBER 23rd, 1927.

11.15 **Morning Concert:** The Studio Orchestra.
4.0 **Afternoon Concert:** The Wireless Orchestra.
4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.
5.0 **Children's Corner:** A Chat with **Aunt Isobel** about Macdowell, the American Composer. **Aunt Elvia** will play for you two of Macdowell's Sea Pieces. Birthday Greetings, Riddles and a News Bulletin.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Sports Talk,** by **"Natalian."**
7.15 **Dinner Hour Music:—**
Pablo Casals ('Cello).
7.30 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
March: "The Belgian Patrol" ... ... Turlet.
Selection: "Haddon Hall" ... ... Sullivan.
"Andante Cantabile" ... ... Tschaikowsky.
Valse: "Arabian Nights" ... ... Strauss.
8.0 **Time Signal.**
Light Music.
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Overture: "Si Jetais Roi" ... ... Adams.
Selection: "Iolanthe" ... ... Sullivan.
Margaret Dickinson (Contralto) :—
"June Music" ... ... Trent.
"Nocturne in E. Flat" ... ... Chopin.
9.0 (approx.) **General and Local News.**
Harry Harwood (Trombone) :—
"The Village Blacksmith" ... ... Weiss.
Margaret Dickinson (Contralto) :—
"The Sands O' Dee" ... ... Clay.
Entracte: "Butterflies" ... ... Hume.
Scenes from "Der Rosenkavalier" ... ... Strauss.
Talk: "A Day in the Life of a Miner."
Relay from Criterion Theatre.
Excerpts from "Tiptoes," relayed from Theatre Royal.
Light Music.
10.0 Close down.

SATURDAY, SEPTEMBER 24th, 1927.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.
7.15 **Reports:** Local Market Report, Weather Report and Shipping Intelligence.
7.20 **Dinner Hour Music:** Recital on the "Columbia Grafanola." (Supplied by Messrs. H. Polliack & Co., of West Street, Durban.)
8.0 **Time Signal.**
Dinner Hour Music (continued).
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Overture: "Opera Bouffe" ... ... Finck.
Funeral March of a "Marionette" ... ... Gounod.
Pot Pourri: "Jig Saw" ... ... Ketelbey.
McGrigor Robertson (Baritone) :—
"Love is Mine" ... ... Clarence Gartner.
Music from "Othello" ... ... Coleridge-Taylor.
(a) "Intermezzo."
(b) "Funeral March."
(c) "The Willow Song."
(d) "Military March."
9.0 (approx.) **General and Local News and Sporting Results.**
Edmund Browne (Oboe) :—
"Gavotte" ... ... Gossec.
McGrigor Robertson (Baritone) :—
"Young Tom O'Devon" ... ... Kennedy Russell.
Pizzicati: "Serenade of Mandolines" ... ... Desormes.
Airs from "The Tales of Hoffmann" ... ... Offenbach.
Arthur Vos and His Orchestra, relayed from the Marine Hotel.
11.0 Close down.

SUNDAY, SEPTEMBER 25th, 1927.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
"A Selection of Scotch Airs" ... ... Bonniseau.
Morceau: "Demoiselle Chic" ... ... Fletcher.
Suite: "A Lover in Damascus" ... ... Finden.
(a) "Far Across the Desert Sands."
(b) "Where the Albana Flows."
(c) "In Your Absence."
(d) "A Lonely Caravan."
(e) "If in the Great Bazaars."
(f) "Allah be with us."
Madame Gertrude Fouche (Mezzo) :—
"My Dear Soul" ... ... Sanderson.
A. W. Snell (Cornet) :—
"Loves Garden of Roses" ... ... Wood.
Fantasia: "In Lilac Time" ... ... Schubert.
Madame Gertrude Fouche (Mezzo) :—
"Salaam" ... ... Lang.
Suite: "Francaise" ... ... Foulds.
(a) "Festival in Nuremburg."
(b) "Bells at Coblentz."
4.30 **Children's Corner:** A Visit from **Uncle Brownie.** Stories of John the Baptist. Birthday Greetings and Riddles.
6.40 **"The Bells of St. Pauls."**
7.0 **Evening Service,** relayed from **West Street Wesleyan Church.**
Order of Service:—
Hymn.
Invocation and Lord's Prayer.
Hymn.
Scripture Reading.
Solo: **Miss Perla Siedle.**
Prayer.
Anthem by the Choir: "Lead Kindly Light" —Pughe Evans.

Emingold Silk Hosiery is Absolutely Good. Prices 4/9 to 8/9 pr.

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Announcements and Offertory.
Sermon by the **Rev. T. Major,** of West Street Wesleyan Church.
Hymn.
Benediction.

N.B.—The Hymns used are from the Wesleyan Methodist Hymn Book.

8.30 **The Durban Municipal Orchestra,** relayed from the Town Hall:—
Fantasia: "Cavalleria Rusticana" ... ... Mascagni.
"Minuet in G." ... ... Padrewski.
"Three Dances, Henry VIII." ... ... Ed. German.

Nellie Wheeler (Soprano):—
"The Greatest Wish in the World" ... ... Del Riego.
Selection: "A Desert Song" ... ... Romberg.

Pledwell Wood ('Cello):—
"Dance Hongroise" ... ... Popper.
Suite de Ballet: "Coppelia" ... ... Delibes.
(a) "Mazurka."
(b) "Theme and Variations."

Nellie Wheeler (Soprano):—
"Coolan Dhu" ... ... Leoni.
"Humoresque" ... ... Dvorak.
Airs from "The Yeomen of the Guard" ... ... Sullivan.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, SEPTEMBER 19th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Afternoon Topics:** Broadcast Queries.
5.20 **Children's Hour: Miss Monica Dolphin** will entertain us.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Mrs. Brightman.**
Excerpts from **"Yeomen of the Guard.** (Relayed from Opera House by kind permission of the Capetown Amateur Dramatic and Operatic Society.)
One-Stringed Phone Fiddle Solos: **Harold Hekker.**
Songs: **Harold Notcutt.**
Flute Solo: **A. Smith.**
9.0 **News Service** (English).
9.5 **Alhambra Orchestra.**
Songs: **Harold Notcutt.**
Excerpts from **"Yeomen of the Guard."**
One-Stringed Phone Fiddle: **Harold Hekker.**
Songs: **Mrs. Brightman.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

TUESDAY, SEPTEMBER 20th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.
1.55 Close down

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.0 **Song Recital:** Short Recital of Songs, by **Roger Quilter.**
5.20 **Children:** Stories and Verses, by **Miss Sybil Marks.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**
8.5 March: "Entry of the Boyards" ... ... Halvorsen.
Selection: "Chocolate Soldier" ... ... Strauss.
Songs: **Winifred Nicholl.**
Cornet Solos: **George Dimmack.**
Songs: **Jan Feemstra.**
Two Pieces for Strings:—
(a) "Doux Murmurs" ... ... Gillet.
(b) "Babillage" ... ... Gillet.
Selection: "Samson and Delilah" ... ... St. Saens.
9.0 **News Service** (English).
9.5 **Talk on "Housing,"** by **Rev. Archdeacon S. W. Lavis.**
9.20 Suite: "Joyous Youth" ... ... Coates.
Songs: **Winifred Nicholl.**
Violin Solo: **Ralph Koorland.**
Songs: **Jan Feemstra.**
Selection: "Our Miss Gibbs" ... ... Monckton.
10.0 **News Service** (Afrikaans).
10.5 **Dance Music.**
10.30 Close down.

WEDNESDAY, SEPTEMBER 21st, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal. Musical Items.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Edison Diamond Disc Recital.**
5.2 **Afternoon Topics:** A South African Scene.
5.20 **Teens:** "The Care of the Dog and Cat, with Stories on the Latter," by **Mrs. Given-Wilson.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Kathleen Edmeades.**
Hawaain Guitar Solos: **De Klerk Bros.**
Scotch Songs: **Jennie Moffatt.**
Excerpts from **"Yeomen of the Guard"** (by permission of Capetown Amateur Dramatic and Operatic Society).
Songs: **Mr. H. A. Tweedie.**
9.0 **News Service** (English).
9.5 **Alhambra Orchestra.**
Songs: **Kathleen Edmeades.**
Hawaain Guitar Solos: **De Klerk Bros.**
Songs: **Mr. H. A. Tweedie.**
Excerpts from **"Yeoman of the Guard."**
Piano Solos: **Edna Stanton.**
Humorous Songs: **Jennie Moffatt.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

Obtainable from Mills Hosiery Coy., Castle Arcade, Durban.

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THURSDAY, SEPTEMBER 22nd, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.0 **Short Story:** One of the Americans.

5.20 **Children:** Entirely Musical.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Classical Concert** by **Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

"Theme and Variations" ... ... Tchaikowsky.

Senta's Ballad from the "Flying Dutchman" ... ... Wagner.

Margaret Wandelt.

Scherzo: "L'Apprenti Sorcier" ... ... Dukas.

9.0 (approx.) **News Service** (English).

"Symphony No. 3" ... ... Hadyn.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay of Waldorf Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, SEPTEMBER 23rd, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Afternoon Topics:** The Memories of the First Studio Manager in America.

5.20 **Teens:** "Composers and Their Stories in Music," by **Miss Eva Whitlow.**

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).

Royal Automobile Club Report.

Fruit Export Report.

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).

Portion of **Tivoli** Programme will be transmitted.

11.0 Close down.

SATURDAY, SEPTEMBER 24th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** In the Studio.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Popular Programme** by **Capetown Orchestra,** relayed from the City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 Relay from **Fletcher and Cartwright's.** Leader, **V. Latronico.**

10.30 Close down.

SUNDAY, SEPTEMBER 25th, 1927.

EVENING SESSION.

6.50 **Announcements.**

6.55 **Divine Service** will be relayed from the **Baptist Church,** Wale Street. Preacher, **Rev. C. Garratt.**

8.45 Programme of Music by the **Capetown Orchestra,** relayed from the City Hall. Conductor, **W. J. Pickerill.**

Items from the Durban Studio.

Programme.

Our programme for the week beginning Monday, 19th September, contains much that is interesting.

On Monday, listeners will have the opportunity of hearing Miss Natalie Hope, who is singing at the Pavilion, in conjunction with the Durban Municipal Orchestra.

Later in the evening, Mr. Andrew Hay will broadcast two popular songs from the Studio.

Tuesday is again devoted to a popular programme. On this occasion the artists include such favourites as Miss Isobel Niven, Mr. Robert Wettergreen, Miss Emmeline Butterworth and Miss Elvia Rayner. "The Interference of Doddy" is a sketch to be played by the A.B.C. Dramatic Company, is full of interest, dealing as it does with—but why give the game away.

"Tiptoes," relayed from the Theatre Royal, will make a short bow to its wireless audience. This musical company comes to us from the Rand with a big reputation. Its catchy music and witty dialogue is sure to keep everyone on tiptoe.

Wednesday is largely devoted to the orchestra, the vocalist on this occasion being Miss Marie Zarge.

Thursday's Classical Concert from the Pavilion should prove of intense interest to the serious student of the pianoforte. Miss Elsie Hall, who has been engaged to play the great C Minor Concerto of Beethoven, for pianoforte and orchestra, holds an enviable position among present-day pianists, and we are indeed fortunate in being able to include this talented lady among the artists of this week's programme. Of the Concerto itself much can be written. Here, however, we must content ourselves with knowing that it is the work of the master mind of the great Beethoven. The orchestra, under the conductorship of Mr. Thos. Huddle, will perform some notable works, including the suite "Sigurd Jorsalfor" of Grieg.

On Friday evening the Durban Orchestra will broadcast a popular programme from the Pavilion, the vocalist being Miss Margaret Dickinson.

Saturday night's soloist is Mr. McGrigor Robertson. He possesses a fine baritone voice, and, incidentally, this is his first performance before the microphone. Arthur Vos and his orchestra will supply the dance music later in the evening, and a portion of "Tiptoes" will be relayed from the Theatre Royal.

On Sunday evening, following the relay from the West Street Wesleyan Church, listeners will be transported to the Durban Town Hall. An extremely interesting programme has been chosen by the Durban Orchestra. Mr. Pledwell Wood is programmed to play a 'cello solo, and listeners will be delighted to again hear Miss Nellie Wheeler. This young lady is well known for her artistic interpretation. She possesses a well-modulated soprano voice of extreme flexibility, a grip of the inner meaning of things, and a thorough understanding of her art. We look forward to the pleasure of listening to her.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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Progress.

It is one of the wisest principles in the world to follow —PROGRESS—it gives one that "Sitting on Top of the World" feeling. You probably know what it is like to feel that the best is not quite good enough, and that you can always improve on it. That feeling comes from being in touch with every improvement that is brought out, and if one is fit and well one feels capable of taking an interest in subjects which previously held no special attraction.

One of the most fascinating pastimes of the present generation is Wireless.

With the word Wireless—if you have followed it from its birth—is associated Progress, more progress and still more progress. Looking week by week at the various periodicals at home and abroad, one is struck by the extraordinary way in which Wireless has gradually worked its way to the forefront of the pleasure-giving crafts. To-day it is possible to take with you in your car, either to a picnic or to a friend's house for a dance, a complete set all in one neat little box, and the whole thing capable of giving you hours of enjoyment with no trouble attached to it. In by-gone days we used to cart a gramophone with a collection of 30 odd records, which were always likely to be broken in transit, and which wasted quantities of time in being changed every three minutes in order to provide something fresh. To-day we dump a Portable Wireless Set on any convenient table, push the switch and forget that there is anything more than a continuous music provider present for the rest of the evening. What better illustration is there of Progress within the last year or two than this? It is difficult to conceive anything which goes ahead with such enormous leaps and bounds. The old fairy story of the giant in "three-league" boots would occupy the position of a snail to-day.

Turn for a moment to the enormous development which has taken place within the last year or so all over the world—to be able to send complete messages over thousands of miles, from place to place, within a fraction of a second without any material means of connection, is surely another indication of that one word Progress. It is synonymous with anything that is in any way connected with Wireless.

Have you heard of the newer types of reproducers of music from the air? It is surely a revelation from what we used to put up with some three years ago. In those days it was wonderful if even a distorted sound resembling in the slightest respect the real thing could actually be heard, but to-day, if we have advanced with the progressive spirit of the times, we demand not only that what we purchase should represent absolutely our idea of perfection, but also that it should include capabilties which three years ago were not dreamed possible.

Some of us, who may possibly have been imbued with the imagination which runs riot in one of our most famous novelist of the day, may have waited for just such a thing to come, but it is safe to say that for a large majority of us, no conception of anything resembling the present-day Wireless reception had ever entered our heads.

There is a section of our populace whose longing for "the good old times" is always well to the fore. One solitary example stands out from this, and that is, a section which has taken up Wireless enthusiastically and really got down to it. They never mention to themselves or to their friends that they have this longing, and if one goes through the records of the world's doings one will not find another subject whose followers are so keen on Progress.

In and Out the Capetown Studio.

When Greig went to Leipsig to study he found there a brilliant student whom he described to his people as "that Englishman who will go far." Time proved the Norwegian's prophecy. Arthur Sullivan enjoyed the widest popularity during his lifetime, and if death has somewhat reshuffled the value of his works, there is no indication that his popularity has waned. In fact, thanks to the business acumen and artistic stoicism of the D'Oyley Carte family tradition and time have but enhanced his operas.

Sullivan himself considered "The Yeomen of the Guard" his best opera. Unlike the others it is tinged with tragedy, and does not end on the usual Gilbertian note of wedding bells for all and sundry; nevertheless, it abounds in humorous situations and scintilating wit.

The production by the Capetown Amateurs is under the direction of Mr. Frank Holt, whose long association with the Savoy, the original home of Gilbert and Sullivan, gives him an authority and experience which few besides himself possess in South Africa. The music and chorus work is in the hands of Mr. D. R. Ingleby, the city organist.

Relays from the Opera House have been arranged for Monday, 19th, and Wednesday, 21st.

Cape Town's Present to the Hospitals.

Nothing could have commemorated the Station's third birthday better than the generous response to the *Argus* fund for installing wireless in the hopsitals. It has always been the particular pride of radio that it serves alike both rich and poor, high and low; a condition perhaps more appreciated in older established countries than in South Africa, where class disitnctions are not so cultivated. But even here it is not yet fully realised how widely wireless has been accepted by all classes of the community.

The response to the Hospital Fund revealed better than any statistics in the Postmaster-General's office how universal has been its appeal. The sum of £1,106 was subscribed by Woodstock as well as Kenilworth, and if after three years the Capetown Station can find its justification in nothing else, it can surely take pride in this. May its fourth birthday be as auspicious.

The Artists.

Several names well known to listeners appear in this week's programme. Mr. Harold Notcutt and Mr. Harold Hekker on the Monday, with Mrs. Brightman, who is making her debut before the microphone. Mr. Feemstra, whose singing is always delightful because he has temperament as well as a good voice, will broadcast on Tuesday. Ralph Koorland and George Dimmack are the soloists from the Orchestra that night.

In view of the discussion aroused by the very laudable attempt of the master builders to provide a £150 house, the talk by Rev. Archdeacon Lavis on "Housing" should be most interesting. Few in Capetown have given more study and labour to this question, and his broadcast will enable many to understand better the pros and cons of a matter serious enough to merit the personal attention of the mayor and his councillors.

Wednesday will be the last broadcast before she sails for England of Miss Kathleen Edmeades, who has from the beginning of the Station given so generously of her services. Jennie Moffat, Mr. Tweedie and the de Klerk Brothers, with their Hawaiian guitars, will complete the programme.

A Charming Singer.

Winifred Nicholl, who photograph appears in this issue, is one of the increasing group of local singers who, having received the best training in the town, and won their spurs at the Annual Eisteddfod, are now coming to the fore on the concert platform. Her voice has a charming fresh quality particularly suited to radio; the production is steady and ennunciation clear, added to which a piquant taste in songs makes her a most individual and charming artiste. She will broadcast on Tuesday, 20th.

GLADYS DICKSON.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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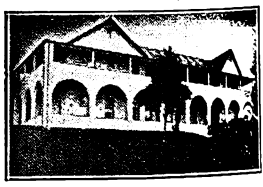

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Allene Ray.

[*Photo: Pathe.*

Rita Bell.

Now that Helen Wills has conquered the tennis championship from all the other women amateurs of the world, it is time for other young Americans to follow in her footsteps. One of these is Rita Bell, who has already snapped up some of the world's musical laurels.

She is one of the most delightful singers in the United States. She has sung in vaudeville, musical comedy, and in light opera. After she has finished the tour of South Africa on which she is now setting forth, she will return to America—"in the fall," as she calls it—to play the leading part in a new musical comedy to be produced in New York, called "Sweet William."

At the moment Rita Bell, having many strings to her bow, is writing articles on England for the papers in her home country. She has reported upon all kinds of sports and fashions. No dressmaker in Paris knows more about the trend of fashion than does Rita Bell, and she can draw for you, with the most consummate ease, designs which would make Poiret or Reville green with envy.

These gifts of hers are so many, and so great, that I feel I must, to use an Americanism, tell the world.

She appears on September 19th at the Empire, Johannesburg.

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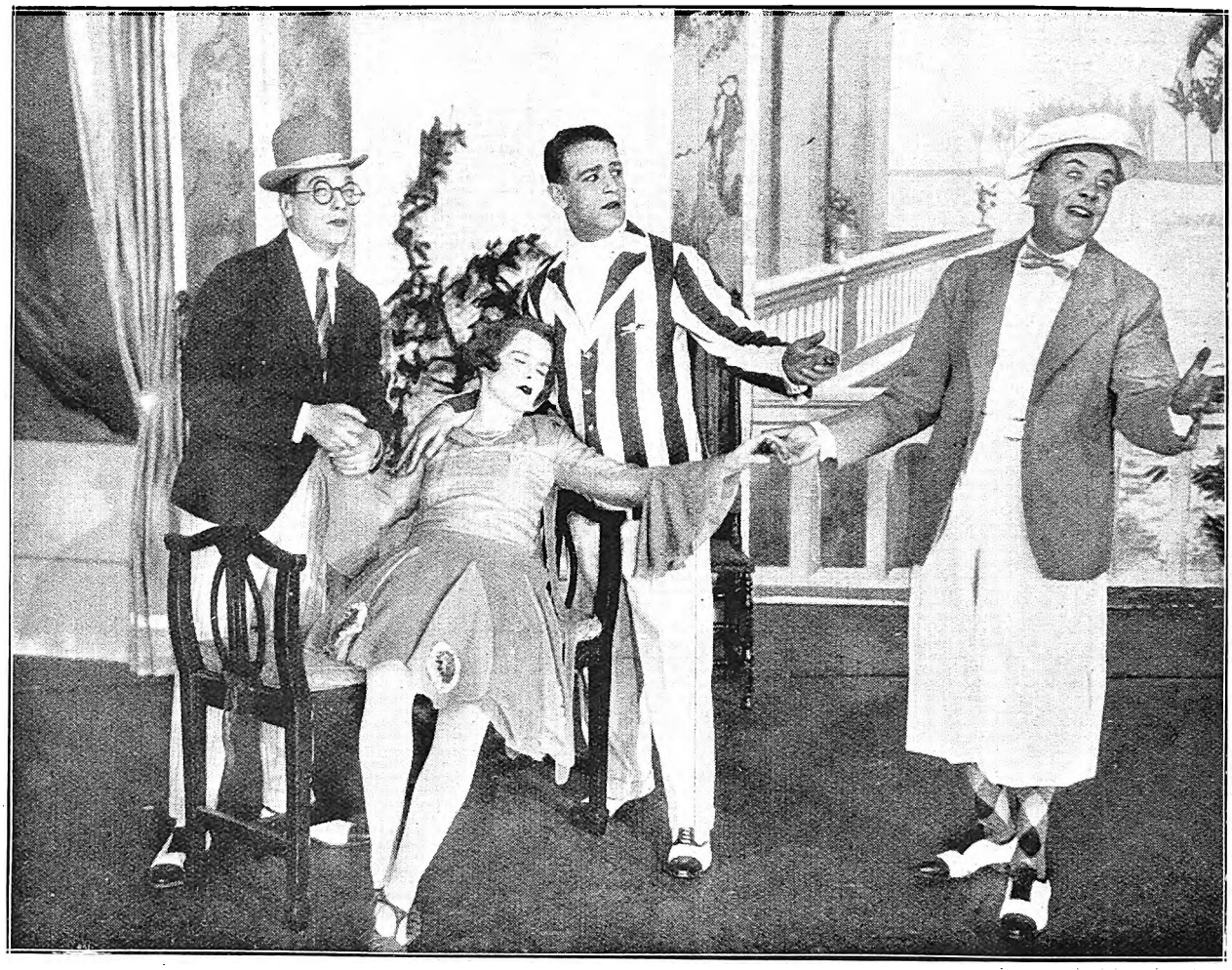
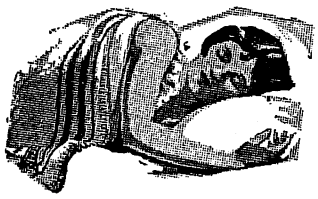


"Tip-Toes" faints, much to the consternation of "Steve Burton."
[Photo: African Film Productions, Ltd.

A BEAUTY SECRET



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Louise Regnis, who is to tour Africa with the Phyllis Neilson-Terry Co.

Eva Fordham, of the "Cabaret Kittens," who will be in South Africa shortly.

Psychology as a Hobby.

By Louise Regnis.

My favourite hobby is psychology.

If that sounds rather highbrow, let me hasten to explain that I mean common or garden character-reading.

Unless you have tried it, you cannot imagine what an absorbing pastime reading people's character is.

It grows upon you, and with every year's practice greater skill is gained.

Personally, I must have started at a very early age. Almost my first recollection is that of climbing up on my mother's bed, turning over the leaves of the *Gentlewoman* and *Queen*, which she kept beside her, and comparing the faces of about-to-be-married couples, in order to decide whether they would get on well together in wedded life.

My mother was an excellent judge of character, and I received my first lessons in the art of reading faces from her.

She would point out to me that the man with the long face and prominent nose was very well matched by the little blonde with the oval face, merry eyes and retroussé nose.

Indications.

The slight tendency to flightiness and extravagance indicated by the lady's features—especially by the upward inclination of her nose—would be balanced in life by the splendid business capacity shown by the man's long head and conspicuous nasal organ.

And she would point out, at the same time, the results that might be looked for if the characteristics were otherwise. For instance, a very decided tilt in the woman's nose would give her a definitely wayward disposition, making her a less fitting helpmate to the business man. The long nose in the man would still give him good business capacity, even if his chin were weak, for one feature would counteract the evidence of the other.

It is very largely, of course, a matter of intuition. At a fête not very long ago a lady, dressed in mourning, brought me two little girls to "read." The elder, it seemed, had one great fault; she was given to abnormal secrecy. Of the younger girl I was able to say that she had a far more open disposition than her sister. Both children had recently suffered a great sorrow; but it had touched the younger girl far more deeply than her sister. All these things came to me from a study of their faces alone.

When they had gone, the woman who brought them—she was a perfect stranger to me, so were the children—came back to me and said:

"You were absolutely right about both. They are my nieces, and I am looking after them. They have recently lost both their parents, and the bereavement made the younger girl quite ill for a time, while the elder took it more stoically. She is, as you said, extremely secretive."

This is just one example of the way in which I think character-reading may be employed to some practical purpose.

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The DIOXOGEN girl knows, too, that by using DIOXOGEN as a mouth wash and as a gargle for her throat she is keeping her mouth and throat free from all those things, even cigarette smoke, that affect the purity of her breath.

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Our Childrens Column

The Studio, Durban.

Dear Family,

This is an interesting little story sent to me by Douglas Woode, a wireless cousin. He won the second prize in our story competition last month. I'm sure you will enjoy reading it.

This story is a true one, and it is about a cat and a pigeon. The owners of the cat and also the pigeon lived in a town in England which was, during the Great War, very badly raided. When the raids became very bad they moved to a little village in Kent, taking the cat and pigeon with them. There they became real friends, even eating from the same dish; but what was more strange was the fact that they were taught (by a boy of 12 years) to box. It was great fun to see the cat creeping up to the pigeon, and then the pigeon would put out its wing and give the cat a real box in the face. They would keep on for quite a long time, and then, when they had finished their game and pussy was sleeping, the pigeon would hover all around her to try and make her get up for another game, but pussy would not have another game until the next day. Nearly every day they played in this way. The pigeon also used to go in the house and fly about and sit on the top of the chairs and on the table, and often used to eat from the table. He was a real pet.

Now don't you think this strange for a cat and bird to be such chums?

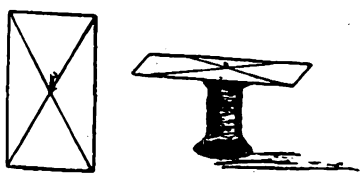
With lots of love from the Aunts and Uncles.

Affectionately yours,

AUNT ISOBEL.

The Mysterious Card.

The next time you wish to "catch" a friend, ask him if he can blow a visiting card off the top of a cotton reel by blowing into the lower end of the hole of the reel. He will think you are asking him to do something ridiculously easy, but he will find he is mistaken. Before putting the trick before him, with the aid of a ruler draw two diagonals on the



card from corner to corner, and at the exact point where they cross stick a pin through the card right up to the head. Put the card on the reel so that the pin hangs down inside the hole. Now, however hard your friend blows up into the hole, the card will not move off. Just prove for yourself how true this is.

Dear Radio Children,

Don't you think you are lucky all over South Africa to be able to "listen-in" to each other? Isn't it simply wonderful to think that you can hear little Winnie in Capetown reciting, listen to our pretty Aunt Isabelle in Durban telling lovely stories, or hear dear Aunty Wynne in Johannesburg putting on your favourite record, and laugh and laugh with our jolly Uncle Joe. It's marvellous, is it not? And it should make for real friendship and good feeling among us all, and make us feel one great big family. So do, Kiddies, all over the country, please go to your nearest studio, if you haven't been there before, and say "Cheerio" to your Aunty or Uncle; they'll always be ever so glad to see you, and your radio cousins will be so glad, too, to hear you sing or play or recite.

Don't forget. Lots of love from all the Aunts and Uncles, and here is a trick from

Your loving,

AUNTY CARRIE.

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HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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Polly Anna in the Flesh.

Everybody remembers "Polly Anna," the happy child who always made the best of everything. I myself have seen "Polly Anna" in real life. And her name is Constance Evans. She is about the happiest person I have ever seen.

"I am most happy," she says, "when I am dancing. That is because I love to dance, and I love to feel that those who watch are loving me. Just now I am particularly happy because, having been to Australia and America, I am shortly going to South Africa. Then I shall have three A's to my credit. I am particularly looking forward to this African trip, because I shall be returning for the first time to the country of my birth. My father, you know, was the well-known jockey Clements, and I shall be awfully glad to see the country he loved so much."

Constance Evans achieves the most remarkable feats of acrobatic dancing I have ever seen. How many people can say with any truth that they can kick the same height with both legs front, side and back. Most dancers kick well with either right or left, but both of Constance Evans' limbs have been equally gifted.

She is, herself, the inventor of the splits in the air, which she does while standing on her hands. And tucked away in that vivid, eager brain of hers there are ideas for all sorts of new tricks and poses.

Some of the work she does was invented by her mother, who was a dancer of considerable note a few years ago.

In addition to this, Constance Evans is not yet 21! How amazing to have achieved so much before reaching one's majority.

Monty Woolf, her partner, is well known in South Africa as a dancer of considerable cleverness, and when he returns he looks forward to meeting the many friends he made on his two previous visits.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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With which is Incorporated the South African Pictorial

VOL. XX., No. 634] JOHANNESBURG, SEPTEMBER 21ST, 1927. [Registered at G.P.O as a Newspaper. PRICE 6D.

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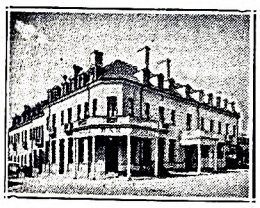

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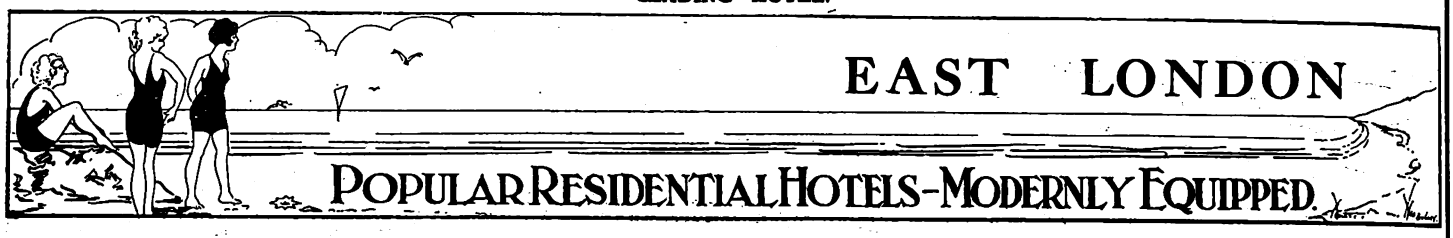

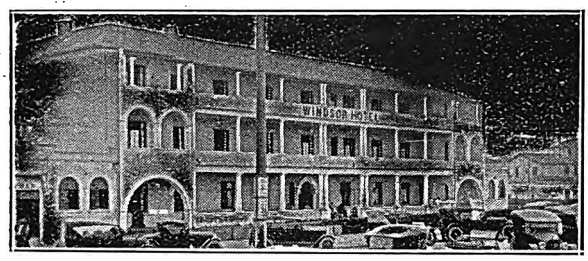

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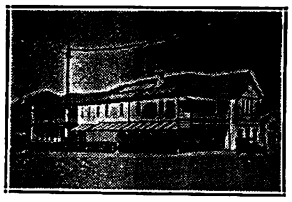

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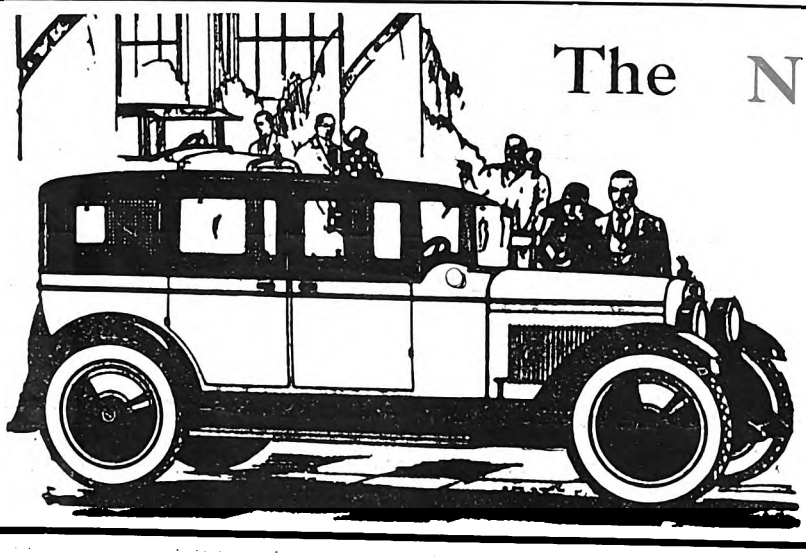

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"The Old Order Passeth."

My thoughts go back thirty years or more, when Arthur Bourchier and I served under the banner of my late uncle, Sir Charles Wyndham. He was then making his way in the profession and joined Wyndham as the *jeune premiere;* I serving as stage manager.

In the fulness of time we were both fated to become actor-managers. Well do I remember Arthur Bourchier as a young, virile, energetic, promising young actor, destined to follow in the footsteps of Irving, Wyndham, Alexander and Tree.

In his chosen profession, his Oxford University training gave him a great advantage, and undoubtedly helped him in his career. As time went on he ripened out into one of the great personalities of the Victorian and Edwardian eras. Painstaking and thorough in his methods; firm but kind to those who worked under him; energetic; generous to a degree to those who had fallen on evil days; ever ready to give a helping hand to those less fortunate in his profession.

A characteristic photograph of the late Arthur Bourchier, taken by Jane Plotz.

As an actor, I greatly admired his technique and finesse, his tremendous authority, his great sense of humour. South Africa never really saw him at his best. The plays selected never gave him the opportunities of showing what a fine actor he really was.

Seventeen years ago—the night before I sailed for South Africa—I saw his "Henry VIII" to Tree's "Cardinal." Bourchier was magnificent: every inch a King. His performance was a living, breathing likeness of majesty; undoubtedly the finest character study of "Bluff King Hal" seen in these days—a masterpiece of characterisation. Another marvellous performance was his "Dr. Johnson." In make-up, gesture and acting, he was "Dr. Johnson" to the life, as we know and read about him.

South Africans will be grateful to know how much he appreciated his wonderful reception here, particularly in "Treasure Island." He told me he just loved South Africa and its people. He was greatly impressed by the hospitality and kindnesses he received here, and his dying thoughts were with his South African Audience.

So passes one of the great figures of the English stage; respected, admired and loved, one of the small band of actor-managers whose circle is being narrowed down to infinitesimal dimensions through the new order of things.

Adieu, Arthur. You were a great fighter, a wonderful actor, and a good friend.

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I hear that Evelyn Laye, when she leaves the cast of "Princess Charming" at the Palace Theatre very shortly, is destined for a sojourn in the film world. She will play in several new British productions, particularly "The Luck of the Navy," and as her fair-haired and blue-eyed beauty are typically English, she will be just the kind of leading lady who will appeal to British audiences. Here you see her as she appears in one of the acts of "Princess Charming." She will, however, doff these masculine garments for her film work.

[Photo: Stage Photo Co.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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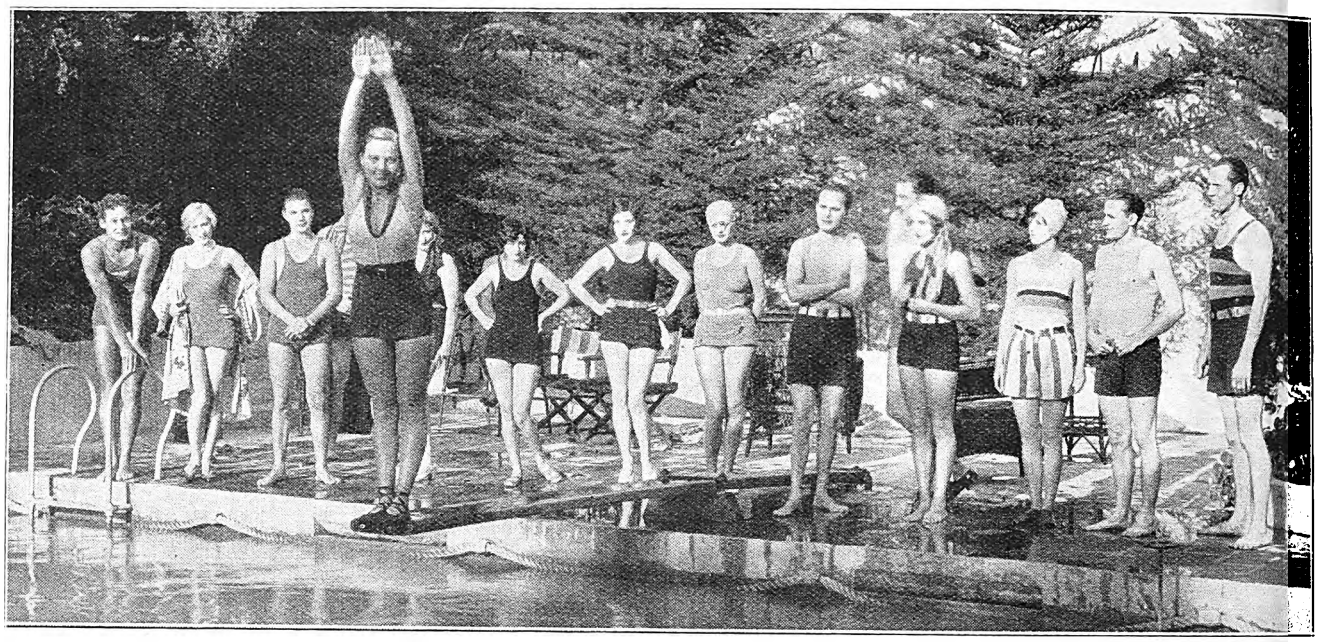


Dorothy Mackaill, the film star, entertains her friends with an exhibition of fancy diving.

LONDON THEATRES.

This week we have had two new plays, the first being "Potiphar's Wife" at the Globe Theatre. It may be remembered that I gave a brief outline of this play last week. Since then I have been to see it, and I can quite understand why the papers are making such a fuss about it.

The title sounded ominous, and the author had inserted in his programme the text of the story in Genesis of the original Madam Potiphar. The curtain went up on the Earl's Countess (Miss Jeanne de Casalis), who exuded from the very beginning that strange quality which Elinor Glyn has called "It." There was, in addition, the inevitable chorus of foolish wives boasting of their fidelity to their husbands' best friends. There was the same stream of tiresome spurious epigrams; the same unending talk of cocktails.

The curtain fell on act one with Jeanne de Casalis, in the good, old barn-storming style, remarking that every woman has a right to love and to be loved.

Next came the attempted conquest of her young chauffeur. The "Countess" orders him to her room at 11 p.m., ostensibly to repair an electric fan. She receives him in a pyjama-suit whose chief quality was that it was comprised of such filmy material that even the gallery sniggered.

Unluckily, as it transpired for him, "Allen," in the person of Paul Cavanagh, was one of nature's chauffeurs, true-blue all through. All the celebrated wiles of the "Countess" were turned upon him. In the end he refused to be drawn into her net.

Tantrums and shrieks from "Mrs. Potiphar." He spurned her. Very well. He shall be denounced to the whole world.

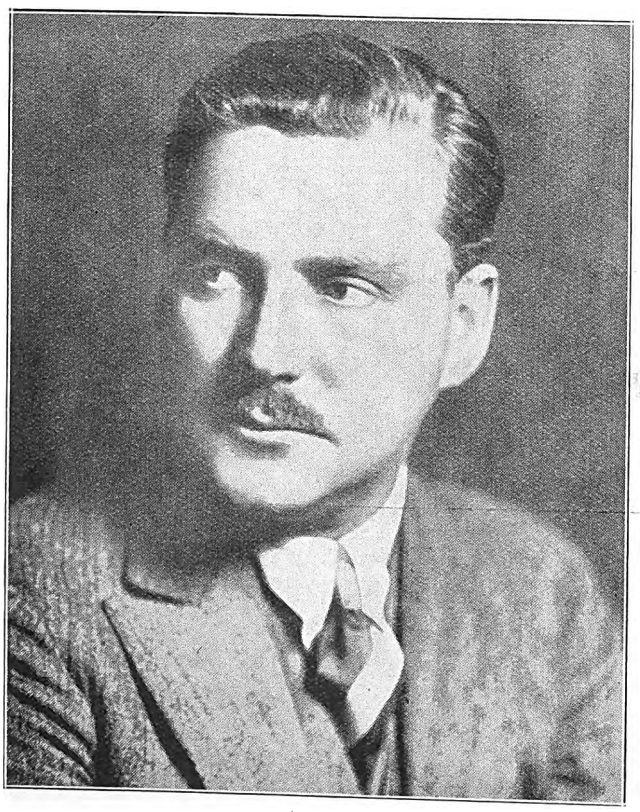
There follows a trial in which the audience figured as jury, and marvelled at the miserable inadequacy of the Court and of the considerable ignorance of procedure displayed by its officials.

Milady—need it be said?—broke down under the peculiar cross-examination of a very peculiar counsel, and the jury stopped the case. "Allen" was discharged, to reappear later on in the "Earl's" ancestral home and there read a little sermon to "Earl" and "Countess" alike.

The ultimate curtain fell on milady's brave statement that she would go out into the world and there become worthy of her chauffeur.

Jeanne de Casalis as the "Countess" was excellent, and so was Paul Cavanagh and the rest of the company.

I am wondering, however, how long this play would last with a red flannel nightgown substituted for the diaphanous pyjamas worn by Jeanne de Casalis.



Nigel Bruce.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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The second new play of the week has been "Love at Second Sight," whose production I prophesied sometime ago. The play is the latest child of Miles Malleson. It is a very light comedy, and not a bit like the plays in which he first made his mark on London. In this latest child of his pen he does not try to put right any of our social wrongs or to take some of the feverishness out of sex speculation by a dose of frankness.

He only wants to amuse—and he succeeds.

It is a comedy par excellence, and it achieves its purpose of keeping you lightly, politely and securely amused.

Just once or twice there is a phrase where the pen goes deeper, and you realise that the author is one who could stir your heart if he wanted to.

"Hugh Raine" (Dennis Eadie) was groaning on a Hyde Park seat about a heart broken by the faithlessness of "Angele," when he finds himself telling his woes to "Nanda," who occupies the other end of the seat and has woes of her own. "Nanda" was played by Phyllis Titmuss. She is a delightful actress, and has a personality that is full of gentle charm.

It looks as if, with "The Fanatics" still playing to packed houses and "Love at Second Sight" a great success, Malleson should have two plays running in London for some time.

Talking of "The Fanatics," I learn that Owen Nares has had to leave the cast in order to undergo an operation to his ear. His place has been taken by Nicholas Hannen, who has just returned from a holiday in the South of France.

It is good to hear that the old and well-loved melodramas are still attracting audiences even in these days when psychological plays are the vogue. "Maria Martin," or "The Murder in the Red Barn," is surely the most famous of the old-time plays, and, like many good melodramas, it is founded on fact, for in 1828 William Corda really was hanged for the murder of Maria Martin.

Eva Moore.
[*Photo: Claude Harrison, Ltd.*

The theatre at which this play has recently been revived is the Elephant and Castle. The Elephant, as it is affectionately called, does not claim to be a West-End theatre in any sense of the word. It is completely East-End, and it is possible to get a seat there for the small amount of 1s. Melodrama has its home at the Elephant, and its different plots are followed eagerly by a loyal and regular audience. This audience becomes so worked up that, upon occasions, it has been known to hiss at the villain when he was particularly villainous, and even to warn the sweet heroine of the brute's approach.

"Maria Martin" drew many a tear the other night, when it was first produced. And I hear that the management contemplate reviving "East Lynne." I heard a story once of the first time "East Lynne" was produced in Australia. The management, knowing well that it would make the audience weep—since audiences in those days, like women of all times, thoroughly enjoyed a good cry—supplied each seat, on the first night, with a neat little linen handkerchief. I have no doubt that many people found this thoughtful act a great blessing.

The state of the theatre has not changed much since I wrote last week, though I have a new prophesy to make. I hear that Captain Reginald Berkeley, the author of "French Leave" has just completed a chronicle play on the subject of Florence Nightingale, in which, I understand, Sybil Thorndike is likely to play the leading part. I cannot think of anybody more suited to the portrayal of that noble woman than Sybil Thorndike.

The accompanying photograph is of Nigel Bruce, who plays the part of the husband in "The Letter" at the Playhouse Theatre, London. Gladys Cooper is, of course, the leading lady of the production. This photograph will have special interest for South Africans, as "The Letter" will shortly be played in their country by Phyllis Neilson Terry.

And here's another photograph of a very well-known person. She is Eva Moore, who is playing the part of the seedy "Baroness" in "The Garden of Eden" at the Lyric Theatre, London. For eleven months in the year the "Baroness," having drifted into difficult circumstances, is a dresser in a theatre. But for the other month she becomes a lady again. For four weeks out of every year she touches the social heights which were once hers. She saves up all the money she has earned in the eleven months and goes to Nice and Monte Carlo and spends four gloriously happy weeks. Eva Moore plays the part of the "Baroness" delightfully. She is a very clever comedienne, and ranks with Marie Tempest and Irene Vanbrugh as an actress of good comedy.

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BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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The Power Behind the Throne.

The Producer Always Knows.

We talk so much about actors and actresses in this paper, about plays that have come and gone and plays of the future, and nearly always we forget to mention the power that is behind the throne of every actor and actress—the producer.

Very rarely does the producer get any praise when a play is a success. But the unfortunate man always has to take the blame if a play is a failure. Many an actor and many an actress owes his or her fame largely to the producers under whom they have worked.

An actor brings to his part the necessary mimetic talent, but it is the producer who moulds and shapes this talent into the character required.

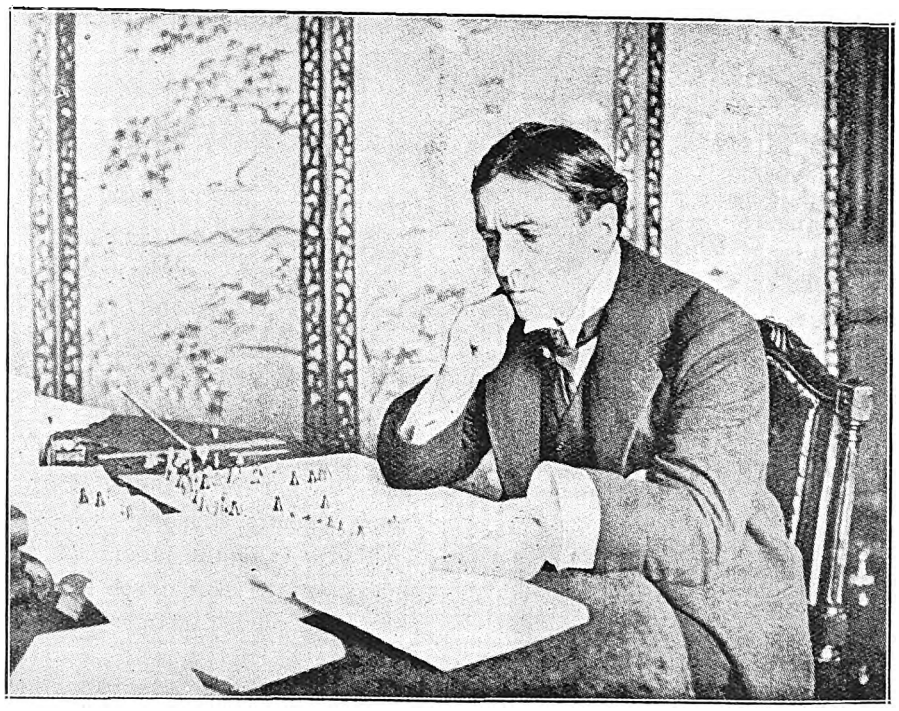
Let us now, therefore, have a few words on the subject of well-known producers in London.

Not long ago I was privileged to look in upon a rehearsal of "The Beloved Vagabond," the musical version of W. J. Lockes' play, which is at the moment being produced by Dion Boucicault. Dion Boucicault is, of course, well-known to South Africa, as he appeared there recently with his wife, Irene Vanbrugh.

Picture for yourself a slight, dapper figure sitting in the stalls, his gloved hands resting on his knees and his challenging eyes watching every movement on the stage.

There you have Boucicault, recognised as one of the greatest producers of the present time.

Always he wears gloves—he has never explained why—and always he demands absolute silence in his auditorium.



Sir John Martin Harvey.

Detail, system, punctuality are his gods. Even the position of an artist's fingers earns his close attention.

He arrives at the first rehearsal knowing to the flicker of a chorus girl's eyelid exactly what he wants to achieve—and he achieves it.

The first performance, when it comes, can provide little thrill for him; he visualised it exactly weeks before.

At times he leaves his stall for the stand, and with uncanny skill acts an incident as he wants it played. From the star actor's big scene to a chorus girl's entrance he can provide a model for all.

Rehearsals start and finish punctually to the minute, lunch-time is governed by a factory-like precision, and thus, inevitably, the production is evolved.

Such is Dion Boucicault.

Other producers I have watched adopt startlingly different methods.

Seymour Hicks is like an excited, but highly competent, sheep-dog rounding up an unruly flock. And when things do not suit him he vents his annoyance on his hat.

How many shiny toppers have met their fate at his hands during rehearsals will never be known.

Andre Charlot takes no such risks. He invariably tackles the worries of rehearsals looking like a boxer. A cap and a sweater transform him into a fearsome-looking figure. And, to add to the sporting make-up, he carries a whistle.

Benrimo, too, favours the eccentric in dress.

If you went to one of his rehearsals you would be attracted by a man in a lurid sweater lying at full length in a corner of the stage, his head resting on his hands—Benrimo.

"Take out your ambers; put in your blues! More blues in number one batten!!! Turn your spotlight on Miss Titheradge!!!"

The voice in the megaphone belongs, of course, to Basil Dean.

Lighting with him is almost a passion. He spends days juggling with "ambers" and "blues," and experience has taught him always to have the same electrician.

Ninety per cent. of electricians would feel tempted to walk out after half an hour.

Producers, in my mind, can be divided into two classes: those who work in conjunction with the author and others whose main object in life is to persuade the author to go on holiday until the first night.

"Now we can get on with the play," they say after the author has been safely deported.

Sir Gerald du Maurier is one of the class who prefers the author to be sitting near him throughout rehearsals, so that he can supply new lines where necessary.

Sir Gerald is tolerant with the artists, but often drastic in the alterations he makes in a play. Whole scenes are scrapped, or their nature completely transformed, and all before the author's eyes.

His rehearsals are always marked by team work and geniality, and his sense of humour is never in better form.

"I can't feel the line that way," a young actor may say to him.

"Well, do it the way you think best. . . . Yes, that's an improvement," is often the reply.

Of all the producers who ever reduced a company to exhaustion, Albert de Courville stood supreme.

He had no sense of time. Rehearsals used to go on all day and all night, and even while he was snatching a meal at the back of the stalls he would jump from his chair, gallop down the gangway, vault on the stage and indulge in a violent protest at the way something had been done.

Holman Clark concentrated so much on the acting that, unless he was reminded two or three times a day, there was always a danger of him forgetting all about the scenery and furnishings. Such trappings bored him.

On one occasion he went on his way forgetting the furniture until but a few days before the production. Then he smiled in that bland way of his and delegated the job to someone else.

(*Continued on page 10.*)

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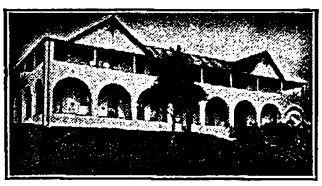

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Cherry Hardy.

[*Photo: Jane Plotz.*

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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(*Continued from page 6.*)

So far I have mentioned only a few producers, and those the most modern ones. A name which will never be forgotten, as long as the annals of the English stage are remembered, is that of Sir Henry Irving, who was, of course, the most notable producer of his day, as well as being the most famous actor.

Then there is Sir John Martin Harvey, who brings to his work an untiring care and energy. Not even the smallest detail escapes his vigilant eye.

The accompanying picture shows Sir John working out a play upon a sheet of paper. He has placed small Halma men in the position which, when the time comes to produce the play, the actors and actresses will take up on the stage.

Many producers have small toy stages and little wooden figures which they move about as, when it comes to production time, they move their actors and actresses.

Among the young producers is Lewis Casson, husband of Sybil Thorndike, who has already made his mark as a man of extreme originality in the matter of stage craft. As an actor of character parts he is without peers, and there is something strikingly new and vivid in all his productions. The production of "St. Joan" was a miracle. But I need not say anything about that to you, for next year you will have an opportunity of witnessing the same production for yourselves in South Africa.

PAMELA TRAVERS.

The Bells of St. Paul's.

The transmission by the Durban Radio Station of the Bells of St. Paul's is now an outstanding feature in the Sunday programmes. It does more, perhaps, than anything else to broadcast throughout the length and breadth of the land the spirit of the Sabbath. There is something soul-stirring and inspiring in the reverberating tones of big bells—a peculiar melody in their resonant notes that proclaims the fullness of peace and goodwill.

This is Jack Smith, who is known as the "Whispering Baritone" of St. Paul's. He has the most penetrating whisper which broadens into a mellow ringing note. He has been called the human version of the whispering gallery.

A scene from the "Unguarded Hour."

RED DAISY TEA IS THE BEST—TRY IT.

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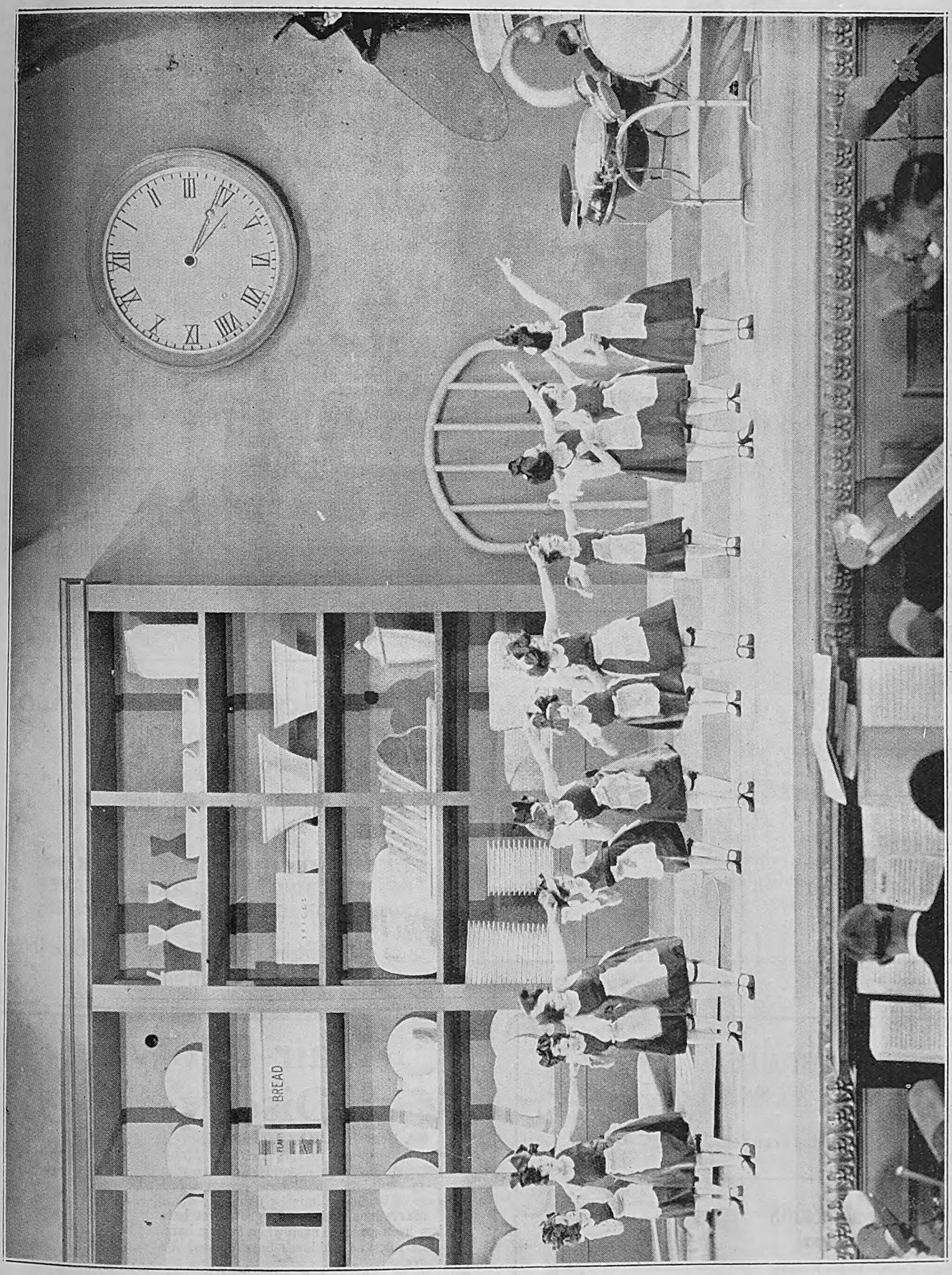

An unusual scene in the film "Pretty Ladies."

A PHOTOGRAPH OF YOURSELF IS A MOST WELCOME PRESENT—JANE PLOTZ.

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MARGOT GRAHAME.

This talented little lady, who will be remembered by South Africans with affection, is gaining fresh laurels in England. She is playing the part of "May Redmayne" in "The Terror," and, as leading lady to Wilfred Fletcher, gained great praise from the critics, who speak of her "charm and individuality.

[*Snapshot: S. Alexander.*

"Cock o' the Roost."

"Why was Adam created before Eve?"—"To enable him to get in a few words."

It sounds a libel, ladies, does it not? But there, I am not responsible. It is spoken by one of the characters in the "Cock o' the Roost," which the Percy Hutchison Company are presenting to-morrow (Thursday) at His Majesty's Theatre, Johannesburg. It's a quaintly named play this, a play which is sure to go triumphantly crowing each night, and it gives Mr. Hutchison full scope for his talent. As "Cock o' the Roost," he is very much in the part of a breezy philosopher, whose philosophy is summed up in the headlines, "Have confidence in yourself and know no fear, and you must win through." With these guiding principles, he, a penniless, well-educated young man, with no particular talents, save the rather doubtful gift of light-hearted humour and a genius for seeing fun in everything, sets out to conquer his world and win a lady's love. Interesting types are introduced in a couple of self-made millionaires, one of whom has had no time to read, and is puzzled to know what is meant when he is told, by the lady to whom he proposes and offers a tour round the world, that what he wants is a "Baedeker." It is a comedy that should meet with great success, as it abounds with swift and snappy action and smart piquant dialogue.

Here is the cast for you:—

"Mrs. Dawn"...	Ena Douglas.
"Phyllis Dawn"	Catherine Lacey.
"Pierce Dawn"	Edwin Morton.
"Jerry Hayward"...	Percy Hutchison.
"Butler"...	Geoffrey Clark.
"John Barron"	E. Rayson-Cousens.
"Clare Clarke"	Hilda Porter.
"Sterling"	Victor Watts-Weston.
"Sam Clarke"	Caleb Porter.
"Mrs. Clarke"	Phyllis Thomas.
"Anderson"...	R. Steuart West.

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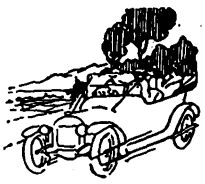

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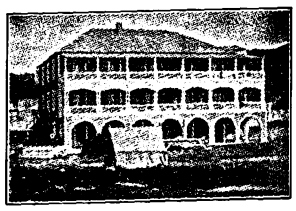

Hair-Growing Discovery
Mr. Brittain was bald. His hair grew anew as shown in the portrait. Many persons—both men and women—who were completely bald have grown a full crop of beautiful hair by using Kotalko.
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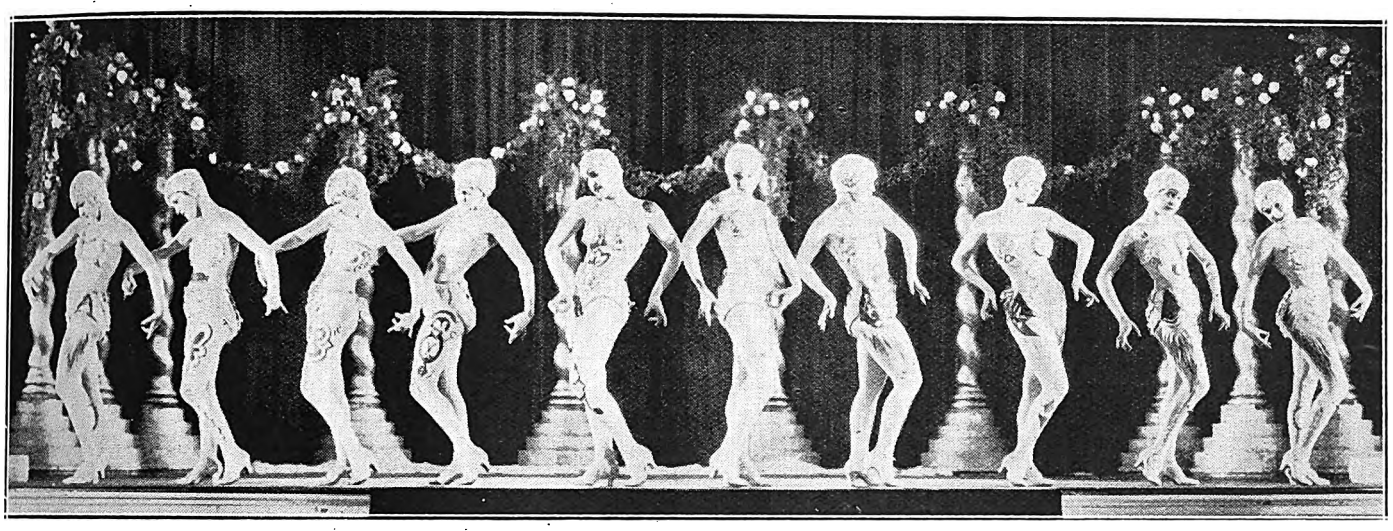

A fine frieze effect in "Daddy's Gone a-Hunting."

The bathing belles' parade.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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Paris Fashions.

Accessories after the Fact.

When we have realised that, let us say, skirts are to be longer—or shorter—and waists real or imaginary and coats fuller or skimpier, we are by no means at the end of the new laws deciding what is, or is not to be, the "thing" in the months to come. For although we have, mercifully, been led a long way since the days when the dress was merely the excuse for its trimmings and the *modiste's* chief use for it as a background on which to hang as much superfluous ornament as possible, we are still far from those others when women's dress, like men's, shall be reduced to an uniform simplicity as dull as it is—or may be—durable.

Accordingly we find, not only that the actual items of a "creation"—sleeves, belts, yokes, or what you will—preserve their infinite variety, but that the "unattached" accessories, embroideries, beads, sashes and trimming are just as bewildering in their plenty. Consider, for instance, the sleeve.

Take again the scarf, always changing, yet always returning to the same starting point. Perhaps its most striking feature just now is its size—one of to-day might serve the turn of half-a-dozen of the older convention. An outstanding use for it is to take away from the over-severe simplicity of some of the little straight coats at the moment so much in vogue. These vary like all else this year, so that you may see sweaters and bodice-tops themselves acting as straight coats, buttoned primly down the middle and, as often as not, frankly collarless.

Sweet Severity.

Some of them are coats pure and simple, straight in themselves and boasting the straightest of sleeves, their simple severity emphasised by the straight row of large, plain buttons. The skirt, on the other hand, may be a shade more accommodating, even to the point of having a definite "kick" of double box-pleats or kilting, in the latter case stitched down from the hips and to about the middle of the short skirt. A popular shade for such dresses is lightish grey with grey buttons and a belt of grey leather affixed to it and scarcely drawing it in at all when fastened. But the secret of the whole lies in the huge scarf, of a shade matching or harmonising with the bodice and wrapped round the neck so as to give, by its graceful folds, just the needed touch of softness that may counteract the over-stern simplicity of the rest.

Gigantic hats with broad lace brims hung about with sequins are to be the fashion in London this summer. Edna Rogers, of Gwen Rogers Romany Players, has slightly exaggerated the fashion, and improved it by wearing a rose behind her ear. Hana took the photograph one day when Edna was in a wistful mood.

Sleeves and Scarves.

Broadly it might be said that there is at present no outstanding form of sleeve which takes precedence over its rivals, so many and diverse are the favoured forms evolved to-day out of what was originally, we may suppose, based upon the shape of a flexible stovepipe. You may find even that, indeed, though in the glorified form familiar to Boticelli and the ladies of the Cinquecento, sometimes in the exaggerated length which hangs from the wrist almost to the ground; sometimes tucked or ruffled like those of the mediaeval cavaliers. The bishop's sleeve—that in less delicate days was known as the balloon—retains its old-time popularity, though adapted in various ways which would cause a stir in Convocation. The sleeve that opens carelessly at the elbow; the sleeve that is winged like a dragon; the sleeve that forms a cape, or supports one, all can be seen, plain or disguised, simple or complicated; it does not even follow that the two sleeves of the same dress at all resemble each other. Never before have the infinite possibilities of the sleeve appealed so obviously to the dress-designer.

The Hat of Destiny.

This same contrast is noticeable in the hats which go with the aforesaid little coats. The obvious comfort and convenience of the "cloche" made it certain, almost from the day of its first introduction, that it would remain a lasting type, and the weather Paris, in common with the rest of Europe, has had to endure this year seems likely to set the seal upon its permanence. It was equally certain from the beginning that it would come to serve rather as the foundation upon which to build new styles in headgear than as an end in itself. Accordingly we see it now adapting itself to a Cinquecento ideal, like the sleeves already referred to, now to that of the airman or of—

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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let us say, Mr. Mephistopheles. Napoleon at Austerlitz also finds his imitators, while, latest but not last, many hats of the sterner convention have taken to sprouting ears, some with more than a little suggestion of the King Charles' Spaniel or the bloodhound. Their obvious purpose, as that of the scarf for the dress, is to modify the severity of the plain straight felt, altogether too harsh, as it is, for the majority of faces. They thus serve as an alternative to the tuft of feathers, or minoche, which, at first confined to one side, now shows signs of stretching right round the hat. As against such attempts at tempering the wind to the shorn poll, some of the bolder spirits are content to wear severe hats of straight black felt cut straight across the forehead to suggest, or conceal, an equally straight fringe. Having outflanked this, the brim then turn down at a sharp angle, covering the ears, and vaguely recalling the cap worn by Sir Thomas More at the time of his martyrdom.

Belts and Sashes.

The more than tentative return of the natural waist gives a new importance to the belt, which, like many other accessories, is most striking when it is not what it purports to be. That material is yet to be found which cannot be adapted to its purposes. It may be of metal or of leather, of suede or of snakeskin, or moiré or of beads, for that matter of isinglass or gelatine. These materials are, of course, combined in every shade and tone of colouring that has yet been invented, and their purpose is purely decorative as apart from utilitarian. Some encircle the waist, high, or low, or natural, or all together, for the triple belt is often to be seen, and is as broad as the piratical type favoured by Captain Hook. This, however, is usually furnished with ornamental buttons rather than a steel buckle (which is not, however, unknown), and made of moiré rather than of bullhide. Old paste or diamond buttons go with it excellently.

Equally in favour is the half-belt, starting at the back and coming to an end under the elbow, while those in bead embroideries, having about them something vaguely Victorian, are to be seen. In contrast to all of which the softer sash holds its own; it is, in fact, hard to say where the one begins and the other ends, except that the sash is as long as the belt is short. Naturally, it is made of soft material of every kind that is in keeping with the dress it adorns, from tulle to taffetas; from velveteen to gold lamé. Very graceful, both in themselves and in their effect upon the general scheme, they are usually knotted at the side, with ends reaching nearly to the ground.

M.H.

Phyllis Neilson-Terry.

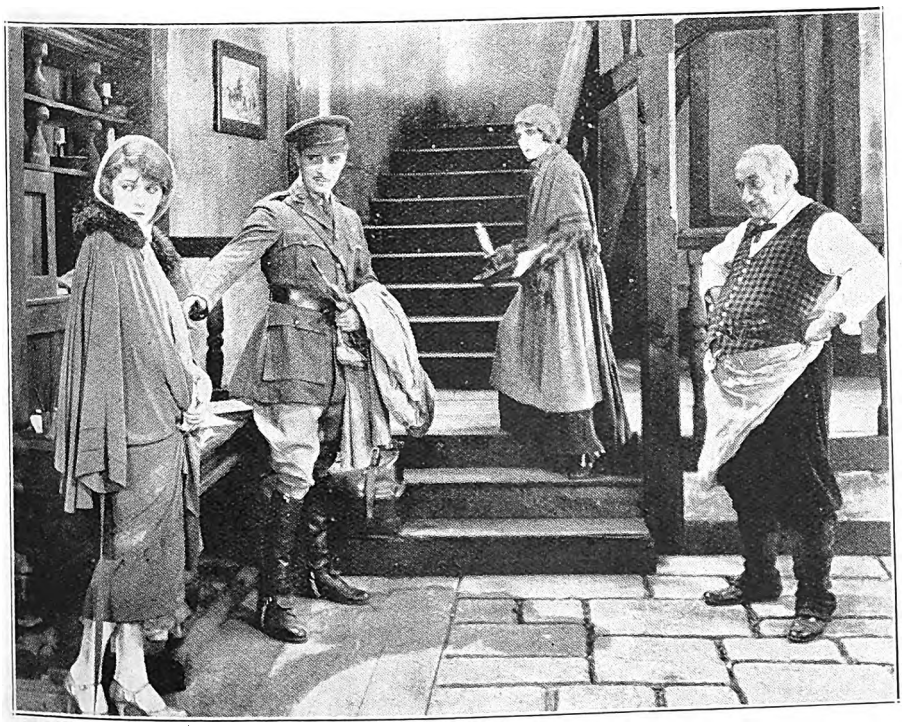
The few actress-managers who have become famous in their profession have usually achieved a somewhat ripe age before they were able to eat the fruits of their success.

To this rule Phyllis Neilson-Terry is a delightful exception. She has been touring with her own plays and managing them herself, as well as acting in them, for some years now. But it cannot be said that she has grey hair. Far from it. She is too young for the silver to have crept in amongst the gold. It is hard to believe that this apple-cheeked, girlish person is an actress-manager. She is so simple, so young, so full of all the happy enthusiasm that goes with youth that you would imagine she is just beginning her career on the stage. You would not dream that she had, literally, scores of triumphs to her credit.

Long before she was out of her teens she had achieved a marked success in all the famous Shakespearean parts, and when most girls are busy thinking about leaving school, Phyllis Neilson Terry was cheating people of smiles and charming them to tears, as the old songs says.

After that came modern drama, and the actress chose such plays as "Stigmata," "Belladonna" and "A Roof and Four Walls." "Belladonna" is, of course, well-known to most theatre-goers. The latter play, "A Roof and Four Walls," Phyllis Neilson-Terry will bring with her on her forthcoming tour of South Africa. The two companions chosen to reside in the manuscript box with this play are "The Letter," in which Gladys Cooper is now playing in London at the Playhouse Theatre, and "Sweet Nell of Old Drury," which was first produced at the Haymarket Theatre, many years ago, when Phyllis Neilson-Terry's mother, Miss Julia Neilson, played the part of "Sweet Nell."

Those who know Phyllis Neilson-Terry's work all assert that she will be equally as sweet a "Nell" as her mother was.



A scene from "The Dark Angel," which will be shown in Capetown at the Alhambra the week commencing 26th September.

Edgar Stanmore, who is having such a success in "Tip-Toes," which has now gone on tour.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, SEPTEMBER 26th.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**
3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**
4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**
4.30 p.m. daily, except Sunday: Musical Half-hour.
5.0 p.m., Tuesday, Thursday, Saturday: Children's Hour (arranged by **Aunt Wynne).**
5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe**).
6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).
6.15 p.m., Saturday: Weekly Advice Leaflet (issued in English and Afrikaans by the Department of Agriculture).
6.30 p.m. daily: Close down.
7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**
1.0 p.m., 5.0 p.m., 8.0 daily, except Sunday: Time Signal.

MONDAY, SEPTEMBER 26th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on "Hygiene," by **Dr. J. J. Myddleton.**
"JB" Studio Orchestra.
8.35— 4. Contralto:
(a) "Che faro" ... ... Gluck.
(b) "My Garden in June" ... ... Dorothy Livingstone.
Mrs. Ian Rae.
8.45— 5. **"JB" Studio Orchestra.**
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Tenor:
(a) "Passing By" ... ... Purcell.
(b) "High on the Sleepy Hills."
(c) "Maire my Girl" ... ... Aitken.
Mr. Gordon Kinghorn.
9.20— 8. **"JB" Studio Orchestra.**
9.30— 9. Weekly Sports Talk: "Men's Hockey," by **Mr. W. D. Powell.**
9.45—10. A Little Jazz by **"JB" Studio Orchestra.**
9.50—11. Contralto:
(a) "Songs My Mother Sang" ... ... Grimshaw.
(b) "When May and June are Wed" ... ... Warden.
(c) "Ships that Pass in the Night" —Wilkinson Stephenson.
Mrs. Ian Rae.
10.0 —12. **"JB" Studio Orchestra.**
10.10—13. Two Negro Spirituals ... ... Burleigh.
(a) "'Tis me, O Lord." (b) "I Got a Robe."
Mr. Gordon Kinghorn.
10.20—14. Selection of Jazz by **"JB" Studio Orchestra.**
10.30—Close down.

TUESDAY, SEPTEMBER 27th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Astronomy (No. 3), "Starlight," by **Mr. H. E. Wood, M.Sc.**
"JB" Studio Orchestra.
8.35— 4. Soprano:
(a) "When the Heart is Young" ... ... Buck.
(b) "Rothesay Bay" ... ... Scott Gatty.
Miss Agnes Crawford.
8.45— 5. **Vaudeville Act,** relayed from Empire Theatre.
9.0 — 6. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
9.10— 7. **"JB" Studio Orchestra.**
9.20— 8. Bass:
(a) "Friend of Mine" ... ... Sanderson.
(b) "An Old English Love Song" ... ... Allitsen.
Mr. Leslie Buckingham.
9.30— 9. Item by **Mr. Lago Clifford.**
9.45—10. **"JB" Studio Orchestra.**
9.55—11. Soprano:
(a) "The Old Spinet" ... ... Squire.
(b) "Lang, Lang Syne" ... ... Inglis.
(c) "The Rosary" ... ... Nevin.
Miss Agnes Crawford.
10.5 —12. **"JB" Studio Orchestra.**
10.10—13. Bass:
(a) "The Trumpeter" ... ... Dix.
(b) "Inverness to Fell" ... ... H. Fisher.
(c) "Vale" ... ... Kennedy Russell.
Mr. Leslie Buckingham.
10.20—14. Jazz, **"JB" Studio Orchestra.**
10.30—Close down.

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WEDNESDAY, SEPTEMBER 28th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Afrikaans Talk by **Mr. Tommie Beckley.**
8.25— 3. Contralto:
(a) "Isobel" ... ... Frank Bridge.
(b) "Lie there, my Lute" ... ... MacCunn.
(c) "Thoughts have Wings" ... ... Lehmann
Miss Lillian Abbott.
8.35— 4. **"JB" Studio Orchestra.**
8.45— 5. Tenor:
(a) "Madelina" ... ... James.
(b) "The Memory of a Song" ... ... Nicholls.
Mr. Alfred Selby.
8.55— 6. 'Cello Solo: "Menuet" ... ... Hugo Becker.
Mr. E. Levitz.
9.0 — 7. **General News Service. Announcements.**
"JB" Studio Orchestra.
9.20— 9. **Chats by an Ex-Police Officer** (Third Series). No. 2: "A Tell-tale Receipt Stamp."
9.35—10. Contralto:
(a) "Oh, that it were so" ... ... Frank Bridge.
(b) "The Christ Child's Lullaby" ... Kennedy Fraser.
(c) "When we went a'sailing" ... ... Lauri Bowen.
Miss Lillian Abbott.
9.45—11. **"JB" Studio Orchestra.**
9.55—12. **Vaudeville Act,** relayed from Empire Theatre.
10.10—13. Tenor:
(a) "O Paradiso" ... ... Meyerbeer.
(b) "My Bird of April Days" ... ... Besly.
Mr. Alfred Selby.
10.20—14. **"JB" Studio Orchestra.**
10.30—Close down.

THURSDAY, SEPTEMBER 29th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. "Adventures in the East" (No. 3), by **Mr. Eric Blackwell.**
"JB" Studio Orchestra.
8.33— 4. Baritone:
(a) "The Blind Ploughman" ... ... Coningsby Clarke.
(b) "The Bedouin Love Song" ... ... Pinsuti.
(c) "Up from Somerset."
Mr. T. O. Clinning.
8.43— 5. **"JB" Studio Orchestra.**
8.52— 6. Soprano:
Mrs. St. Croix.
9.0 — 7. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
9.10— 8. **"JB" Studio Orchestra.**
9.20— 9. Excerpts from **"Rigoletto,"** with a few remarks by the Announcer.
9.50—10. **"JB" Studio Orchestra.**
10.0 —11. Baritone:
(a) "Deep in the Valley" ... ... Florence Aylward.
(b) "The Mighty Deep" ... ... W. H. Jude.
(c) "The Sweetest Flower that Blows."
Mr. T. O. Clinning.
10.10—12. **"JB" Studio Orchestra.**
10.15—13. Jazz, by **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, SEPTEMBER 30th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. **A Girl Guide Talk.**
8.25— 4. **"JB" Studio Orchestra.**
8.33— 4. Quartettes:
(a) "The Silent Land" ... ... Gaul.
(b) "Nursery Rhymes" ... ... R. A. Pritchard.
Mr. H. N. McEwan's Quartette.
(Misses E. Chapman, Lorna Dargin, Messrs. A. Tyson and R. Ellenberger.
8.40— 5. **"JB" Studio Orchestra.**
8.55— 6. Duet: "Love Divine" ... ... Stainer.
Miss E. Chapman and Mr. A. Tyson.
9.0 — 7. **General News Service. Announcements.**
9.15— 9. Sketch by **"JB" Studio Dramatic Company.**
9.35—10. **"JB" Studio Orchestra.**
9.45—11. Solo and Refrain: "My Moon" ... ... Pelissier.
Mr. A. Tyson and Quartette Party.
9.48—12. Quartette: "Beware" ... ... Terry.
Mr. H. N. McEwan's Quartette.
9.53—13. **"JB" Studio Orchestra.**
10.5 —14. Duet: "The Battle Eve" ... ... Bonheur.
Mr. A. Tyson and Mr. R. Ellenberger.
10.10—15. Quartette: "The Long Day Closes" ... ... Sullivan.
Mr. H. N. McEwan's Quartette.
10.15—16. Jazz, **"JB" Studio Orchestra.**
10.30—Close down.

SATURDAY, OCTOBER 1st, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
8.30— 3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.
11.45—Close down.

SUNDAY, OCTOBER 2nd, 1927.

FIRST SESSION.

10.30 a.m. Relay of Service from **Irene Dutch Reformed Church.**
11.30 a.m.—Close down.

SECOND SESSION.

7.30 p.m. Relay of Service from **St. George's Presbyterian Church.**
(a) "Introit."
(b) Prayer.
(c) Praise: Psalm 40, verses 1-4, tune 30 ... Ballerma.
(d) Evening Prayer.
(e) Praise: Hymn 377.
(f) Scriptures: Genesis 22, and Hebrews 11.
(g) Anthem: "O, how amiable" ... ... Barnby.

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(h) The Lord's Prayer.
(i) Offering. Dedication sung by the Choir.
(j) Praise: Hymn 295.
(k) Sermon: "Obedience," by **Rev. W. Nicol,** of Irene Dutch Reformed Church.
(l) Praise: Hymn 352.
(m) Benediction.

Organ Voluntaries:
1. "Larghetto in F Minor" ... ... Calkin.
2. "Adagio" ... ... Wright.
3. "Largo" ("New World Symphony") ... Dvorak.
4. "Minuet in G" ... ... Beethoven.

THIRD SESSION.

8.45 p.m. (approx.) **Concert.**

10.0 p.m.—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE MONTFORD.

MONDAY, SEPTEMBER 26th, 1927.

11.15 **Morning Concert:** Relay from the Kenilworth, Ocean Beach. Light Music.

4.0 **Afternoon Concert:** The Studio Orchestra.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** Travels in Fairyland, continued by **Aunt Janet** of the Library: To the City of Shagpat. Birthday Greetings and the Family News. A Piano Solo by **Aunt Elvia:** "Rushpool" (De Lyle). The Story of the Rushpool told by **Aunt Isobel.**

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:** "The Revellers." Light Music.

7.30 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Selection: "Peggy" ... ... Stuart.
Intermezzo: "Burmah Maid" ... ... Ancliffe.
"The Whistler and His Dog" ... ... Pryor.
Valse: "Call of Love" ... ... Godin.

8.0 **Time Signal.**
Relay from Prince's Theatre.
Short Talk: "Radio in the Sahara."

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
March: "El Capitan" ... ... Sousa.
Overture: "Fra Diavolo" ... ... Auber.
Selection: "The Marriage Market" ... ... Jacobi.
Ivy Espitalier (Soprano):—
"A Memory" ... ... Goring Thomas.

9.0 (approx.) **General and Local News.**
F. J. Beswick (Euphonium):—
"In Cellar Cool" ... ... Fischer.
Suite No. 2: "Carmen" ... ... Bizet.
(a) "Habanera."
(b) "Marche Militaire."
(c) "Danse Bohemienne."
Ivy Espitalier (Soprano):—
"Hindu Song" ... ... Bemberg.
Pizzicati: "Baby's Sweetheart" ... ... Corri.
Selection: "In Lilac Time" ... ... Schubert.
Excerpts from "Tiptoes," relayed from Theatre Royal.
Norman Allin (Bass):—
"Asleep in the Deep" ... ... Petrie.
"The Diver" ... ... Loder.
Relay from Criterion Theatre.
Light Music.

10.0 Close down.

TUESDAY, SEPTEMBER 27th, 1927.

11.15 **Morning Concert:** Madame Phyllis Barnet (Soprano). Thelma Edwards (Contralto). Elvia Rayner (Pianoforte). Light Music.

4.0 **Afternoon Concert:** Relay from Prince's Theatre. Light Music.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** "A Schoolboy Escapade," in Rhyme, written and told by **Uncle Bertie.** More Songs, Recitations and Stories by Members of the Family. Birthday Greetings and Riddles—Fun and Frolic with **Aunt Isobel** and **Uncle Dick.**

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:—**
Lilian Shaw (Mezzo):
"The Swallows" ... ... Cowen.
"When Love is Kind" ... ... Moore.
"Special Request" Gramophone Records.

8.0 **Time Signal.**
Excerpts from "A London Letter" (with acknowledgments to "Sunday Times").

8.15 **"A Variety Programme" by "The Californians."** (Under the direction of **Mr. George Cracknell.**)
"An Hour of Mirth and Syncopated Music."

9.0 (approx.) **General and Local News.**
The Californians (continued).
A Dramatic Sketch: "Escape," played by the **A.B.C. Dramatic Co.**
Characters: Constance Manson (alias "Brown"), Emmeline Butterworth; Dick Manson (Her Husband), Clarence Bigge; Pamela Baring (the Vicar's Daughter, aged twenty-one), Iris Lewis; Joe Watkins (a Warder), Basil Miller.
The Scene is the interior of a cottage on Dartmoor at half-past-four on an afternoon in December.
Time: The Present.
Mrs. McHarry (Soprano):—
"Break O' Day" ... ... Sanderson.
"Happy Summer Song" ... ... Kahn.
"A Bowl of Roses" ... ... Clarke.
Relay from Criterion Theatre.
Light Music.

10.0 Close down.

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WEDNESDAY, SEPTEMBER 28th, 1927.

11.15 **Morning Concert:** Jean Smith (Soprano). Hazel Smith (Contralto). Light Music.

4.0 **Afternoon Concert:** The Wireless Orchestra.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** Aunty's New Competition—be sure to listen. A Chat with **Uncle Jim** about the Moon. Birthday Greetings and a News Bulletin. Mouth-Organ Solo by **Bertie King** (a Wireless Cousin).

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:—**

Hubert Eisdell (Tenor):

"In a Monastery Garden" (with Chorus and Orchestra) ... ... Ketelbey.

"Ah, Moon of My Delight" ("In a Persian Garden") —Liza Lehmann.

Light Music.

7.30 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Pot Pourri: "Victoryland" ... ... Shoddon.

"Cavatina" ... ... Raff.

Morceau: "British Imperial Chimes" ... ... Partridge.

Valse: "Maritana" ... ... Waldteufel.

8.0 **Time Signal.**

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

March: "Le Pere la Victoire" ... ... Ganne.

Overture: "The Bohemian Girl" ... ... Balfe.

Pot Pourri: "Melodious Memories" ... ... Finck.

Eric Dalton (Baritone):—

"The Blind Ploughman" ... ... Clarke.

9.0 (approx.) **General and Local News.**

F. J. Beswick (Euphonium):—

"Dell'or, Ancor" ... ... Meyerbeer.

(a) "Morceau" Floreal ... ... Hyde.

(b) "Galop Chromatique" ... ... Strauss.

Eric Dalton (Baritone):—

"I Think" ... ... d'Hardelot.

Scenes from "Aida" ... ... Verdi.

The Story of "**D'Ye Ken John Peel,**" with musical illustration.

Excerpts from "Tiptoes," relayed from Theatre Royal.

Relay from Prince's Theatre.

Light Music.

10.0 Close down.

THURSDAY, SEPTEMBER 29th, 1927.

11.15 **Morning Concert:** Mrs. Middleborough (Soprano). Kenneth Strachan (Tenor). Elvia Rayner (Pianoforte). Light Music.

4.0 **Afternoon Concert:** Relay from Prince's Theatre. Light Music.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** In the Woodcutter's cabin. More Travels in Fairyland with **Aunt Janet** of the Library. Another Recitation by **Uncle Jack.** Song by **Aunt Isobel** and lots of Fun and Frolic with the Family.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:** "Famous Artistes." (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street.)

8.0 **Time Signal.**

Mr. E. C. Chubb. A Natural History Talk: "Whales and Whaling."

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Overture: "Raymond" ... ... Ambroise Thomas.

Symphony: "The Pastoral" ... ... Beethoven.

(a) "Allegro Ma Non Troppo."

(b) "Andante Molto Moto."

(c) "Scherzo—Storm—Song of Thanksgiving."

9.0 (approx.) **General and Local News.**

"Capriccio Italien" ... ... Tschaikowsky.

"Serenade for Strings" ... ... Elgar.

(a) "Larghetto."

(b) "Allegretto."

"Lyric Suite" ... ... Grieg.

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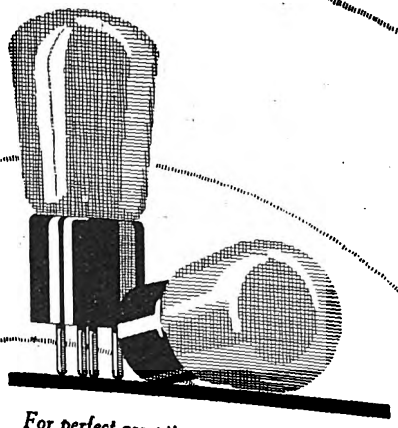

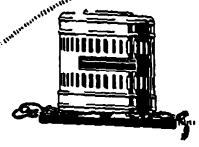

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(a) "The Shepherd Boy."
(b) "Rustic March."
(c) "Nocturne."
(d) "March of the Dwarfs."

10.0 Close down.

FRIDAY, SEPTEMBER 30th, 1927.

11.15 **Morning Concert:** The Wireless Orchestra.

4.0 **Afternoon Concert:** The Studio Orchestra.

4.30 **Women's Half Hour:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** A Chat with **Aunt Isobel** about the Children of Norway—"The Land of the Midnight Sun." Piano Solos by **Aunt Elvia.** Birthday Greetings, Riddles and a News Bulletin.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Sports Talk,** by **"Natalian."**

Light Music.

7.30 **Dinner Hour Music: The Durban Municipal Orchestra,** relayed from the Pavilion:—

Selection: "Going Up" ... ... Novello.
"The Mill in the Forest" ... ... Eilenberg.
"Les Papillons" ... ... Dormoy.
Valse: "The Jolly Fellows" ... ... Vollstedt.

8.0 **Time Signal.**

Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Marche: "Le Pere la Victoire" ... ... Ganne.
Overture: "Les Noces de Jeanette" ... ... Masse.
Scenes from "Mignon" ... ... Ambroise Thoms.

Violet Dixon (Mezzo):—

"An Emblem" ... ... Thompson.

9.0 (approx.) **General and Local News.**

A. W. Snell (Cornet):—

"Because" ... ... d'Hardelot.
Valse: "Carnival Secrets" ... ... Fetras.

Violet Dixon (Mezzo):—

"Garden of Happiness" ... ... Wood.
Morceau: "Rondes de Lutins" ... ... Razigade.
Selection: "Bric-a-Brac" ... ... Finck.

Short Talk to Motorists: "Give the Other Man a Chance."

Excerpts from "Tiptoes," relayed from Theatre Royal.

Relay from Criterion Theatre.

Light Music.

10.0 Close down.

SATURDAY, OCTOBER 1st, 1927.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.

7.15 **Reports:** Local Market Report, Weather Report and Shipping Intelligence.

7.20 **Dinner Hour Music:** Recital on the "Columbia Grafanola" (supplied by Messrs. H. Polliack & Co., of West Street, Durban).

8.0 **Time Signal.**

Dinner Hour Music (continued).

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Valse: "Wedding Dance" ... ... Lincke.
Overture: "Rosamunde" ... ... Schubert.
Scenes from "Lohengrin" ... ... Wagner.

Richard Wakefield (Tenor):—

"Girl of My Dreams" ... ... Martin.

J. J. Flannagan (Piccolo):—

"Deep Blue Sea" ... ... Brewer.

9.0 (approx.) **General and Local News and Sporting Results.**

Morceau: "Eventide" ... ... Watt.
An Idyll: "The Glow Worm" ... ... Lincke.

Richard Wakefield (Tenor):—

"The Desert Song" ... ... Romberg.

Selection of Haydn Wood's Songs.

Famous Dance Orchestras. Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items.

Excerpts from "Tiptoes," relayed from Theatre Royal.

Relay from Criterion Theatre.

Famous Dance Orchestras (continued).

11.0 Close down.

SUNDAY, OCTOBER 2nd, 1927.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: "Folies Bergere" ... ... Lincke.
Overture: "Martha" ... ... Flotow.
Airs from "Satanella" ... ... Balfe.

Mabel Gibson (Mezzo):—

"My Prayer" ... ... Squire.
"Two Spanish Dances" ... ... Moszkowski.

F. S. Roakes (Cornet):—

"The Holy City" ... ... Adams.
"Une Fete a Aranjuez" ... ... Demersman.

Mabel Gibson (Mezzo):—

"Homing" ... ... Del Riego.
Mazurka from "Coppelia" ... ... Delibes.

4.30 **Children's Corner:** A Visit from **Uncle Brownie.** The Story of "The Barber of Seville," with musical illustrations. Birthday Greetings.

6.40 **The Bells of St. Pauls.**

7.0 **Evening Service,** relayed from **West Street Baptist Church.** Preacher, **The Rev. A. E. F. Brett.**

8.30 **"A Popular Concert,"** relayed from the Town Hall.

Ethel Coppard (Contralto):—

"The Lost Chord" ... ... Sullivan.
"For all Eternity" ... ... Mascheroni.

Edgar Heap (Pianoforte), in conjunction with **The Durban Municipal Orchestra.** Conductor, **Mr. T. H. Huddle.**

(Full details will be announced later.)

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

NOTE.—

SUNDAY, SEPTEMBER 25th, 1927.

6.50 **"The End of the World and After."** A Lecture by **Mr. T. A. Walder,** Organising Manager of the International Bible Student's Association.

7.25 **Divine Service will be relayed from the Metropolitan Church.** Preacher, **Rev. A. B. Jack.**

MONDAY, SEPTEMBER 26th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Travel Talk:** Somewhere in Africa.

5.20 **Teens:** Questions you may have asked yourself and the answers.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Alhambra Orchestra.**

Songs: **Mrs. V. McCormick.**

"The Radio Harmonics" (assisted by **Alec Forbes' Dance Band**).

Violin Solo: **Inger Boberg.**

Excerpts from "The Blue Train." ("Columbia" Records.)

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9.0 **News Service** (English).

9.5 **Quartette:**
1st Violin, Inger Boberg; 2nd Violin, Dorothy Macpherson; Viola, Eric Bray; 'Cello, Mrs. Eric Leftwich.

9.25 Songs: **Mrs. Y. McCormick.**
Piano Medley: **Alec Forbes,** assisted by the Band.
Songs:
"Crown of the Year" ... ... Martin.
"When My Ships Come Sailing Home" ... ... Lohr.
Norman Lister.

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, SEPTEMBER 27th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Dance Music Past and Present.**

5.20 **Birthday Greetings.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.5 March: "Joyous Escorte" ... ... Berger.
Waltz: "Amour et Printemps" ... ... Waldteufel.
Selection: "Miss Hook of Holland" ... ... Rubens.
Songs:
(a) "When Celia Sings" ... ... Moir.
(b) "Tes Yieux" ... ... Raby.
Helen Deacon.
'Cello Solo: **Granville Britton.**
Songs: **Selwyn Morgan.**
Selection: "Reminiscences of Verch," arranged by Midlar.

9.0 **News Service** (English).

9.5 **Nature Talk by Dr. S. H. Skaife.**

9.20 Suite:
"From the Countryside" ... ... Coates.
Songs:
"On Wings of Song" ... ... Mendelssohn.
"From Mount Pinero" ... ... Grieg.
Helen Deacon.
Piano Solo: **Geoffrey Miller.**
Songs: **Selwyn Morgan.**
"Cappricio Italienne" ... ... Tchaikowsky.

10.0 **News Service** (Afrikaans).

10.5 **Dance Music.**

WEDNESDAY, SEPTEMBER 28th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Afternoon Topics:** From the Women Dramatists.

5.20 **Teens:** The Father of the American Constitution.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Alhambra Orchestra.**
Songs: **Miss Violet Ashley.**
Cornet Solos: **Theodore Karlsson.**
Songs: **Dick Allen.**
Piano Solo: **Edna Stanton.**
Alhambra Orchestra.

9.0 **News Service** (English).

9.5 **"The Marriage . . . . Will Not Take Place."**
Characters in order of their appearance: Sir Henry Parker, Bart., F. H. Dommisse; Simon Free, K.C., M.P., Kenneth Young; Foot-Maid, Miss Madeline Murray; Charlotte Bell (Charlie), Isabel McLaggan.
Time: The Present.

9.25 **Alhambra Orchestra.**
Songs: **Miss Violet Ashley.**
Cornet Solos: **Theodore Karlsson.**
Songs: **Dick Allen.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, SEPTEMBER 29th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Afternoon Topics:** The Impression of a Mood.

5.20 **Children's Hour:** Charming Stories for Charming People.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
"Forest Murmurs" ... ... Wagner.
"Concerto in A," for Piano and Orchestra ... ... Schumann.
Adolph Hallis.

9.0 **News Service** (English).
"Symphony in D" ... ... Franck.

10.0 **News Service** (Afrikaans).

10.5 **Relay of Waldorf Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, SEPTEMBER 30th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.

1.45 Close down.

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AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Short Story:** From the German.
5.20 **Teens:** Jolly Stories and Music.

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
Portion of **Tivoli** Programme will be transmitted.
11.0 **Close down.**

SATURDAY, OCTOBER 1st, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We Entertain Ourselves.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Popular Programme by Capetown Orchestra,** relayed from the City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans)
10.5 **Relay from Fletcher & Cartwright's.** Leader, **Y. Latronico.**
10.30 Close down.

SUNDAY, OCTOBER 2nd, 1927.

EVENING SESSION.

6.50 **Announcements.**
7.0 **Divine Service** will be relayed from **St. George's Cathedral,** Wale Street.
8.45 **Programme of Music by the Capetown Orchestra,** relayed from the City Hall. Conductor, **W. J. Pickerill.**

Items from the Durban Studio.

Programme.

This week's programme should make its appeal to all sections of our listeners.

On Monday evening the Durban Orchestra will broadcast from the Pavilion, Ocean Beach, with Miss Ivy Espitalier (soprano) as the vocalist.

Tuesday again brings us to our Studio night, when a very interesting programme has been arranged.

The Californians, under the direction of Mr. George Cracknell, will provide "An Hour of Mirth and Syncopated Music." This body of musicians is well known as being one of the leading jazz bands in the country, and as each instrumentalist is also a soloist of repute, excellent fare is assured. "George" is a host in himself, and his merry musicians "some lads!"

"Escape?" to be broadcast by the A.B.C. Dramatic Co., is to prove one of the most interesting plays yet "put over." Later in the evening Mrs. McHarry (soprano) will render some popular songs.

Mr. Eric Dalton (baritone) will sing at the Pavilion, in conjunction with the Durban Orchestra, on Wednesday. How many of you know the story of that famous old song, "D'ye Ken John Peel"? Wednesday's transmission will tell it to you.

An interesting talk programmed for Thursday evening is by Mr. E. C. Chubb, curator of the Durban Museum. He will speak on "Whales and Whaling." What could be more fascinating than a subject dealing with these monsters of the deep—a subject flavouring of the briny and the sting of the salt sea air. The classical programme relayed from the Pavilion will include Beethoven's immortal work, the "Pastoral Symphony."

The vocalist at Friday's concert will be Miss Violet Dixon, a mezzo-soprano, whose pleasing voice "comes over" remarkably well. Motorists, be sure to listen at nine-thirty! Here is something for you.

At the Popular Concert on Saturday night Mr. Richard Wakefield will sing. It is some time since we had the pleasure of listening to this gentleman. A programme of dance music will commence at 9.30 p.m.

On Sunday night at eight-thirty the Durban Orchestra will broadcast an extremely interesting programme from the Town Hall. The vocalist on this occasion is Miss Ethel Coppard (contralto). Rumour, fickle jade, has it that this lady is shortly leaving for Johannesburg. If this be true we are indeed sorry to hear it. However, our loss will be Johannesburg's gain. Good wishes to you, Miss Coppard.

H.E.D.

The Fairy Wireless.

Queen: Is the Wireless ready, Wixie?

Wixie: Yes, my Queen, it is all ready. Will you have the ear-phones or the loud speaker?

Queen: Oh, I think I will have the loud speaker, Wixie, it is much the best.

Wixie: Yes, your Majesty. I will switch it on now.

Queen: Now you must be very quiet, Wixie. I can hear Little Boy Blue blowing his horn. Oh, do listen! (Boy Blue blows his horn.)

Queen: Oh, and here is Skippity Flippity Rye. Just listen to him.

Skippity Flippity Rye: I'm Skippity Flippity Rye,
My spear is a hare-bell blue,
The enemy fly, when they spy,
Skippity Flippity Rye.

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1927—1928

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Johannesburg,
September, 1927.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPPS BUILDINGS, PRITCHARD STREET.

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Queen: The announcer says we are going to hear Jack Horner recite. (Listen.)

Jack Horner: Little Jack Horner,
Sat in a corner,
With a string through a round cocoa tin,
Mrs. Horner came by,
Which made Jackie cry:
"Hush, mother, I'm listening in."

Queen: It is Miss Muffet now.

Miss Muffet: Little Miss Muffet
Sat on a tuffet,
Eating a chocolate drop,
There came a big spider,
So she got on her glider,
Saying, Sorry, my dear, I can't stop.

Queen: O, how lovely! What comes next? Oh, it's little Boy Blue.

Boy Blue: Little Boy Blue
Put on his shoe
In a hurry and skurry, as children do,
But by chance and mishap
He had broken a strap,
And ———

Queen: Oh, dear, what is wrong? I can't hear anything. It's that naughty Wixie. What have you done?

Wixie: I—I—I'm sorry, your Majesty. I don't know what I've done.

Queen: Sorry, indeed. How dare you do such a wicked deed. You are banished from Fairyland. Go!

Queen: Wixie, Wixie, come back. I will forgive you, and for a treat you shall have the first dance with me at the ball to-night. Come along and get dinner now.

In and Out the Capetown Studio.

15th September, 1927.

"The best Tivoli broadcast for a long time," everybody declared, and so it was, although Rita Bell, herself, says she does not know when she is broadcasting or not; which probably accounts for her success both before the microphone and her audience. On the "All American Programme," which the B.B.C. organised for Independence Day, she appeared with Ed. Lowry, celebrated now for his success in "White Birds." "The London Station is very much more particular about censoring than in New York," she says, with a reminiscent smile. "In the States they like something pert and catchy, but not so in London. I did some talking songs at the piano for them, and the numbers I had broadcast successfully at home they would not pass at all!" But there was one institution Miss Bell found at Savoy Hill, which she liked and, incidentally, had not come across in the States, and that was the audience in the Studio. In her own words, "it helped tremendously." This very excellent idea has, of course, lately become a feature of quite a number of big American stations. W.L.W., for instance, has the Studio made into a sound-proof stage with glass in place of the drop curtain. The programme is heard through loud speakers, fitted up in the proscenium.

An Interesting Little Artiste.

Chatting about herself and her work, Rita Bell, in her frank American way, admits that her voice ought to broadcast well. She has just come from the Riviera, where she has been training under Calvé, the world's greatest "Carmen." For so young a singer, she has had a great deal of experience, playing in revue, doing concerts and, of course, the inevitable film work. "But why be dumb when you can sing?" she asks. A tempting engagement to play lead with the Vollerras at the "Casino de Paris" may see her in France next year. In between times she energetically writes articles for various papers; at the moment a series on South Africa for the *Evening Herald* is claiming all her spare time. As the engagingly precocious Beverly Nicholls hath it, "Oh, these Americans!"

This Week's Attractions.

The "Radio Harmonics" will broadcast good cheer for Studio on Monday night, and Mrs. McCormick will sing. It is a long time since her full rich voice has been heard over the air. Her many friends will doubtless make this a date worth staying at home for. A quartette from the Capetown Orchestra will also perform. The Greig was such a signal success last week that we venture to hope the same combination will be detailed for duty at the Studio this evening.

The illustrated papers have so exhausted themselves over Lily Elsie's return to the stage in "The Blue Train" that it will be interesting to hear whether the Columbia people can rise to all this pictorial effusion in their latest recording of this much-discussed lady and musical play. Both will be featured on Monday's programme.

Tuesday.

This is fast becoming the most popular night of the week. With the Capetown Orchestra, Selwyn Morgan and Helen Deacon to supply the musical part of the programme, and Dr. Skaife one of his popular Nature Talks, there is every reason to expect this Tuesday will be as much appreciated as the last.

Helen Deacon is another of those young musicians who has decided to take up her career by carrying everything before her at one of the annual Eisteddfods. Her naturally clear, liquid voice was trained to further perfection by the celebrated Henry King, with Harry Farjeon as her second teacher.

Ever since her arrival in Capetown, Miss Deacon has been enthusiastically received by the public and the critics.

Wednesday.

The popularity of the cornet with Capetown listeners is largely due to the very expert playing of George Dimmack; to those romantic relays from the Sea Point Pavilion when the train whistles and waves splashing over the bathing pool were commented upon in blank verse by the Announcer and George Dimmack, warm and moist, cornet soft echoes to "Barcarolle" and "Sizilietta" from the diving board. Mr. Karlsson has recently given several charming cornet solos from the Studio, and will do so again on Wednesday. Miss Violet Ashly and Dick Allen are the vocalists; the first a new comer, and the second a popular favourite.

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The small sketch by Sutro is in the experienced hands of Major Kenneth Young. Some people like Sutro; a great many don't, but none can deny his workmanship. Of his short plays, "A Marriage has been Arranged" is, perhaps, the least infected by the Sutro bacillas. Listeners need have no fear—they are probably all immune and will thoroughly enjoy it.

City Hall Relays.

These programmes are still largely in the lap of the City Hall gods. We can only hope the performance of the Schumann Concerto by Adolph Hallis on the Thursday will come true.

GLADYS DICKSON.

One Good Thing After Another.

This little title has been used for a variety of subjects, and has covered probably more matters than could be easily calculated in a day's work. It has been perverted and used for the title of a well-known revue, and it has been used as it stands as a caption for humorous illustrations. It may have been used before in connection with wireless; if so, forgive us for being so provocative as to use it for this subject once again. We take refuge behind the old saying, "There is nothing new under the sun." Well, perhaps there isn't, but wireless is a rather intangible product of man's brain; there is no telling whether it doesn't make use of a path over the sun—so why should we not have something new in connection with it, occasionally.

We beg leave to think there are quite a number of useful things, quite new, every year which abound with the multiple products of ingenuity.

A very fair percentage of these things, particularly this century, are credited to wireless; sometimes they appear with weird names, names which have a value, both for selling purposes and also for descriptive purposes. No one product can have its fair hearing, unless taken up and tried out under a variety of circumstances. The only plausible method of obtaining these tests is for the producer to solicit the help of the consumer, and thereby have his articles under the eye of a variety of different persons. He then obtains the maximum of knowledge possible on the working, the uses, and the improvements for the coming season. Obviously he cannot give things away; he must sell them. They may not have reached the pitch of perfection at once, but who expects this; surely it would be unfair? The producer must obtain some return for the time and money he has put into production, so that he may be financed for his forthcoming improvements. Improvements beget improvements—so why hinder him in his work by pouring forth the weird vapourings of a biassed mind? We all do our best to help each other; it is not conducive to good business, and general progress, to have at the back of our minds the one thought, "Someone is trying to swindle us."

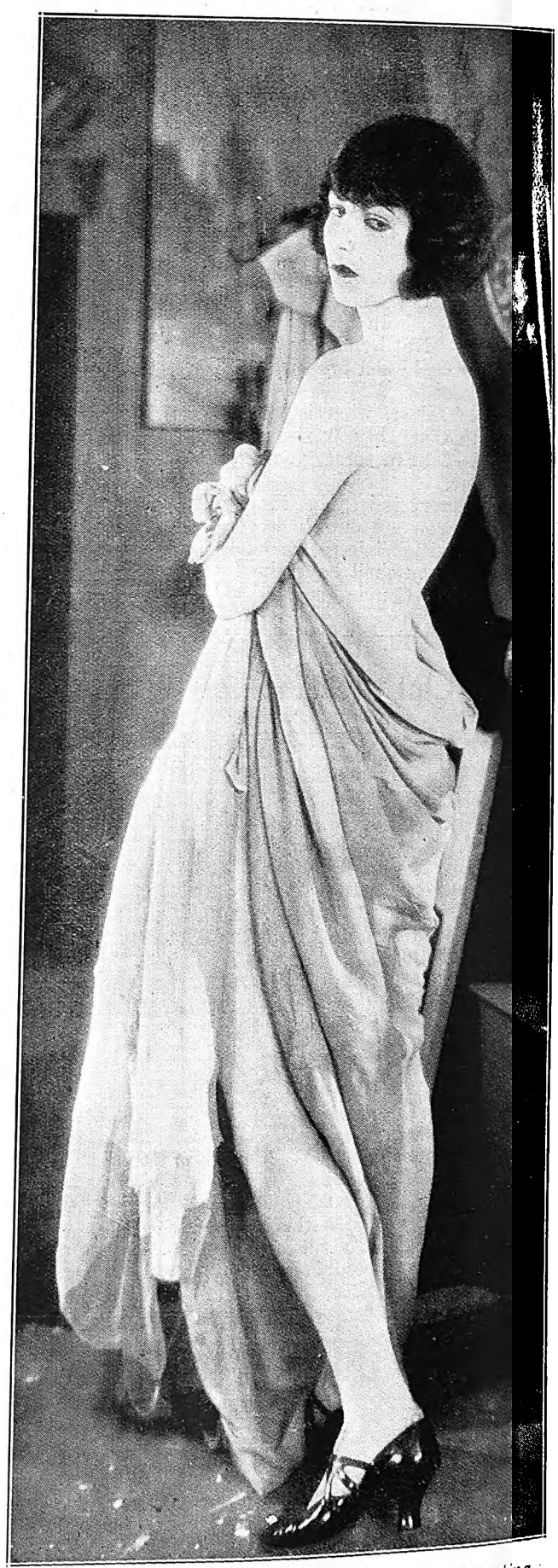
In these enlightened days, money moves in far quicker circles than it used to. We buy goods to-day which are up to date. Within a few months we see something better —why? Simply because we have invested money in a concern which is constantly striving to give us of its best, and we have sure proof of how good that best can be, when we ourselves have helped towards making it.

"What's in a name?" A great many things. It can carry the embodied principles of some band of co-operative workers who use it purely as a means of getting in touch with those of us who are keen to have a sure guarantee of the goods we buy.

Again, it can be the nominal expression of a form in which our goods are brought to our notice. We might miss many good things were it not for the attractive names they carry.

Again, having used the simple art of attraction, which is as applicable to wireless as it is to those of the feminine gender, we do not get down to the hard facts embodied in their make up, until we know them better.

Rational development is the offspring largely of optimism; pessimism is an "also ran."



A fair lady in the film "Daddy's gone a-Hunting."

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Mr. Lyell-Tayler.
[*Photo: Jane Plotz.*

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A wonderful film comes to the Bijou, Johannesburg, on October 3rd for a week. It is a picture version of "Carmen," adopted from the story by Prosper Merimée, which is always associated with Bizet's well-known opera, and is one of the most enthralling films ever produced. It features the beautiful Spanish star, Raquel Meller, who is equally well known as a vocalist, actress, and film star. A very special feature of the week will be the fact that Mr. Lyell-Tayler will conduct the orchestra, which will play excerpts from the famous opera.

"Carmen" (Raquel Meller).

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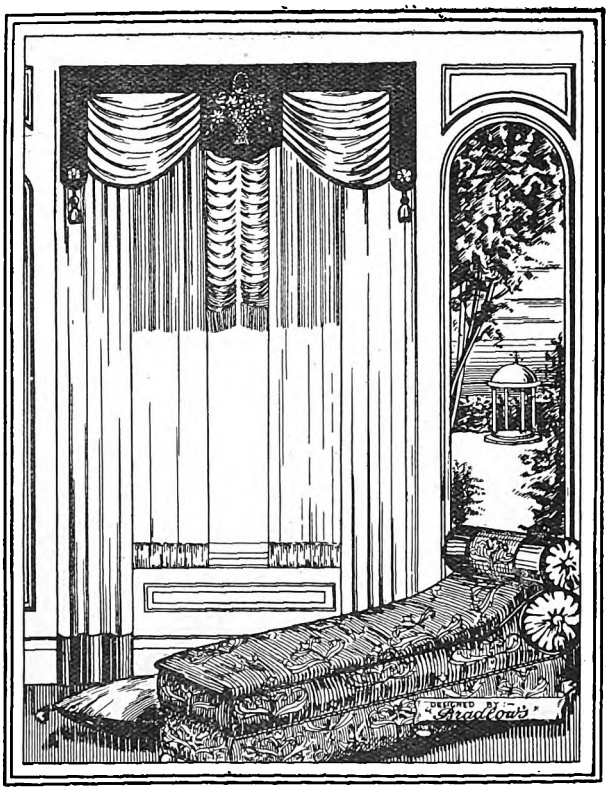
A charming portrait of Lily Elsie, who returned to the stage in "The Blue Train."
[Photo: Rita Martin.

As "Madame la Marquise Eloise de Kestournel" in "The Marquise"—Marie Tempest, who has achieved yet another triumph in this Noel Coward comedy.
[Photo: Sasha.



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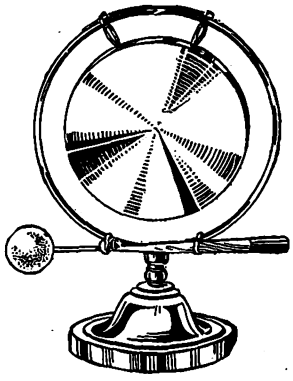

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The "Dancing Six," who scored such a success in "Little Nellie Kelly," the show staged by the Boksburg Amateurs. They were trained by Ida Patlansky (Mrs. E. Stern).

Rhys Davies and Angela Guilberte, at the Johannesburg Empire.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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"Do you love us?" [*Photo: Pathe.*

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JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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Jeame de Casilis, the heroine of the startling pyjamas, in "Potiphar's Wife," staged in London recently.

Will Rogers, the lariat swinger, certainly looks tough.

"Marie" (Mrs. Moffitt), who played so successfully in "Little Nelly Kelly," staged by the Boksburg Amateurs.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

Leon and Alys.

"Difficulties? Accidents? Oh, we have had plenty of these," said Leon and Alys, who are touring with "Tip-Toes, when I was remarking upon the smoothness and ease with which they perform their acrobatic dancing, which is such a feature of "Tip-Toes." Then they began to tell me of the time when, in perfecting this smoothness, they ran up against all sorts of obstacles. "Once," said Leon, "we were using a special sharp dagger in our act, and Alys had to pick it up several times during the dance. She dropped it once in the middle of one of our feats, and as we could not stop to rectify her mistake at that moment, we went on. When I was swinging her round by her feet, I inadvertently stepped on it and slipped. Alys went whirling out of my hands towards the footlights, and presently I heard a thud, and, turning, found that her head had collided with the head of the first fiddle in the orchestra, who had bobbed up to see what had happened."

Alys took up the tale then, remarking, "It was lucky, however, that I had hit the man in the orchestra, for if I had gone any further I would have banged over the footlights into the stalls, and probably would have been dead by this time. But it is all in the day's work—accidents such as these. We are so hardened to them now that we don't mind them a scrap. As a matter of fact, now that we have achieved the smoothness which we set out to attain, we hardly ever have accidents."

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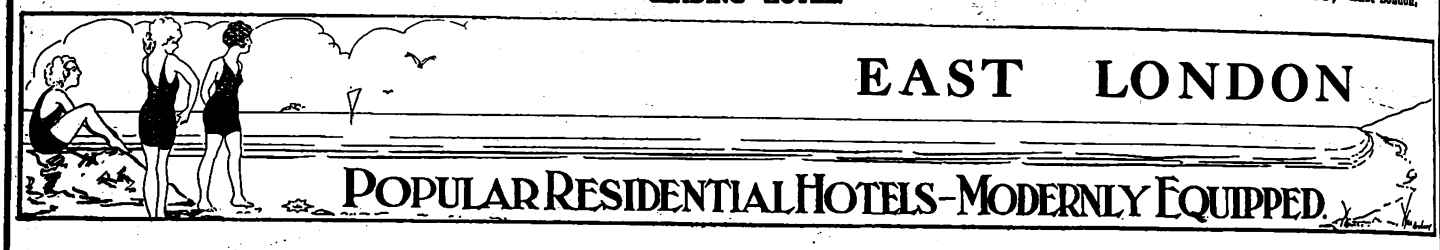

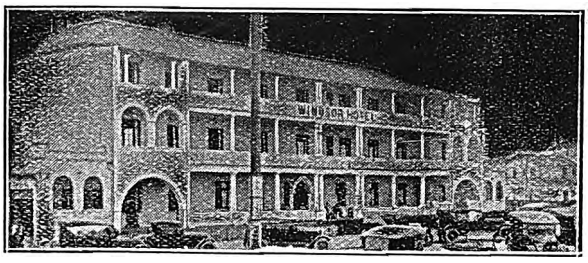

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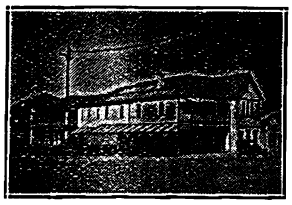

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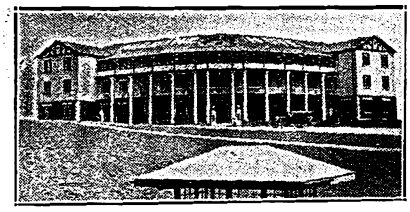

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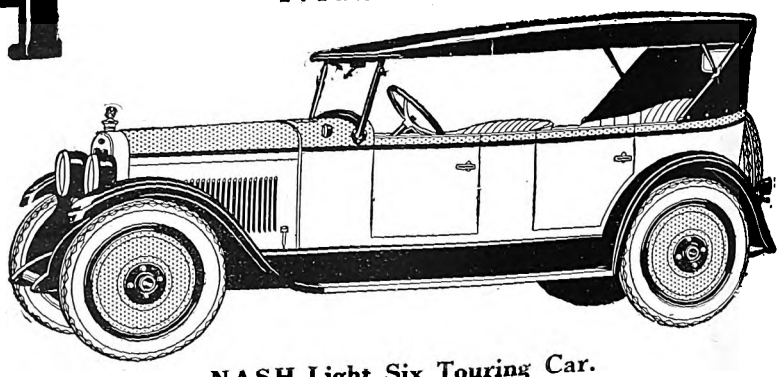

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VOL. XX. No. 635. WEDNESDAY, SEPTEMBER 28TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

ALFRED MIROVITCH.

With the recently completed tour of Mexico, Mirovitch has taken the piano recital to practically every country of the civilized world. He has given recitals in the principal cities of Russia and Siberia. He has been a frequent visitor and a well-known figure in Paris, Berlin, London, Monte Carlo, and the capitals of Europe. Scandinavia has heard him. He first brought the piano recital to Java, Indo-China, Mongolia, Korea, the Philippines and Burma. He has toured extensively in China, Japan and Australia. Four seasons ago, he went to America, and, after a memorable debut in New York, and orchestral appearances under Mengelberg, he toured the whole United States. In the past three years, he has been heard in every great American city, either as soloist with symphony orchestras, or as recitalist. He is a world figure in music. He will give a concert at the Orpheum, Johannesburg, on October 2nd.

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"Cock o' the Roost."

If one labelled human beings as you labelled commodities, a nice piece of cardboard would be attached to that very breezy person, Percy Hutchison, with "What the public wants" engraved on it. You had only to listen to the prolonged laughter at His Majesty's Theatre, Johannesburg, on Thursday last to have that opinion confirmed and to be sure that Mr. Hutchison has found yet another winner.

"Cast out fear," that seems to be the moral, and our young hero, George Hayward, succeeded so well that he defeated his rival, the oil king, and—well, "lived happily ever after."

And if Mr. Hutchison knows what the public want, he also knows what he himself wants, as far as a part is concerned, and his rendering of the penniless, optimistic, cheery young fellow brings a gust of "joie de vivre" to the stage, that inspires the actors and helps to full enjoyment.

Catherine Lacey, as "Phyllis Dawn," has yet another laurel leaf to add to her wreath and acts with great sincerity and directness.

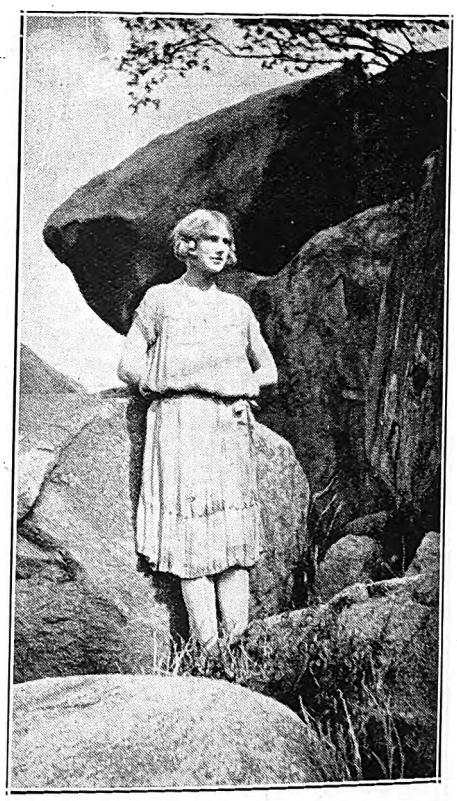
Her "mother," Ena Douglas, gave a good study of the match-making, anxious mamma who sees all her plans go astray. E. Rayson-Cousens, as the millionaire object of her hopes, played his part well. Caleb Porter, whom we still think of as the old stationmaster in "The Ghost Train," was another wealthy magnate, and acted with the finish we always expect of him.

Hilda Porter took the part of the American flapper, "Clare Clarke." R. Steuart West as "Anderson," Phyllis Thomas as "Mrs. Clarke," Victor Watts Weston as "Sterling," Edwin Morton as "Pierce Dawn," and Geoffrey Clark as the butler, all lend their aid in making the play a success.

C.R.

"The Silent House."

London critics, writing of "The Silent House," which is to be Mr. Hutchison's last play, call it a "neat box of dirty tricks," and, judging by rehearsals, Johannesburg will soon be on shuddering terms with one of the nastiest of villains, Dr. Chau Fu, and see the horrors of Grand Guignol piled on remorselessly.



JEAN ATHOL.

This week's mail news from London mentions that Jean Athol, a pretty young actress who was here with Guy Bates Post and Dorothy Brunton, has just returned from Paris, where she has been playing the lead with success in "The Fanatics."

[Snapshot: S. Alexander.

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"Carmen," a wondrous story of love and passion, is to be screened at the Bijou, Johannesburg, on October 3rd. Music lovers will be delighted to learn that Mr. Lyell-Tayler will conduct the augmented orchestra.

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH

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"SWEET NELL

Julia Neilson-Terry as "Sweet Nell" and— [*Photo: Alexander Corbett.*

In view of the fact that Dennis Neilson-Terry was a popular favourite in South Africa, and that Phyllis Neilson-Terry is to be here shortly,

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPPS BUILDINGS, PRITCHARD STREET.

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OF OLD DRURY."

playing in, among other productions, "Sweet Nell of Old Drury," these pictures of their father and mother will be of great interest.

Fred Terry as "King Charles."

[*Photo: Alexander Corbett.*

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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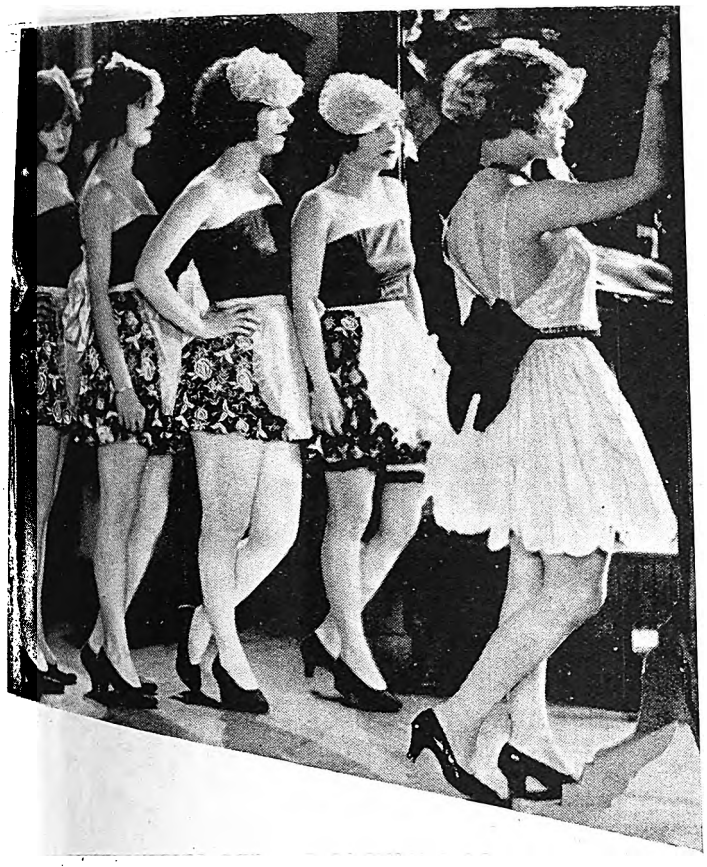

LONDON THEATRES.

This has been a very interesting week theatrically. First of all we had the production of "Fresh Fruit," a farce adapted from the French, at the Court Theatre. The fruit may have been fresh when displayed on the Parisian fruit stall, but in its translation to the English barrow it has certainly lost some of its savour in transit.

The idea of this farce-comedy is that "Claire de Beauchamp," a lady of ample reputation and advancing years, pretends that her daughter of twenty-three is but thirteen in order that she may marry Lord Steeple. The daughter, perforce, abets the illusion, thereby supplying the requisite misconceptions and ultimate explanations.

There was a cast of fourteen, and the outstanding performances were those of Helen Haye, D. A. Clarke-Smith and Morton Selten.

I have not seen this play myself, and will write on it more fully when I have done so.

I did, however, go to the first night of "The Climax." This play will have a particular interest to South Africa, as the leading parts were played by Dorothy Brunton and Guy Bates Post.

Our last production of this week is "The Butter and Egg Man," of whose advent I warned you sometime ago. This play had a long run in New York, when the part of "The Butter and Egg Man" was played by a brilliant young actor called Gregory Kelly, who died a few weeks before he had a chance of realising his great dream—repeating his success in London. Tom Douglas, however, played the part here in his stead, and gave a very creditable performance, but the play has been taken off in spite of it all.

A photograph in this issue will give you some idea of what Tom Douglas, the young American actor, is like.

Pavlova arrived in London this week, and she will appear here for a short ballet season at the Royal Opera House, Convent Garden. Among the ballets which she is planning to present are "Don Quixote," "The Fairy Doll" and the favourite "Coppelia."

Another piece of news which has delighted theatre-goers is the rumour that Mrs. Patrick Campbell is to return to the West End stage in October. The piece is "Madame Kuranda," and the part of the old fortune-teller, who destroys her wealthy clients by her hypnotic influence, will give the great actress a chance for reaching again those heights of emotional acting which were denied her when she recently appeared in London in a farce at the Savoy Theatre.

"One Dam Thing After Another" continues to be a big draw at the London Pavilion. The accompanying photograph shows you Charles B. Cochran, who is responsible for its production, and whose name is well-known in the world of entertainment as a man of big ideas and, what is more, with sufficient ability to turn the ideas into reality.

You will perhaps be interested to hear that the play called "The Captive," which was done in New York and whose performers at the first production were immediately arrested, is to be performed at the Arts Theatre Club, a new little playhouse a few yards from the Hippodrome.

"The Captive" naturally caused a great stir in America, and since the Arts Theatre Club plays do not have to go before the censor, it is probable that it will cause just as much stir here without the subsequent difficulties of public censure.

"Desire Under the Elms" was another play which America disapproved of and whose actors were also arrested. This, too, is to be given at the enterprising Arts Theatre Club.

Pamela Travers.

Charles B. Cochrane.
[Photo: Foulsham and Banfield.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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Eugene Leahy.

You read in one of our latest issues how Sybil Thorndike recently flew to Paris with her company to produce "St. Joan" there at the international gathering of famous stage artists. With her, amongst others, went Eugene Leahy, who played the part of the "Bishop of Beauvais," and he told me, very amusingly, the experiences he had while flying.

"I must confess first of all," he said, "that I am a very, very bad sailor. Probably the world's worst. You can guess, therefore, that I looked forward to the air trip with some foreboding. However, I summoned up courage and took my seat in the plane. At first I felt no qualms whatever. There was no dipping or pitching, we seemed to be meandering through the clouds as though we were on dry land. I began to think that all the air sickness people

Eugene Leahy.

talked of was a myth. It was impossible, of course, to make our voices heard above the din of the propeller, but a kindly attendant brought a map and pointed out to me the places over which we were passing. I showed him by a gesture that I particularly wanted to be notified when we were passing over the French province of Beauvais. You see, in "St. Joan" I played the part of the "Bishop of Beauvais," and I was particularly anxious to have a look at my see.

Soon after this, however, the plane began to bump against stray clouds. It swerved from right to left, and then dipped down for some feet, giving one that awful feeling one has in a lift. I began to feel very sorry for myself, and when, eventually, we passed over Beauvais, I regret to say that I was sick over my diocese. A shameful proceeding for a bishop, wasn't it? Still, all things considered, I thoroughly enjoyed the trip, and the reception given to Miss Thorndike and the rest of us in Paris was magnificent.

"I would take many such trips by air to receive other such welcomes."

Mr. Leahy, after a long stay in "St. Joan" and shorter excursions into such Shakespearean plays as "Macbeth" and "Henry VIII.," now comes to South Africa to play in a new type of part. He will be "Judge Jeffreys" in "Sweet Nell of Old Drury" when that play is produced by Phyllis Neilson Terry shortly.

How do you like "The Untamed Lady?" She comes to the Grand Bioscope, Capetown, during the week commencing October 3rd.

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Take her stockings—no matter how fine in quality, if the background is dark, that is a blow to her attractiveness.

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Nazimova, the lovely film star.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Stray Theatrical News of the Northern Hemisphere.

Horace Kenny, well-known to South Africa as the comedian of "Mercenary Mary," has gone into variety, and created a furore at the Coliseum last week.

Rarely (on the stage) have I seen such abject misery, never a hopeless failure who was so funny. Horace Kenny's humour is essentially that of the under-dog.

Now he has returned from a tour in South Africa as a dismal "trial turn." In the despairing hope of winning the manager's approval, he has bought a fireman's tunic and swapped a fender for a brass hat. With a hatchet in one hand and a ladder in the other he recites "The Fireman."

There seemed to be a fireman's sweetheart in the audience the afternoon I was at the Coliseum, for a feminine voice cried "Hear, Hear" when Kenny, in a quaking voice, said that fire-fighters deserved fame as much as soldiers and sailors. But, in spite of this untimely encouragement, he grew more and more wretched. You could see hope struggling with the certainty that something was wrong in his bashful eyes and blanched cheeks.

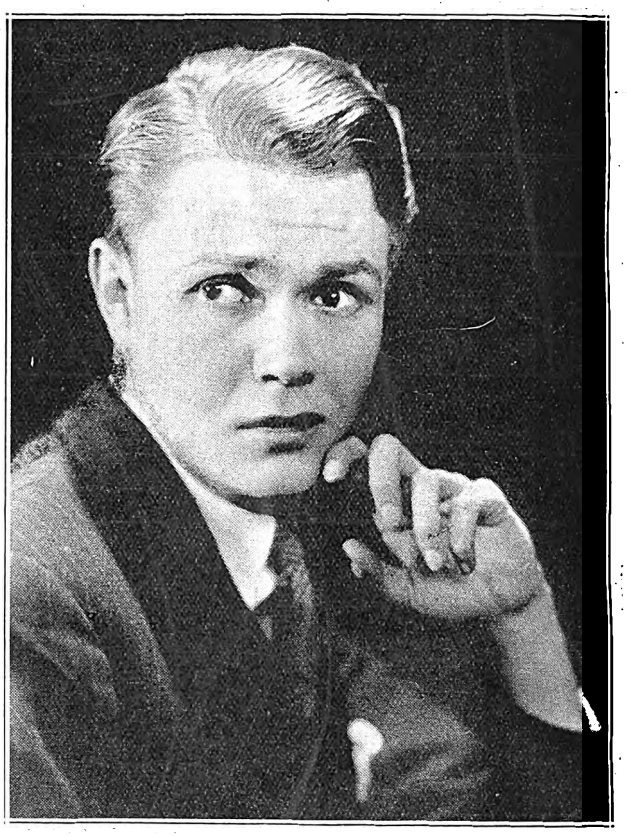
Suppose the name of Kenny becomes famous. Will he still be able to simulate utter lack of self-confidence to this disconcerting degree?

The famous Dolly Sisters, the clever singers and dancers, who are usually to be seen at the Casino de Paris or the Moulin Rouge in Paris, have just acquired a new house in the Bois de Boulogne, which is to Paris what Park Lane is to London.

Luminous glass pillars have been set up in the winter garden of the house, and these glass columns contain tubes of coloured gas, the tints ranging from vivid red to dim, shadowy blue. They have, of course, when lit among the trees, a most magical and startling effect.

A hanging garden has been built out upon the roof of the villa, where fountains fling spray towards the stars. At every turn novel devices in lighting are to be seen, some of them inspired by the most modern mechanical appliances that have recently been adopted on the music-hall stage, and giving unexpected floods of soft-coloured light.

The little dancer in the Russian costume is Ruby Ginner, who is well known in London as a costume dancer, and who, with the well-known Irene Mawer, runs one of the most important schools of dancing in the Metropolis. Hana took this photograph of her in her famous knee-bending dance.



The London actor, Tom Douglas.
Photo: Janet Jevons.

I lately heard that Mrs. Patrick Campbell lectured on "Diction and Dramatic Art" at the Lyric Theatre, Hammersmith. She said she could not remember the time when she did not love words and want to say them perfectly; the music of them meant so much wonder to her. Diction was an art that should be loved and studied, beautiful speech should be a habit. There were strange people who thought beautiful speech mere affectation, but those who really knew what beautiful speech was knew that it was a scented garden. Careless or ugly speech was a calamity that could be avoided by their own senses and study, and by speaking correctly and musically.

Mrs. Campbell will be shortly seen in London in a new play, in the principal part—that of an old fortune-teller.

The famous Horatio Bottomley, who has just come out of prison after serving some years as a criminal, has blossomed out as a film actor. "Bottomley is a fine

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actor," said a film expert to me after seeing the film made and distributed by the Gaumont Co., Ltd.

The picture depicts an early morning tour of London by Bottomley, and his visits to places he frequented before his imprisonment. I fancy, however, that Bottomley will not take up film work as a career.

Motoring through Harrogate the other day, I found that Lilian Braithwaite and Zena Dare were staying there for the purpose of taking the waters. Miss Braithwaite's name is well known to South Africa, of course, and it is rumoured that Zena Dare may possibly make a tour in that country. Phyllis Neilson-Terry was also at Harrogate. She was not, however, doing the cure, but appearing on the stage there in her old part of "Trilby."

In reconstructing the front of the "Old Vic.," the builders have come upon the foundation stone laid by Princess Charlotte and the Duke of Coburg in 1816. The stone was found in the portion of the building occupied by a catering firm and immediately beneath an ambitiously decorated reception room.

The foundation stone was in a good state; it bears the names of the Princess and the Duke, but half of the date is missing.

Miss Bayliss will have the stone set up in the new vestibule. The "Old Vic." was originally named the "Coburg."

We now have a children's theatre in London. Once No. 81, Envill Street was an ordinary shop, but it is now a pretty little theatre with bright green doors and everything handsome about it. Judging by the enthusiasm of last Tuesday's opening performance, it is very much what the children of the neighbourhood have been wanting. The programme includes songs and chanties in appropriate settings, a tale from Hilaire Belloc, a two-act play and many other high-brow and low-brow items. The theatre was packed with children, whose response—frank, occasionally vociferous and always admirably discriminating—must have been as gratifying to the performers as it was instructive. I thoroughly agreed with the view that Mr. Brember Wills was irresistible. It was delightful to see this good actor in these Lilliputian surroundings making fun with such gusto and being such a success. The performances begin at 5.45, and the prices range from 3d. to 2s. (according to age), and those who go primarily to see the show, and those who go to see those who go to see the show, and enjoy their lively laughter, are equally well catered for.

For ten minutes in Charing Cross Road yesterday I mused in the curious atmosphere of the old music-hall songs. There are about sixty of these songs exhibited in a shop window, and people who stand to examine them have wistful smiles upon their faces.

The covers are nearly all very well illustrated with old-fashioned pictures, and, no matter what one's age is, old pictures, especially funny ones, are irresistible.

"Songs Our Grandfather Sang," the collection is called. It may not have been upon a very high level of artistic excellence this music, but it had an English character, and the words had much more meaning than the words of many new songs of this order. Their very titles almost tell a story, and, for those who can remember them, the names of the singers awaken a string of memories.

Take "Polly Perkins of Paddington Green," or "The Broken-Hearted Milkman," sung by Harry Clifton, who is well remembered by old patrons of Collins' music hall. Its cover is illustrated by a good engraving of a young man in a smock and knee breeches, who leans against a railing with his hand upon his heart; there is a glimpse of Paddington Green in the background, but it is not so green as the expression on the face of the lovelorn singer of the song.

Or take "Two in the Morning," with its suburban doorstep scene of the husband singing there in the pouring rain, with his jacket collar turned up, while his aggrieved wife looks down sternly from a bedroom window. Or take the duet, "Cupid in the Kitchen," sung by Fanny Edwards and Harry Clifton in the rôles of "cook" and "copper" respectively.

All these, and many like them, told amusing stories, and had choruses which everybody could sing. Nelly Power's "La-Di-Da" or "The City Toff"; J. L. Toole's "A Norrible Tale" or "The Suicidal Family"; Fred French's "She Was Fair, She Was Fat, She Was Forty"; George Leybourne's "Champagne Charlie" and "Don't Make a Noise or Else You'll Wake the Baby"; Walter Leybourne's "Waiting for Nelly at Temple Bar"; and the great Vance's "Miss Wobbinson" are some of the others.

"Albert Chuff," in the person of Stanley Lupino, here pleads for mercy to "Lieut. Ivanoff," the leader of the revolution, who in private life is Edmund Willard.

[Photo: Stage Photo Co.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLO

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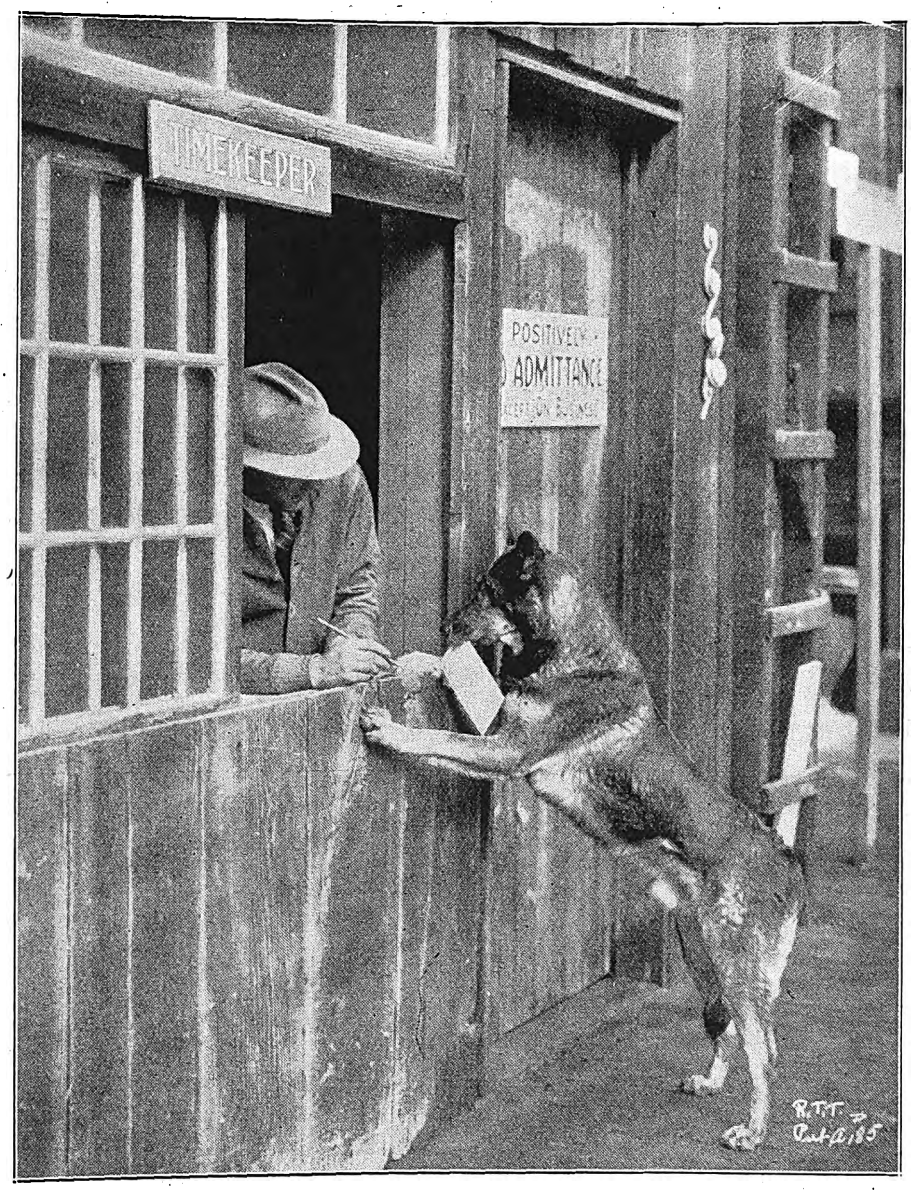

Rin-Tin-Tin reports at the Warner Bros.' Studio for work in his next picture, "Tracked by the Police." Like all good troupers, he is right on time.

Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING OCTOBER 3RD, 1927.

Tivoli, Capetown.—(Opening Wednesday, October 5th) Alice Craven, Jimmy Greyville, Peggy Whiteside.

Empire, Johannesburg.—Du Calion, Zetta Mor, Angela Guilberte and Partner, Clarke and Fry, Two Dewers, Two Stuarts, Les Nissatas, Rita Bell.

Orpheum, Johannesburg.—Ross and Goodwin, Dekker and Pan.

Grand, Pretoria.—Les Storks, Keneally Sisters.

Criterion, Benoni.—Onesime and Kid, Herbert La Martine and Ted Sherry.

Criterion, Durban.—Fred Duprez, Evans and Woolf, Terri Storri and Jean Perrie.

Vaudette, Bloemfontein.—(Monday, Tuesday, Wednesday) St. Vincent Sisters, Rene and Renard.

Vaudette, Kimberley.—(Thursday, Friday, Saturday) St. Vincent Sisters, Rene and Renard.

Apollo, Germiston.—Rupert Hazell and Elsie Day.

Empire, Brakpan.—(Friday, Saturday, October 7th and 8th) Mihill Johnson Sisters.

Palace, Salisbury.—Desi Desiderati, Taylor and Summers.

(Continued from page 30.)

Now, Mrs. Curlytail's trouble is how she is ever going to find him enough to eat—his appetite is so big. Every morning when he washes his face and gets all "tidied up" for the day he takes a look over his shoulder at his tail to see that the curl is there. He wants so much to gain ten pounds.

That's why, if you visit at Farmer Jones', you'll always see Squeeker taking advantage of every chance to get some milk, of which he's *very* fond. He's a trial to Mrs. Cluck-Cluck, always begging for milk from one corner of her table—though she scolds him furiously. If his mother tells him to have better manners than to bother Mrs. Cluck-Cluck so, he always says, "But look, Mother, how handsome I'm getting, how sleek and fat and what a fine looking tail—and besides the MILK tastes *so* good, I can't help it."

And Mrs. Curlytail is so relieved to think her son is growing so healthy, she finds it very hard to scold him, but, of course, even good little pigs must be taught good manners. So Mrs. Curlytail sighs and says, "Mothers have some trouble—but such joy, too—with a healthy, happy family."

—Courtesy Canadian Council of Child Welfare.

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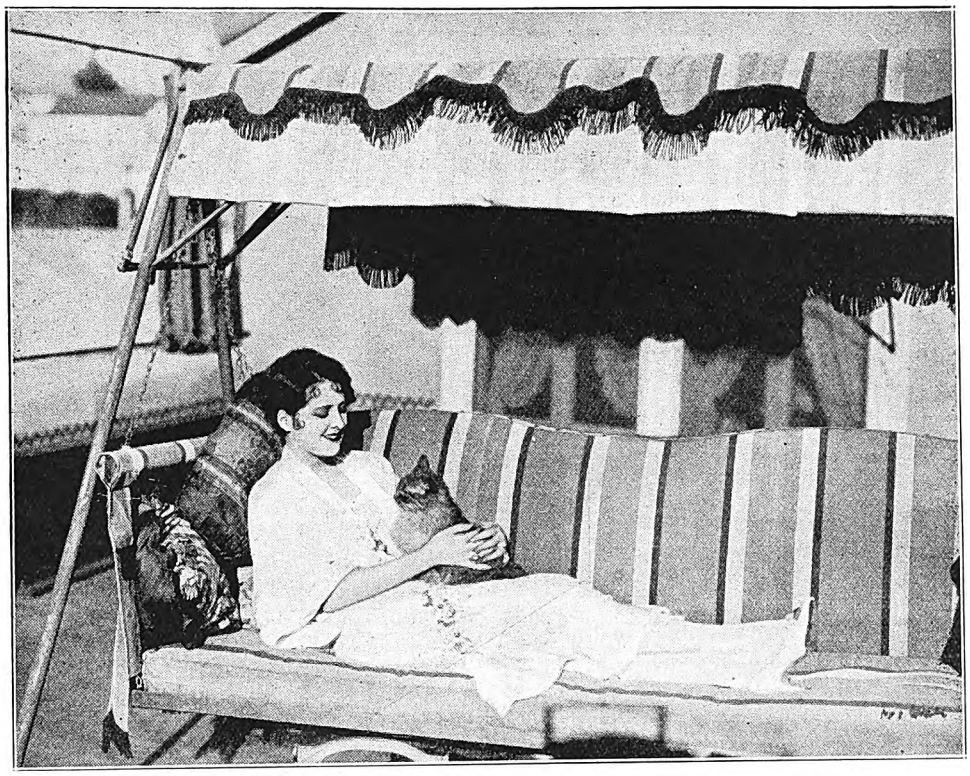

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St. Vincent Sisters.

When Inez and Dolly St. Vincent were little girls, their great delight was to wrap themselves in curtains or counterpanes or any available wrappings, and sweep across their nursery floor pretending to be grown up. One can see the two small figures trailing their quaint robes, and bowing with childish courtesy one to another.

"And how are you to-day, dear Mrs. Brown?"

"Well, I thank you, Mrs. Jones. And you?"

And from these little seeds of play and pretence sprang up the flower of the St. Vincent Sisters' theatrical ambition. Somebody took them to see a pantomime, and after that their parents had no peace until Dolly and Inez were allowed to go on the stage themselves. Instinct must have been at work within those two small people, for very shortly they were playing all sorts of child parts in many different plays, and playing them so well that it was obvious that the stage must be their career. As they grew older, the indefatigable St. Vincent Sisters, in order to make themselves completely versatile, went in for every kind of theatrical work, including revue, musical comedy, pantomime and variety. Now they are known as two of the most delightful dancers on the English stage.

The St. Vincent Sisters' name has become synonymous with fine dancing. It is Inez who invents the dances, and Dolly who designs all the dresses worn in the act. Their international dance, one of the chief features of the act, is a triumph for both sisters.

In any competition for quick changing, Dolly and Inez St. Vincent would undoubtedly come away with the blue ribbon, for they can change their costumes as quickly as a mouse pops into its hole.

They sing, too, these versatile children, and to their rare energy and consummate grace they add original ideas, and a variety of acrobatic surprises. Moreover, they dress astonishingly well—and often, as you will agree when you see them at the Johannesburg Empire.

"Look out, there!" says Peggy Taylor. [Photo: Pathe.

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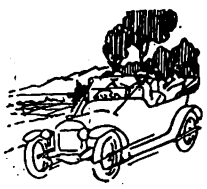
Derek Oldham and Gus Sharland in "The Vagabond King." At a recent performance of this successful romantic musical play King George and Queen Mary were present, and Winnie Melville and Derek Oldham, for lack of a green room, were presented to their Majesties in one of the corridors of the theatre. Their Majesties professed themselves charmed with the production, and, indeed, it is one of the cleverest musical comedies we have had for a long time in London.

[Photo: Stage Photo Co.

PORT ALFRED SEASON

All the Year Round



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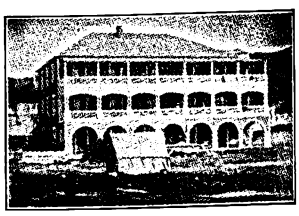

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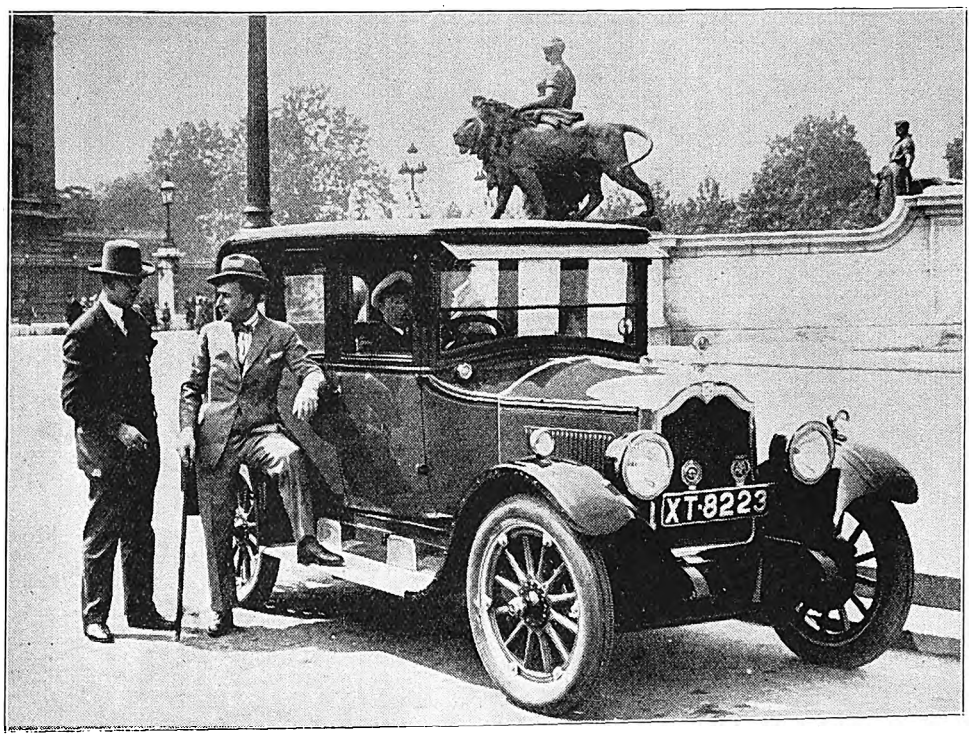

"Come on, let's start," says Fred. "I've had the car washed specially to go and show it off to Londoners."

FRED DUPREZ

The well-known Anglo-Am
Comedian, spends a day
London, on his way
to South Africa

It was at the spot where the Strand runs into Fleet Street and where the Law Courts stand that Fred Duprez bought an evening paper. It contained important cricket news and he is an enthusiastic sportsman.

Just a letter to tell South Africa I'm on my way and open at the Criterion, Durban, on October 3rd," says Fred.

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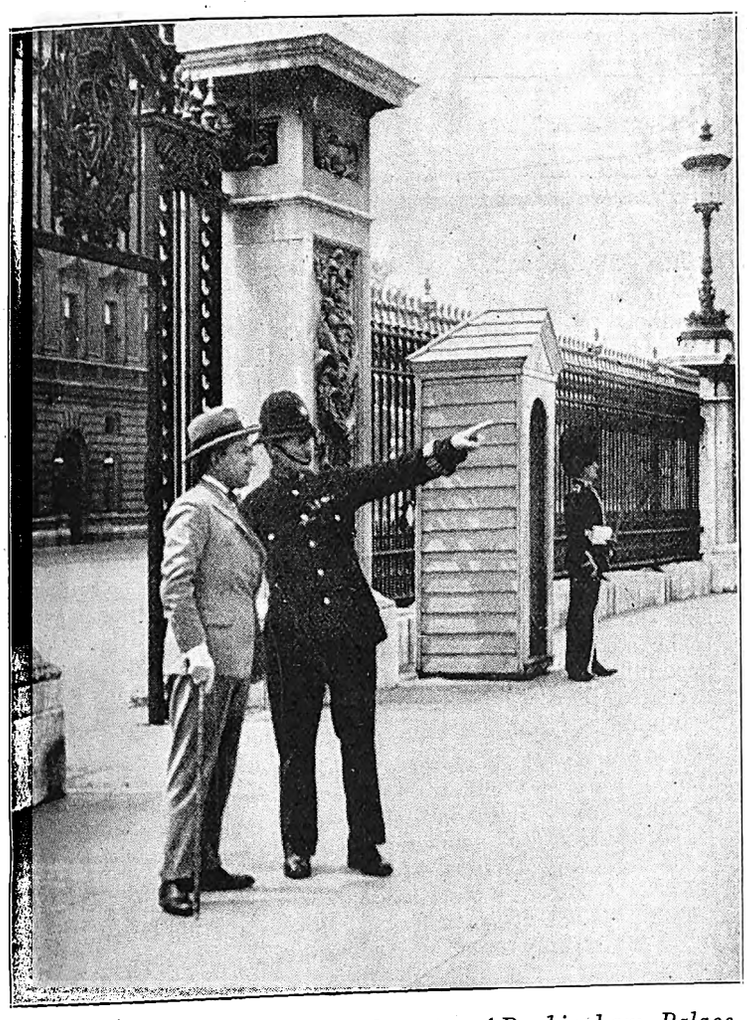

A policeman points out the way at the gates of Buckingham Palace.

The lion in Trafalgar Square seemed to be almost fainting with the heat and held himself very aloof.

'bus driver how long he would be held up in a traffic block ——

——*and, liking the 'bus so well, decided to go back to his hotel in it.*

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WIRELESS NEWS.

Pretoria 320 Metres. Capetown 375 Metres. Durban 400 Metres. Johannesburg 443·5 Metres.

Radio Regulations.

While those of us who are keen motorists are perfectly acquainted with all the rules of the road and regulations governing and *protecting* the possession of motor vehicles, it is quite astonishing to find how many persons in possession of radio apparatus have little or no knowledge of the protection and requirements provided by the Radio Act, 1926. These provisions are designed to further the development of radio activity, and in this respect act as much in the interests of the listener-in as the broadcaster. It is, therefore, to the advantage of the listener himself to be acquainted with the following clauses of the Act and to help in the enforcement of them by reporting to the Company any infringement of a perfectly fair and in no way severe Ordinance:—

CLAUSE 13.—Any person who erects, maintains, uses or has in his possession an aerial or other apparatus for radio without an appropriate licence as required by this Act shall be guilty of an offence.

CLAUSE 11.—Every person who is required to possess a licence under this Act shall exhibit his licence for inspection on demand by any person duly authorized by the Postmaster-General to make such demand.

CLAUSE 18.—The listener shall within fourteen days of the end of the period specified in his licence either renew the licence or immediately dismantle his apparatus and give notice in writing thereof to the Postmaster-General.

CLAUSE 42.—A person who has in his possession radio apparatus, but in good faith does not use or intend to use it, shall report the fact to the Postmaster-General, who, upon being satisfied that exemption from the provision of Regulation 41 can reasonably be granted, may give permission in writing for the possession of such apparatus for a limited period, and may renew the permission for further periods at his discretion. No charge shall be made for such a permit.

Excitements to Date.

The telegraph wires of the country thrummed with the thrill of it. Telegrams poured in at the offices of the African Broadcasting Company, and all day long the patient telephone clerk held the receiver to his ear and gave the same invariable reply, "Yes, sir, we are. At three o'clock to-morrow morning you had better begin to listen in. It will be relayed from here, and from Durban and Capetown."

In the "J.B." Studio a company of enthusiasts dug themselves in for a long vigil after the evening programme was over. In the homes of South Africa those who were the happy possessors of alarum clocks snuggled under the blankets with their faithful monitors beside them. Those who had not, pretended that it was New Year's Eve—and kept it up rather late.

At 3 a.m. America was on the air with music and song to cheer the weary listeners. Reception on good sets was quite amazingly clear, some of the songs being almost word-perfect. Day had dawned in Africa before the great fight began, but still the faithful were at their posts, and listening to a recital of how many miles of chewing gum and how many tons of peanuts were being provided for the waiting audience of thousands within and as many thousands outside the Stadium. Of the fight itself there is is little further to be added to the full page accounts in the daily press—accounts which missed no detail of "blow for blow" or even the personal features and intimate peculiarities of the combatants, in true American fashion.

After the thrill of that world event, the public of South Africa were not allowed to suffer from the reaction of boredom. On Saturday afternoon, September 24th, the Governor-General inspected our budding soldiery, the Witwatersrand Cadets, at the Union Grounds. A loud speaker outfit was installed and the speeches were relayed for the benefit of parents and admirers unable to be present or to get within range of the speakers.

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Announcer ... ... Mr. LAGO CLIFFORD.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, OCTOBER 3rd, 1927.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday, Saturday: Children's Hour (arranged by **Aunt Win).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m. Saturday: Weekly Advice Leaflet (issued in English and Afrikaans by the Department of Agriculture).

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m. daily, except Sunday: General News Service, broadcast by arrangement with the S.A. Press and Reuter's Agency.

MONDAY, OCTOBER 3rd, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Weekly Sports Talk, by **Mr. W. D. Powell.** No. 3: "The Inter-High School Sports."

8.25— 3. Overture: "Riazan" ... ... I. Snoek.
"JB" Studio Orchestra.

8.35— 4. Baritone:
(a) "The Lowland Sea" ... ... Edward Branscombe.
(b) "Beloved, it is Morn" ... ... Florence Aylward.
(c) "The Ringers" ... ... Löhr.
Mr. Clifford Cumming.

8.45— 5. Selection: "Samson and Delilah" ... ... Saint Saens.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Clarinet Solo: "Air Varie" ... ... E. Bropsant.
Mr. G. E. Spencer.

9.15— 8. Jazz Items, **"JB" Studio Orchestra.**

9.20— 9. Mezzo:
(a) "Säpphische Ode" ... ... Brahms.
(b) "An Old Garden" ... ... Hope Temple.
Mrs. David Mann.

9.30—10. Suite: "Romance and Two Dances from 'The Conqueror'" —German.
"JB" Studio Orchestra.

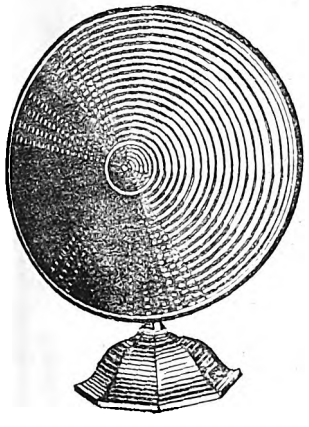
9.45—11. Baritone:
(a) "The Yeoman's Wedding Song ... ... Poniatowski.
(b) "The Silver Ring" ... ... Chaminade.
(c) "Thou Art Risen, My Beloved"... Coleridge Taylor.
Mr. Clifford Cumming.

9.55—12. Jazz Items, **"JB" Studio Orchestra.**

10.5 —13. Mezzo:
(a) "Unmindful of the Roses" ... ... Coleridge Taylor.
(b) "Up in the Morning Early" ... ... Mackenzie.
(c) "At Dawning" ... ... Cadman.
Mrs. David Mann.

10.15—14. Selection: "Miss Hook of Holland" ... ... P. Rubens.
"JB" Studio Orchestra.

10.30—Close down.



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TUESDAY, OCTOBER 4th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on "Modern Literature," by **Professor M. Drennan, M.A.**
8.25— 3. Overture: "Don Giovanni" ... ... Mozart. **"JB" Studio Orchestra.**
8.35— 4. Contralto:
8.45— 5. Jazz Items, **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
9.0 — RELAYED TO DURBAN:
7. Copophone Solo: "Alice, Where Art Thou?" **Mr. J. M. Martin.**
9.10— 8. Trio: "Darby and Joan" (by request) ... ... Foulds. **Messrs. J. Schulman, E. Levitz and Miss Margaret Williams.**
9.15— 9. "Die Weddenskap," **Mnr. T. Backley and Mnr. M. P. O. Burgers.**
9.30—10. **Vaudeville Act,** relayed from Empire Theatre.
9.45—11. Contralto:
9.55—12. Suite: "Decameron Nights" ... ... H. Finck. **"JB" Studio Orchestra.**
10.5 —13. Copophone Solo: "Scenes That Are Brightest." **Mr. J. M. Martin.**
10.15—14. Selection: "Mr. Manhattan" ... ... H. Talbot. **"JB" Studio Orchestra.**

10.30—Close down.

WEDNESDAY, OCTOBER 5th, 1927.

8.0.—EVENING PROGRAMME.

1. "Ouers Vra," **Miss Betsy Jacobs, Messrs. T. Beckley and M. P. O. Burgers.**
8.10— 2. Overture: "Jolly Robbers" ... ... F. Suppe. **"JB" Studio Orchestra.**
8.30— 3. "Some Aspects of Agriculture in Queensland," by **Rev. T. Loose.**
8.45— 4. A Little Jazz, **"JB" Studio Orchestra.**
8.50— 5. **General News Service. Announcements.**
9.0 — RELAYED TO DURBAN:
6. Soprano:
(a) "Romanze," from "Cavalleria Rusticana" —Mascagni.
(b) "Love's Own Kiss," from "High Jinks." **Miss Marie Mundelle.**
9.10— 7. Suite: "My Lady Dragonfly" ... ... Finck. **"JB" Studio Orchestra.**
9.20— 8. **Vaudeville Act,** relayed from Empire Theatre.
9.35— 9. Tenor: **Mr. C. H. Olivier.**
9.45—10. A Little Jazz, relayed from **St. James' Restaurant.**
9.50—11. Soprano:
(a) "Annie Laurie."
(b) "Mammie's Little Feller." **Miss Marie Mundelle.**
10.0 —12. Selection: "Toreador" ... ... Adam. **"JB" Studio Orchestra.**
10.10—13. Tenor: **Mr. C. H. Olivier.**
10.20—14. Jazz, **"JB" Studio Orchestra.**

10.30—Close down.

THURSDAY, OCTOBER 6th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. "The Romance of the Human Body," No. 10: "Respiration," by **Dr. A. D. Stammers.**
8.25— 3. Overture: "La Princess Jaune" ... ... Saint Saens. **"JB" Studio Orchestra.**
8.35— 4. Mezzo:
(a) "Knowest Thou That Dear Land?" ("Mignon") —Thomas.
(b) "Ganymede" ... ...—Schubert. **Miss May Thornton.**
8.45— 5. Trumpet Solos:
(a) "Let Me Love You" ... ... Arditi.
(b) "Wiegenlied" ... ... Brahms. **Mr. T. Jones.**
8.50— 6. Bass:
(a) "Brian of Glenaar" ... ... H. Graham.
(b) "The Cookhouse Door" .... W. Clarke.
(c) "Glorious Devon" ... ... E. German. **Mr. Alec Watt.**
9.0 — 7. **General News Service. Announcements.**
9.10— 8. Jazz Items by **"JB" Studio Orchestra.**
9.25— 9. Excerpts from **"The Bohemian Girl,"** with a few remarks by the Announcer.
9.55—10. Mezzo:
(a) "Carmena" ... ... Lane Wilson.
(b) "Verborgenheid" ... ... Wolf.
(c) "Starry Woods" ... ... Montague Phillips. **Miss May Thornton.**
10.5 —11. Selection: "La Reine de Saba" ... ... Gounod. **"JB" Studio Orchestra.**
10.10—12. Bass:
(a) "Nita Gitana" ... ... E. Newton.
(b) "The Stoker" ... ... Claude Arundale.
(c) "Good Fellows" ... ... Lyall Phillips. **Mr. Alec Watt.**
10.20—13. Jazz Items by **"JB" Studio Orchestra.**
10.30—14. Relay, through "P.C.J.J." (Holland) of **Fight** between **Willie Smith** (South Africa) and **Teddy Baldock** (England).

Close down.

FRIDAY, OCTOBER 7th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Baritone:
(a) "Wolfgof the Bowman" ... ... H. H. Nelson.
(b) "Soul of Mine" ... ... E. Barns.
(c) "Swift the Hours" ... ... Florence Turner-Maley. **Mr. John Macfarlane.**
8.20— 3. Overture: "Der Geiger aus Tyrol" ... ... R. Genee. **"JB" Studio Orchestra.**
8.30— 4. Sketch by **"JB" Studio Dramatic Company.**
8.50— 5. Soprano:
(a) "Slave Song" ... ... Teresa del Riego.
(b) "The Hilltop" ... ... Löhr. **Mrs. E. Daniel.**
9.0 — 6. **General News Service. Announcements.**

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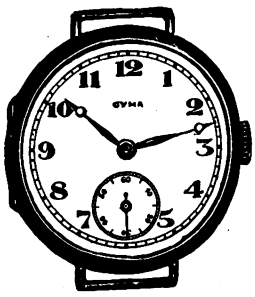

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9.10— 7. Selection: "L'Enfant Prodigue" ... ... A. Wormser.
"JB" Studio Orchestra.

9.25— 8. **Vaudeville Act,** relayed from Empire Theatre.

9.40— 9. Baritone:
(a) "Will o' the Wisp" ... ... I. W. Cherry.
(b) "Friend o' Mine" ... ... Sanderson.
Mr. John Macfarlane.

9.50—10. Selection: "The Quaker Girl" ... ... L. Monckton.
"JB" Studio Orchestra.

10.5 —11. Soprano:
(a) "La Boheme" ... ... Puccini.
(b) "I Think" ... ... Guy d'Hardelot.
(c) "The Little Brown Owl" ... ... Sanderson.
Mrs. E. Daniel.
"JB" Studio Orchestra.
10.30—Close down.

SATURDAY, OCTOBER 8th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service. Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

11.45—Close down.

(The Programme from 9.0 to 10.0 p.m. will be relayed to Durban.)

SUNDAY, OCTOBER 9th, 1927.

7.30. Relay of Service from **Christ Church** (Church of England—Evangelical).
Opening Hymn: "O, for a heart to praise my God."
Psalms: 47 and 48.
Lesson: II. Chronicles, 20.
Second Hymn: "Rock of Ages cleft for me."
Sermon: Text: "Mine eyes are ever towards the Lord; for He shall pluck my feet out of the net" (Psalm XXV., 15), by **Rev. George C. Grubb, M.A.**
Closing Hymn: "Sun of my soul, Thou Saviour dear."
Benediction.
Voluntaries by **Mr. R. J. D. Browne.**

8.45 (approx.). **Concert by "JB" Studio Orchestra.** Vocalist: **Mr. Walter Rees** (Baritone).
1. Overture: "Raymond" ... ... A. Thomas.
"JB" Studio Orchestra.

8.55—2. (a) Recit, "Ye People Rend Your Hearts"; and Aria, "If With All Your Hearts" ("Elijah") ... Mendelssohn.
(b) "Then Shall the Righteous Shine" ("Elijah"). —Mendelssohn.
Mr. Walter Rees.

9.5 —3. Fantasia: "Carmen" ... ... Bizet.
"JB" Studio Orchestra.

9.20—4. Violin Solo:
"Caprice Viennois" (by request) ... ... Kreisler.
Mr. J. Schulman.

9.26—5. Suite: "Merchant of Venice" ... ... Rosse.
"JB" Studio Orchestra.

9.35—6. Songs:
(a) "Eleanore" ... ... Coleridge Taylor.
(b) "Tired Hands" ... ... Sanderson.
Mr. Walter Rees.

9.45—7. Selection: "The Merry Widow" ... ... Lehar.
"JB" Studio Orchestra.
10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE MONTFORD.

MONDAY, OCTOBER 3rd, 1927.
Bank Holiday.

12.30 **Lunch-Hour Concert:** Elvia Rayner (Pianoforte). Light Music.
2.0 Close down.
4.0 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.
4.30 **Women's Session:** Arranged by Miss Isobel Niven.
5.0 **Children's Corner: Aunt Janet** of the Library will tell you about Skiddle—a South African Squirrel. A visit from **Uncle Beverly.** Birthday Greetings and Riddles. Another Game of Musical Chairs. Are you going to join us?
7.15 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.20 **Light Music.**
Soprano:—
(a) "The Lass with the Delicate Air" ... ... Arne.
(b) "A Brown Bird Singing" ... ... Wood.
Miss Jessie Stevenson.

Light Music.
Soprano:—
(a) "Love's a Merchant" ... ... Carew.
(b) "A Little Coon's Prayer" ... ... Morgan.
Miss Jessie Stevenson.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 **Talk:** "Why does a cat purr?"
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Rodatsky" ... ... Strauss.
Overture: "Bohemian Girl" ... ... Balfe.
Tenor:—
"The Last Watch" ... ... Pinsuti.
Mr. Rene De La Rue.
Intermezzo: "In a Persian Market" ... ... Ketelbey.
9.0 (approx.) **General and Local News.**
Euphonium:—
"Up from Somerset" ... ... Sanderson.
Mr. F. J. Beswick.
Tenor:—
"Come into the Garden, Maud" ... ... Balfe.
Mr. Rene De La Rue.
Selection: "Ireland" ... ... Myddleton.
Fox Trot: "The World is Waiting for the Sunshine" —Seitz.

Light Music.
Pianoforte:—
(a) "Romance" ... ... Sibelius.
(b) "Clair de Lune" ... ... Debussy.
Miss Elvia Rayner.

Relay from Criterion Theatre.
10.0 Close down.

TUESDAY, OCTOBER 4th, 1927.

12.30 **Lunch-Hour Concert:** Grace Wakeling (Soprano). Grace Brewer (Mezzo). Light Music.
2.0 Close down.
4.0 **Afternoon Concert:** Relay from Prince's Theatre. Light Music.
4.30 **Women's Session:** Arranged by Miss Isobel Niven.
5.0 **Children's Corner:** A Chat with Aunt Isobel about Strongarm—the Boy of the Hills. Recitations, Songs and Stories by Members of the Family. Birthday Greetings and a News Bulletin.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **"Special Request" Gramophone Records.**
7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 Soprano:—
(a) "On Wings of Song" ... ... Mendelssohn.
(b) "Homing" ... ... Del Riego.
Miss Phyllis Kemp.
Pianoforte:—
"Chanson" ... ... Friml.
Miss Elvia Rayner.
Baritone:—
(a) "Captain Danny" ... ... Loughborough.
(b) "O Mistress Mine" ... ... Quilter.
Mr. Eric Dalton.

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8.30 **A Sketch: "Interviewed,"** by **Roi Mecrue.**
Characters: Miss Stella Hale (a smart, pretty girl, a reporter on "The New York Recorder"), Mrs. Gaynor; James Hammett (a middle-aged captain of industry, crooked, suave and hypocritical), Mr. G. R. Montford; A Police Officer, Mr. Ernest Stevens.
Place: New York.
Time: The Present.

8.55 (approx.) **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, OCTOBER 5th, 1927.

12.30 **Lunch-Hour Concert:** Jean Foulton (Soprano). Mr. K. C. Rowe (Baritone). Elvia Rayner (Pianoforte). Light Music.

2.0 Close down.

4.0 **Afternoon Concert:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** An Afternoon with **Uncle Monty.**

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:** Recital (the Brunswick "Prismatone," supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Baritone:—
(a) "Glorious Devon" ... ... German.
(b) "Shipmates O' Mine" ... ... Sanderson.
Mr. Critchley Collier.

7.31 **Radio Talk,** by **"Aerial":** "Distortion in Receivers and how to Avoid it."

7.50 Baritone:—
(a) "When the House is Asleep" ... ... Trent.
(b) "Up from Somerset" ... ... Sanderson.
Mr. Critchley Collier.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Overture: "Light Cavalry" ... ... Suppe.
Valse: "The Jolly Fellows" ... ... Vollstedt.
Pot Pourri: "Precious Gems" ... ... Linderman.
Soprano:—
"Vissi d'Arte" (by request) ... ... Puccini.
Miss Grace Claussen.
Fox Trot: "Bow Bells" ... ... Ketelbey.

8.50 (approx.) **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, OCTOBER 6th, 1927.

12.30 **Lunch-Hour Concert:** Emmeline Butterworth (Contralto). Thelma Hansen (Soprano). Elvia Rayner (Pianoforte). Light Music.

2.0 Close down.

4.0 **Afternoon Concert:** Relay from Prince's Theatre. Light Music.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** "A French Afternoon": Le Petit Poucet, a French Fairy Tale told by **Aunt Janet** of the Library. A chat with **Aunt Isobel** about the children of France, and a little French music—**Aunt Elvia** at the piano. Birthday Greetings.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Music:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Overture: "Son and Stranger" ... ... Mendelssohn.
Tenor (in Studio):—
(a) "Take a Pair of Sparkling Eyes" ... ... Sullivan.
(b) "Doreen" ... ... Allan.
Mr. James Foster.
Violin Solo: "Violin Concerto in G. Minor" ... ... Max Brusch.
(a) Vorspiel. (b) Andante. (c) Allegro Molto.
Solo Violin, **Mr. Stirling M. Robins.**

9.10 (approx.) **General and Local News.**
"Divertissemento" ... ... Mozart.
Tenor (in Studio):—
(a) "O the 'Airts the Wind can Blaw" ... ... Burns.
(b) "Love is Mine" ... ... Gardner.
Mr. James Foster.
"Phaeton" ... ... Saint-Saens.

10.0 Close down.

FRIDAY, OCTOBER 7th, 1927.

12.30 **Lunch-Hour Concert:** The Wireless Orchestra. Capt. Horton (Tenor). Phyllis Boddington (Soprano).

2.0 Close down.

4.0 **Afternoon Concert:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Little Play: "The Land of Nursery Rhyme," to be acted by Members of the Family. Birthday Greetings and Riddles. Piano Solos by **Uncle Eric** and Songs by **Aunt Isobel.**

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
Light Music.

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Music:** The Wireless Orchestra.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 **"A Health Talk,"** by **Dr. S. J. Clegg, M.O.H.,** Durban.

8.25 Selection: "In Operaland" ... ... St. Quentin.
"Humoreske" ... ... Dvorak.
The Studio Orchestra.

8.35 Contralto:—
(a) "Hushed is my Lute" ... ... Montague Phillips.
(b) "My Gentle Child" ... ... Del Reigo.
Miss Kathleen Chislett.

8.45 "Sylvan Scenes" ... ... Percy Fletcher.
(a) "In Beauty's Bower."
(b) "Sylvan Dances."
Fox Trot: "I'm Gonna Get Married" ... ... Scott.
The Studio Orchestra.

8.55 Violin Solo: "Caprice Viennois" ... ... Kreisler.
Mr. Stirling M. Robins.

9.0 (approx.) **General and Local News.**

9.10 **H. H. Sherlock** (Humourist).

9.20 Waltz: "Septembre" ... ... Godin.
March: "Kwang Shu" ... ... Lincke.
The Studio Orchestra.

9.30 Contralto:—
"Love is meant to make us glad" ... ... German.
"I Love You Truly" ... ... Bond.
Miss Kathleen Chislett.

9.40 **A Bridge Hand will be Broadcast.**

9.50 **H. H. Sherlock** (Humourist).
Fox Trot: "I Love the College Girls."

10.0 Close down.

SATURDAY, OCTOBER 8th, 1927.

11.15 **Morning Concert:** The Wireless Orchestra.

12.30 Close down.

7.15 **Reports:** Local Market Report, Weather Report and Shipping Intelligence.

7.20 **Dinner Hour Music:** Recital on the "Columbia Grafanola" (supplied by Messrs. H. Polliack & Co., of West Street, Durban).

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
March and Finale: "Iolanthe" ... ... Sullivan.
Ballet Music: "Faust" ... ... Gounod.
Selection: "Utopia" ... ... Sullivan.
Contralto: "Morning" ... ... Oley Speaks.
Miss Sybil Whitlock.

8.50 (approx.) **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**
Arthur Vos and His Orchestra, relayed from the Marine Hotel.

11.0 Close down.

SUNDAY, OCTOBER 9th, 1927.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
Overture: "Zampa" ... ... Herold.
"Three Country Dances" ... ... Howgill.
Pot Pourri: "Round the World" ... ... Linderman.

Emingold Silk Hosiery Is Absolutely Good. Prices 4/9 to 8/9 pr.

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Piccolo Solo: "Deep Blue Sea" ... ... Brewer.
Mr. J. J. Flanagan.

"The Fair of Sorotskinsky" ... ... Moussorgsky.

Cornet Solo: "The Holy City" ... ... Adams.
Mr. A. W. Snell.

Fantasia: "The Love of a Gipsy" ... ... Lehar.

4.30 **Children's Corner:** A Visit from **Uncle Brownie.** The Story of Gideon. Birthday Greetings and Riddles.

6.40 **"The Bells of St. Pauls."**

7.0 **Evening Service,** relayed from **St. Cyprian's Church.** Preacher, **The Rev. Harry Gibbons.**

8.30 **"A Popular Concert," The Durban Municipal Orchestra,** relayed from the Town Hall. Conductor, **Mr. T. H. Huddle.**

Soprano:—
"O for the Wings of a Dove" ... ... Mendelssohn.
"Rose Softly Blooming" ... ... Spohr.
Miss Dorothy Archer.

(Full details will be announced later.)

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, OCTOBER 3rd, 1927.

Wiener's Day.

NO LUNCH-HOUR SESSION.

NO AFTERNOON SESSION.

EVENING SESSION.

8.0 **Time Signal. Announcements.**

8.5 **Alhambra Orchestra.**

Songs: **Bessie Steyn.**

Banjo Solos: **J. Spencer.**

Songs: **Frank Day.**

'Cello Solo: **Mrs. Geoffrey Miller.**

Piano Solo: **Edna Stanton.**

Saxophone Solo: **W. J. Lawford.**

9.0 **News Service** (English).

9.5 **"The Ruby Violin,"** a Dramatic Narrative by **Christopher Montana.**

Characters as they speak: Norma Saville, Gladys Dickson; Arthur Saville (her husband), an Artist, Gordon Bird; Gilbert Kennedy (an old friend), Journalist, Hilary Brompton; Lucia (a Servant), Mary Lenton; Dr. Gennaro (an Occulist), Silas Shepherd.

The scene is laid in the room of an old Sicilian villa, outside Palermo. It is evening, and the large apartment is in darkness, save at the far end, where a shaded silver candelabra throws a pool of light, within which Saville, his wife and friend are sitting. Morna is stroking a kitten asleep on her lap. A couple of oriental rugs worn, but still beautiful; the gleaming ebony of a grand piano, upon which rests a violin case; and the glint of beautiful glass upon the mahogany table are the only objects in the room clearly visible—all else is vague and formless—sensed rather than seen.

The time is about 11 p.m.

9.30 Saxophone Solo: **W. J. Lawford.**

Duets: **Frank Day and C. Gustafson.**

Banjo Solo: **J. Spencer.**

Songs: **Bessie Steyn.**

'Cello Solo: **Mrs. Geoffrey Miller.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, OCTOBER 4th, 1927.

SPECIAL SESSION.

11.0 **Opening by H.E. the Governor-General of the Congress of Federations of Chamber of Commerce of the British Empire,** relayed by permission from Provincial Council Chamber.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.0 **Agtermiddag Onderwerpe,** deur **Mej. Brewis.**

5.20 **Kinderuur,** deur **Mej. Brewis.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.5 March: "The British Patrol" ... ... Asch.
"A Passing Serenade" ... ... Prowinsky.
Selection: "Coppelia" ... ... Delibes.
Songs: **Miss Joan Steytler.**
Flute Solo: **John R. Lamb.**
Songs: **Mr. A. R. Lander.**
Selection: "Tom Jones" ... ... German.

9.0 **News Service** (English).

9.5 **"What is Astrology?"** Talk by **Mr. J. R. Bennett.**

9.20 (a) "Yellow Jasmine" ... ... Cowen.
(b) "Whisperings of Flowers" ... ... Blon.
Songs: **Miss Joan Steytler.**
Violin Solo: **Corrie Meyer.**
Songs: **Mr. A. R. Lander.**
Selection: "Rose Marie" ... ... Friml.

10.0 **News Service** (Afrikaans).

10.5 **Dance Music.**

10.30 Close down.

WEDNESDAY, OCTOBER 5th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Edison Diamond Disc Recital.**

5.0 **Afternoon Topics:** In the Wireless World.

5.20 **Teens:** Sidelights on History.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 Portion of **"The Creation,"** Haydn, will be relayed from St. George's Cathedral.

Soloists: Miss Vera Pentelow, Mr. Chas. Wizzell, Mr. H. Batchelor-Smith. Directed by **Alban Hamer.**

8.30 **"I Pagliacci" (Punchinello), Act I.** Opera in two acts, by **Leoncavallo.**

Characters as they sing: Prologue, Baritone; Canio (Punchinello), Tenor; Nedda (Columbine), Soprano; Tonio (a Clown), Baritone; Silvio (a Villager), Baritone; Peppe (Harlequin), Tenor.

9.20 (approx.) **News Service** (English) at end of Act 1.

9.25 **"I Pagliacci," Act II.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, OCTOBER 6th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

Obtainable from Mills Hosiery Coy., Castle Arcade, Durban.

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5.0 **Afternoon Topics:** Should the Unfinished Symphony be Finished?

5.20 **Children:** Stories and Music for the Little Ones.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

"Tragic Overture" ... ... Brahms.

"Les Eolides" ... ... Franck.

9.0 **News Service** (English).

"Symphony No. 7" ... ... Beethoven.

10.0 **News Service** (Afrikaans).

10.5 **Relay of Waldorf Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, OCTOBER 7th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Short Story,** by **Maughan.**

5.20 **Teens:** "Composers and Their Stories in Music," by **Miss Eva Whitlow** (postponed from last week).

EVENING SESSION.

7.30 **Market Prices,** issued by the Bureau of National Information.

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Oranjeklub Aand.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Dance Music.**

11.0 Close down.

SATURDAY, OCTOBER 8th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** In the Studio.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Plebiscite Night by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay of Speeches from the State Banquet given in honour of the Delegates to the Congress of Federation of Chambers of Commerce of the British Empire.**

SUNDAY, OCTOBER 9th, 1927.

EVENING SESSION.

6.50 **Announcements.**

6.55 Die diens sal uitgesaai word vanuit die **Groote Kerk,** Adderley Straat.

8.30 **Programme of Music by the Capetown Orchestra,** relayed from the City Hall. Conductor, **W. J. Pickerill.**

In and Out the Capetown Studio.

21st September, 1927.

"Popular belief in vampires," said Christopher Montana at the end of the first rehearsal of his play, "The Ruby Violin," "is one of the oldest superstitions, particularly in Eastern Europe and Northern Italy." The caste took off their hats, looked at the clock and sat down. "To this day," he continued unperturbed, "the peasants of these regions believe that those addicted to magical practices are liable, after death, to turn into vampires and so prolong indefinitely a semi-material existence by sucking the blood of their living victims, who, in turn, also become vampires at death. One vampire could thus give rise to an epidemic of vampires in a community."

"An epidemic of vampires," repeated the leading lady slipping her script on to the table. "Yes, the last recorded instance, according to Ennemosey, took place as late as 1732 in Heidanum, a canton of Hungary, when no fewer than seventeen corpses were exhumed, months after death, and found to exhibit all the traditional signs of vampirism; the skin flushed and clear; the body without any mark of decay and replete with blood."

"But why do you employ garlic or vervain to exercise the vampire in your play?" asked the leading man.

"Garlic and vervain, smeared on the neck or body, was the only protection against the attacks of a vampire—avoidance of the former showing a commendable prudence on the part of the ghost. Its evil activities could only be destroyed by burning, with appropriate ceremonial, or driving a stake through the heart of the corpse."

"But in your play you don't employ a human vampire?"

"No, it was a common belief that vampire properties could be communicated by magic to certain material objects, which were thus enabled to maintain a semi-living existence at the expense of their victims."

The caste picked up their hats and moved slowly towards the door.

"Next rehearsal to-morrow at six," said Christopher Montana briskly, but they did not seem to hear. The lift made an eerie sound as it was sucked into the darkness below. Somebody had left a script on the table with a typed heading: "For Broadcasting, October 3rd."

Is Opera Absurd?

A great many people think so, but Mr. Compton Mackenzie, sitting solitary on his island, and Mr. Osbert Sitwell, before the 2LO microphone, say so. They shudder at the prima donna's avoir-du-pois; they point the finger of ridicule at a hundred and one discrepancies in the libretti; they laugh at the pompous flights into song of the most menial characters on the stage; they find it impossible to reconcile Valhalla with a lot of stoutish ladies and gentlemen in firemen's helmets and draperies. (Probably most of us, were we honest, could confess to a like disillusion after hearing our first opera). But in time we accept its conventions and condone its departure from realism by the amount of pleasure we derive from its musical sequence; its dramatic unity; its attempt to give utterance to the deeper significance of the comedy and drama of life.

Not so Messrs. Sitwell and Mackenzie. Their eyes are so occupied with its absurdities, their ears fail to catch its beauties. But might not wireless be the solution for them and hundreds of others who find Opera "incongruous"? With the libretto before them, or, better still, a vocal score, how many are there who would not prefer to escape from the limitations of the theatre and enjoy their favourite Opera in their own homes; a production, magnificent and perfect, limited only by the discretion of their own imagination.

The Studio will present, by means of Gramradio, an English version of "Pagliacci" on Wednesday, October 5th. As this is one of the shorter Operas, the rest of the evening will be taken up with solo items from popular Operas.

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A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

Pagliacci (Punchinello).

Leoncavallo was his own librettis, and the story of this Opera, one of the two most popular short Operas of the day, is founded upon an actual incident he himself witnessed.

A company of strolling players, headed by Canio and his young wife, Nedda, arrive at a village in Calabria. Canio goes off to the inn, and Toni (the clown), left alone with Nedda, declares his love for her. She repulses him and, when he becomes insistent, slashes him across the face with a riding whip. He vows vengeance. Nedda is really in love with a young villager, Silvio, and arranges to run away with him after the evening's performance. Tonio, overhearing them, tells Canio, who demands the name of her lover and, when she refused, threatens to kill her, but is prevented by Peppe, the harlequin of the show. Canio decides that he must play his part and don his motley, though his heart is breaking. So it is "Laugh Punchinello."

In the second act the players present their comedy, and its situations prove so similar to the real life happenings of the previous act that the strain is too much for Canio, and instead of pretending to stab Nedda as "Columbine" in the play, he does so in reality. Silvio leaps from his place among the audience on to the stage. Canio now knows. The dripping dagger flashes once more and Silvio falls. Bowing to the horrified audience, Canio drops the dagger and remarks: "The comedy is ended." And the orchestra crashes out with "Laugh Punchinello."

Two Studio Concerts.

Looking at the programmes for Monday and Tuesday, it is difficult to say which will be the more popular. Bessie Stein, whose photograph appears in this issue, broadcasts on the Monday. She is a pupil of Mr. Max Miller, and has for a number of years been a member of the Amateurs. Her first broadcast a few weeks ago brought out all the pleasing timbre of her mellow, well-produced voice.

Bessie Stein.

Messrs. Frank Day and Gustafson will sing some of their popular duets, and the instrumental solos will be contributed by Edna Stanton (Piano), Mrs. Geoffrey Miller ('Cello), Messrs. Spencer (Banjo) and Lawford (Saxophone).

If the fates are kind, we shall also be able to enjoy some items by the Alhambra Orchestra, unpunctuated by tantilising bursts of merriment from the audience. If Listeners had their way, I should imagine, the Alhambra would be entirely dedicated to the act of Pauline Fredericks, Lon Chaney, Pola Negri and John Barrymore. Messrs. Chaplin, Lloyd and Keaton must be responsible for quite a number of damaged loud speakers.

"The Ruby Violin" will be presented after the News Service.

The Capetown Orchestra will be in the Studio on Tuesday, and the vocalists will be John Steytler, whose singing is always refreshingly intelligent, and Mr. A. Lander.

A popular talk, "What is Astrology?" will be given by Mr. J. R. Bennett.

Outside the Studio.

The Classical Thursday Programme will include the Beethoven No. 7. Twice did the master compose two symphonies within the space of twelve months, the seventh and eighth in 1812, and the fifth and sixth four years earlier. The Finale is generally considered to be the outstanding feature of this symphony, for it is characteristic of Beethoven's love of humour, good honest horse play; probably a hark-back to his Dutch peasant ancestry. The theme of the second movement was originally written for the Quartet in C.

The Saturday relay from the City Hall is the Plebescite Concert, which should be popular in every sense of the word.

Congress of British Empire Chambers of Commerce.

This distinguished gathering will be opened by H.E. the Governor-General on Tuesday morning at 11 o'clock. The relay will start promptly on the hour.

Items from the Durban Studio.

Programme.

A glance at our programmes for this week will show that drastic alterations have been effected.

It will be noted on Monday and Friday evenings, instead of relaying the full orchestra from the Pavilion, we are utilising a Studio combination in the Studio, and this, with the addition of two artistes, will materially assist in adding variety to the musical fare provided.

Another innovation is the relay from "J.B." on three evenings each week. This will take place from 9 p.m. to 10 p.m. on Tuesdays, Wednesdays and Saturdays. In this connection further variety has been added to our programme, and listeners are sure to appreciate this little "touch with the Golden City." The Saturday evening relay will provide an hour's dance music from the Carlton Hotel and St. James' Restaurant, Johannesburg, and must surely appeal to those listeners who will thus be able to dance to two of the finest dance orchestras in the country.

Space does not permit our mentioning each individual artist to broadcast this week, but all of them are sure to have a following of admirers.

The Sunday evening "Popular Concert" in the Town Hall will include Miss Dorothy Archer as the vocalist. This young lady possesses a fresh soprano voice and is well known in musical circles as a singer of songs that count. The orchestra will provide a most interesting selection of items. All the South African stations are concentrating on this, and it is to be hoped that the fates will be kind, and that "Ham-handed Oscillating Osmond" will keep off the air and give us a chance to make it the most successful relay yet attempted.

H.E.D.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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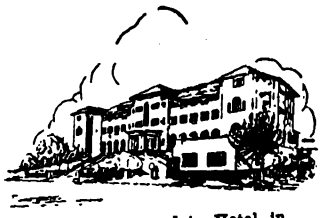

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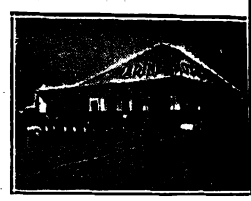

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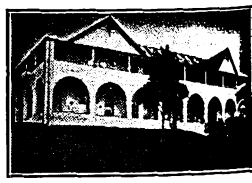

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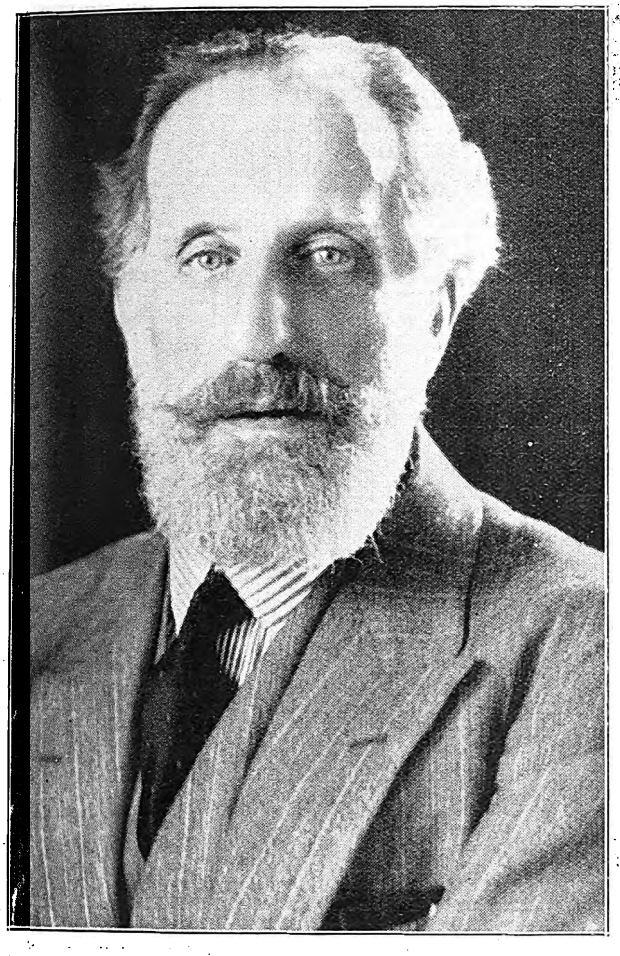

Caleb Porter, before shorn of his glory.
[*Photo: Jane Plotz.*

Alice Craven, playing at Capetown on October 5th.

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Who are these two who seem to be sleeping so peacefully? They are none other than Ralph Lynn and Tom Walls, in the haunted scene of "Thark," at the Aldwych Theatre. This scene, like most of the scenes in Ben Travers' farces, is full of riotous comedy and keeps the audience rocking with laughter. Tom Walls, by the way, is an ardent racing enthusiast, and his young son, following in his father's footsteps, has lately been riding in races in which his redoubtable parent also rode.

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PARIS FASHIONS.

Some Ideas for the New Season's Clothes.

One of the best and most effective collection of new models to be seen this season in Paris is that at Lanvin's. There are short coats, some in the season's X-silhouette, some which wrap over on one side as a full cape wraps over the shoulder, the latter often being lined with white fur, which makes an interesting and irregular line; bodice tops buttoned up to the throat and tied there with huge coloured scarves; zebra-striped tweeds; the bolero reduced to two big loops of trimming round the armholes; much black and white of richness and simplicity together; and the skirt with the braces effect.

On the coats most of the fur cuffs reach to well above the elbow, while some of the fur collars are made of fur doubled into itself like a kidney bean, the join being on the outside of the collar. This is very becoming for the face, framing it softly.

Ribbon and Fur.

Lanvin uses ribbon a great deal with the fur, white fur being tied with black ribbon round the midde, and cuffs of white fur being similarly treated. There are, indeed, innumerable black and white and black and silver effects.

Skirts.

Skirts are here of every kind. The short, straight skirt appears a good deal in suits and dresses of tweed. The skirt with a kick to it is so subtly arranged that it looks like a straight skirt with far more room and grace. Lanvin has two or three tendencies in her many irregular lengths.

The skirt may very definitely droop in points at the sides—she has this feature in a number of afternoon dresses—or it may be longer at the back than in the front. Sometimes fullness is inserted in the back so that it has a little the appearance of a spreading tail. This is done by cutting it circularly and never by means of pleats and gathers.

Dresses of lace and chiffon together have a multitude of pleats and flounces, which give a soft medley of full skirt, not particularly long.

The Robe De Style.

Lanvin also has, as usual, a number of robes de style, some of which are well adapted for more ordinary uses. Here flouncing is freely used, and so are gatherings and the circular frill. Taffeta, net and chiffon are all used to make these very picturesque dresses, many of which are quite fairly short, but have a wide, transparent band of tulle round the edge to make them seem long.

Where the straight skirt is used for the evenings, it is sometimes decorated all round with what look like a number of revers in a different tone from the rest of the dress.

Sleeves here are long and narrow. Or, as on several coats, they may be full and at the wrist have an extra piece of fullness upon which radiating metal stitching is put. Little puffs are used at the wrists, and these are often tied with ribbons.

The lower part of the sleeve is sometimes joined to an upper part of different colouring. Straps of the lower material join this to the shoulder.

Plaited Trimming.

Lanvin uses the loose pleat, the tuck and the ribbon for trimmings on dresses and skirts. One very effective model is of rose mousseline with pink moire ribbon. Round the waist is a dark blue ribbon. She also likes a very deep yoke, from which hang loose box-pleats. At the waist are horizontal pieces of the material which are used in three close-fitting bands round the hips, being threaded in and out of the box-pleats. This plaited idea occurs again and again, sometimes merely as trimming, but generally in connection with the waist-line.

Metal Tissues.

The ubiquitous sweater outline is chiefly to be found in the metal tissues. One of the smartest dresses in the collection consists of a silver tissue sweater made absolutely straight, with long, narrow sleeves. Round the neck is a narrow stand-up band of black chiffon tied in a bow on one side. The same narrow, transparent band is let into the upper arm of the sleeves. The sweater was worn with a loose, short skirt of black chiffon.

Black and Gold for Hats.

With the introduction of the softened outline in dresses, the hat naturally follows suit. Velvet is far too flattering to the face for hats not to take advantage of a velvet season, and it is used for hats with brims and without; it is trimmed and it is plain.

Above all, velvet trimmed with gold is going to be popular for the coming season, the reason being that there are so many gold-stamped velvets this year.

A particularly fascinating model has a somewhat Russian type of front, braided in gold. The edge of the front and the crown have a broader band of gold, and the top edge of the crown a narrow line. The hat is made to go with a little collar of black velvet with gold leaves upon it. This is a velvet which is very much seen in Paris just now, either for whole dresses or for details. Here and there hat and collar are finished off with little gold tassels, both set on the same side.

With regard to tassels, feathers play an important part, feather tassels appearing on evening wraps and also on tailored coats of gold satin.

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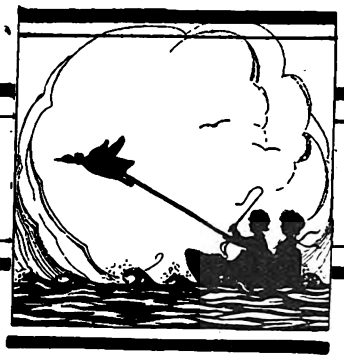

Our Childrens Column

The Story of the Curlytails.

By Helen G. Campbell.

"Dear me!" grunted Mrs. Curlytail, "what a lot of worry mothers have! I often hear Mrs. Co-Boss and Mrs. Woolly-Sheep say what a lot of time it takes to look after a family properly—just one or two children, too. I'd like to know what they would do with nine or ten, all the same age. Of course, I love them all—dear little pink and white piggies—but it *does* keep me busy trying to keep them clean and looking after their diet. My! My! Food is such an important thing nowadays. It's a *great* responsibility. I wouldn't be so worried either if it weren't for Squeeker. He is *such* a mischievous rascal and so 'picky' about his food; no wonder he's small and delicate. I shouldn't wonder if he's out right now without his flannels on and his breakfast wasn't the right kind for any little pig."

Just then Mrs. Curlytail spied Squeeker—up to mischief, as usual—chasing Mrs. Cluck-Cluck about the barn yard. "Squeeker," she called, "Squeeker, come here." Along came little Squeeker thinking he was in for a scolding, for he knew he had bolted his food that morning and hadn't taken his bath in the nice clean mud down by the creek. And Mrs. Curlytail felt like scolding—her patience was sorely tried with so many children. I'm sorry to tell you she cuffed Squeeker over the ears. She picked him up and set him down—hard—on a stump. "Now, sit there, Master Squeeker," she said, "while I ask you a few questions." Squeeker began to cry, but Mrs. Curlytail went right ahead.

"Why didn't you eat your breakfast this morning?"

"Oh, Mother-Curlytail," said Squeeker, "I didn't have time; my brothers and sisters were all ahead of me at the table—Squealer on one side and Rooter on the other squeezed and pushed and had eaten nearly everything when I got there. There wasn't any milk left, so I just ate some meal and drank some cold water."

"Yes, and you'll probably have 'tummy ache' before supper time and disturb my afternoon nap," said his mother. "That's always my trouble with you, Squeeker—last to bed at night, so lie-a-bed in the morning, up late for breakfast and then not half enough milk. Haven't I often told you you can't grow to be a nice fat pig unless you drink lots of milk? You're 'way underweight already. Why, I've heard tell that one time two little curly-tails—brothers, just the same age—were taken and given a room all to themselves. They were fed just so—pay 'tention, Squeeker—to see what food was best for little pigs. One was fed meal and other good food with plenty of milk; the other one was given just the same but no milk at all. And what happened? The first one grew a lot, the other just a little. No. Sir, he didn't half grow. So the men fed him more meal, but *still* he didn't get big. He was something no pig likes to be; he was a *runt*. So the men tried serving MILK with his meals, and very soon he was full of fun again and began to get strong and big. 'Course Farmer Jones knows he has to give milk to us. Don't you want to be a nice-looking little pig that I—and Farmer Jones—can be proud of?"

"Yes, Mother-Curlytail," said Squeeker, "I'll be good, I'll get up just as soon as Farmer Jones rings our alarm clock by banging the barn door, so I'll be at the table before the milk's gone."

Mrs. Curlytail let him go then. She knew he must be pretty tired sitting so long on that stump. Little pigs, you see, don't sit down very much; they either stand up on their four feet or lie right down on one side. Mrs. Curlytail watched him go. She couldn't help loving Squeeker an "awful lot"; he was so little and had such a cute little pink nose. She shook her head thoughtfully, for she knew he'd never amount to much unless he ate the right things to make him grow.

That night Mrs. Curlytail gathered her family together to take them to be weighed. She did this every week, you know, for Dr. Porker had said to her, "Mrs. Curlytail, you have a fine little family. They'll be all right so long as they have the right food. But the only way you can tell how they are getting on is by regular weighing. Right weight, my dear Mrs. Curlytail—right weight for their height and age—*that's* what we want. And proper food's the thing—for all little pigs.

"Are you all here?" asked Mrs. Curlytail. There were so many she felt like the old woman who lived in a shoe. "Let me see! Stand still till I count you!" There they were, all lined up in a row, for Mrs. Curlytail believes in training her children properly, and often says to her neighbours that they must be made to "stand 'round" and respect their parents. Rooter was first—sleek, fat, handsome Rooter—Mrs. Curlytail was very proud of him. Then came Squealer—with such a musical voice—Mrs. Curlytail had hopes he'd be a great musician some day; then Grunter—fat and happy and good-looking like Rooter; then Sniffer and the other brothers and sisters and, last of all, little Squeeker. "Come along now," said Mrs. Curlytail, taking her place in front, "we'll go into the barn where the scales are, and I hope Farmer Jones' boys have forgotten to shut the door again to-night."

They hadn't forgotten, though, or else Farmer Jones himself was last in the barn, and the latch was 'way up out of Mrs. Curlytail's reach. There was nothing to do but take off a board or two. Mrs. Curlytail is very business-like—when she wants anything she goes right ahead for it. So she took a board—one of the looser ones, you know—in her teeth and gave a quick pull. Off it came and in ran all the little piggies. "Come back here! Come back here!" she called, but each little pig was laughing and making such a noise, not one of them heard her.

Poor Mrs. Curlytail! She knew they would be up to mischief, but it took such a lot bigger hole for her; she had to work good and hard and nearly got stuck trying to squeeze through. All those young rascals laughed at their mother puffing and grunting, but as soon as she came in they all stopped and got in their places.

Rooter was first again. He weighed just about what he should and so did most of his brothers and sisters. But Squeeker—poor Squeeker—weighed ten pounds too little. He was *so* ashamed and Mrs. Curlytail was *so* worried.

Next morning Farmer Jones came to the barn with Sam, the hired man. "Well, well, well," he said, "there's another hole in the barn door. What on earth makes it?"

"Looks to me like a hole a pig would make," replied Sam.

"Tut, tut, what do you suppose a pig would want in here for?" said Farmer Jones, not knowing, of course, that Mrs. Curlytail was anxious to have her children the right weight for their height and age.

When Farmer Jones carried the feed to the pigs and Mrs. Curlytail called "Breakfast's ready, the little pigs came running—hop, skip, jump—all but Squeeker. "My, my," said Mrs. Curlytail. "I'll spank that young son of mine; after that scolding I gave him yesterday and after promising to be good, he is late again." With that she picked up a little stick and set off for Squeeker, still in bed in the nice warm pigsty. But when she got there she changed her mind. Poor Squeeker was sick. Mrs. Curlytail knew right away it was serious, for his tail was straight as straight, and that's a very bad sign in the Curlytail family. The Curlytails are very proud of their tails, and always, if they are healthy, keep them nicely curled. She sent right away for Dr. Porker, telling him all the symptoms.

Dr. Porker came. He is a very pompous old fellow, but a clever doctor. "Ha, ha, young fellow," said he, "you've been living too high—eating too much fancy stuff and not enough good, plain nourishing food. Lost your appetite for that, I suppose? And I shouldn't wonder if you've been having too little sleep. What times does he go to bed, Mrs. Curlytail? I'll call again," he continued, "but in the meantime just give him one of these pills three times a day."

For a day or two all Squeeker's meals were served to him in bed, where he was kept snug—in blankets and nice clean straw. Rooter or Grunter brought his food on a tray, and always went out to the fields to pick a bunch of daisies or dandelions to decorate it. They were very good to Squeeker when he was sick, though when he was well they often teased him by calling him "Runty." Mrs. Curlytail made him clover soup, with fresh green clover put through a sieve and cooked in milk. For desert he had apples all polished and shiny, and, as a special treat, buttermilk cakes made with buttermilk and meal.

After a while he got better and was able to go out for short walks. His brothers scampered around him, playing tag. They made him laugh till his sides ached. He wanted so much to scamper, too, and he made up his mind that if good food and drink would help him to grow fat and strong he was going to get up early enough to take his place at the table and eat what he should have. He does, too, and feels *so much better* already.

(*Continued on page 12.*)

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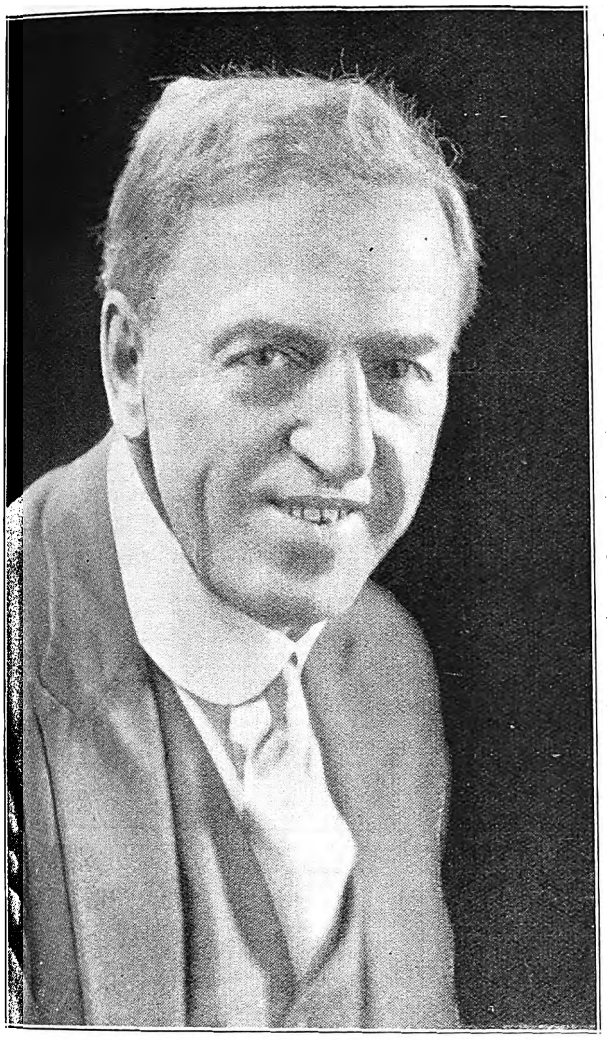

D. J. Williams, one of the Neilson-Terry Co.

[Photo: Valentine.

"I see a mouse."

"Son of a Shiek" will be screened at the Alhambra, Capetown, on October 3rd.

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET

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Gerald Pemberton.

A scene from "Graustark," at the Orpheum, Johannesburg, on October 3rd.

Gerald Pemberton.

It is a very difficult thing to be articled to an accountant and to have to add up figures all day long, when one would rather be adding lustre to the stage. This is how Gerald Pemberton, an important member of the Phyllis Neilson-Terry Company, felt. He was still feeling a little hurt with life when the war came along. But that served as a spring to release him from the eternal computation of figures, and when he returned from the war he threw off his mathematical chains and determined to go on the stage.

Luckily for young Gerald, the accountant to whom he was articled was the same accountant who looked after the business affairs of the Repertory Theatre in Liverpool. So that in some way the hated figures served as steps to a stage career. The accountant introduced him to the producer, and the thing was done. Gerald Pemberton—ex-accountant and ex-member of His Majesty's forces—became an actor at last.

"My very first part," he said, "was that of a butler in Bernard Shaw's "Major Barbara." I was positively swollen with pride when I got it. I only had one line to speak, but I remember that line distinctly. It was, 'May I speak a word to you, my lady?' I used to give it a different inflection and intonation every night. On some occasions I would be a sad butler; on others I would be jollity itself. Then I would be a suave butler, or a contemptuous butler, or a butler with the care of a large and hidden family on his shoulders, or a butler who had just become engaged to the head housemaid—any kind of butler you can think of, in fact.

A scene in "The Climbers," to be screened at the Grand Bioscope, on October 6th.

Soon, however, Gerald Pemberton became too important a member of the Repertory Company to be cast for the insignificant part of a butler. He had a large part in "Androcles and the Lion," by George Bernard Shaw. He played in "What the Public Wants" and "Inheritors," by Susan Glaspell. "The Rising Sun," "The Conquering Hero," "Anthony and Anna" and "The Proposal" were other plays in which Gerald Pemberton had large parts.

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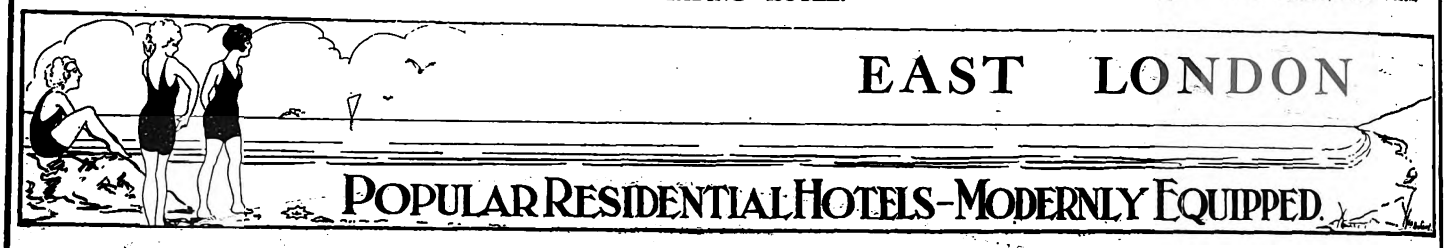

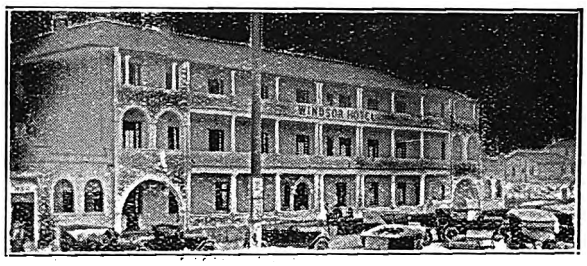

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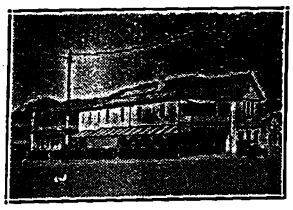

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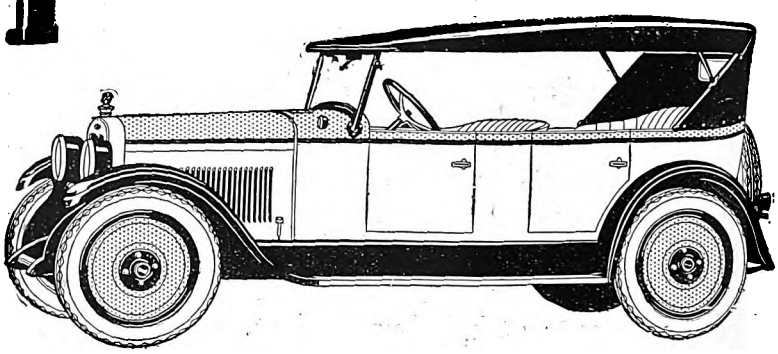

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Dorothy Revier, as she appears in the coming First National picture, "The Drop Kick," opposite Richard Barthelmess.

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The Real Phyllis.

A Daughter of the Terrys'.

You know, it is a curious thing—her photographs give very little indication of Phyllis Neilson-Terry as she really is. She looks beautiful and charming in her pictures, but mere paper and printer's ink cannot possibly bring forth the indescribable warmth of her personality and the sense of humour with which she invests everything. She is full of gaiety, and, what is better, spontaneous gaiety. It is so easy to make Phyllis Neilson-Terry laugh that one is almost ashamed to take the money. She rises to laughter like the veriest small fish who has never seen a bait before, and thinks it is some new curiosity of the deeps.

Years ago, when I was in Australia, I heard of Phyllis Neilson-Terry. She was described to me, by one of those people who know, as the most perfect "Juliet" he had ever seen. Recently, I had an opportunity of seeing "Trilby" played by Phyllis Neilson-Terry, and, having seen her in that part, I can well believe, different as "Trilby" is from the Shakespearean heroine, that she would be in every truth the perfect "Juliet."

I realise this more forcibly than ever when I met her personally the other day. And I realised, too, that characteristic which her photographs hide—her vivid personality which absorbs into itself everybody with whom its owner comes in contact. She was sitting in a deep arm-chair, dressed in a discreet, though fashionable, mixture of black and white and eau-de-nil green. I can't tell you exactly what it was she was wearing, for with Phyllis Neilson-Terry one thinks only of the woman, and has no time to bother about her clothes.

"Tell me," I said, "the story of your career."

She sat up straight and stared at me with round, blank eyes, looking very much as a child looks when it is astonished.

"But I *can't*," she said. "I can't *possibly*. I've forgotten all about it!"

But it appeared that the events I wanted were stowed away carefully in her brain, for by a little judicious probing I brought them to light.

"My first part?" she said. "Oh, I *can* tell you about that, though there is some doubt in my immediate family circle as to where I actually played it. My mother and I say that the great event occurred in Hull. Dad says it was in Leeds. And we have been fighting over this point for years.

"What was it? Oh, I sang a song, as a small child, in a production in which my mother and father were playing. After that I saw very little of the stage, as my brother Dennis and I were spending most of our young lives in being educated. Later, I walked on in my parent's production of 'The Scarlet Pimpernel.' You can imagine my delight when my father met me on the stairs one day and said, 'Go up and dress; you are going to play a part.'

"Then I was with them in 'Henry of Navarre,' and on one occasion, when my mother was ill, my father came to me and said, 'Well, Phil, do you know your words? Can you go one for your mother?' With all the assurance that is usual to seventeen, I said, 'Of course, I can'—a little indignant that he should have even asked the question. And on I went and didn't miss a single line. You would have thought they would let me go straight on the stage then, wouldn't you? But no; they were full of this education idea, and I was sent to the Royal Academy of Dramatic Art to study.

"I might as well tell you here, before we go any further, that I think I must have been a great anxiety to my parents upon many occasions. Do you know that the very first time I sat in the front of the foot-lights, although I was thoroughly used to stage people and the atmosphere behind the foot-lights, I was carried out by a man in the Drury Lane uniform, shrieking, 'I want to sleep with the fairies.'

"You can imagine how my parents felt—what shame was theirs at their unrestrained daughter.

"My brother Dennis was just as bad. I well remember, when my father and mother were playing in 'King John,' Dennis and I were taken by an aunt to see the performance. At the interval we went round to our parents and remained behind the scenes for the next act. Imagine the audience's horror and delight when they saw a small boy, clad in a white woolly bear coat, crawling across the stage in front of all the actors, earnestly and delightedly picking stage daisies, and a small girl putting her head round the proscenium and saying in a high-piped voice, 'Hello, auntie!'

"By the way, there are still people in a northern English town who remember the day when two children played cricket in the sacred court-yard of the Law Courts. They remember, too, a broken window, to which nobody owned up for a very long time, since the cricket ball fell on the outside and left no evidence of the culprits."

"Who were they?"

"I'll only whisper it, because I am a little bit ashamed still, and very much frightened that a judge will swoop down and imprison them. They were Phyllis and Dennis Neilson-Terry."

It was not long after she played her mother's part in "Henry of Navarre" that Phyllis became a star in her own right Before a large audience and all the members of her distinguished family, she played the part of "Viola" in "Twelfth Night."

Mr. D. J. Williams, who will tour with her in South Africa, remembers the performance, and remembers, too, his own prophecy to her father—"Fred, she will go far." He also recalls to mind what the great Ellen Terry said about her niece. Fred Terry had invited her especially to the performance and had said to her, "Give the child a few hints, Ellen, and tell her where she is wrong." At the end of her performance, Ellen went to her brother and said, "I have nothing to tell her, Fred. She knows it all."

After "Viola," came a round of Shakespearean parts, and then the bird was full-fledged and able to leave the home nest. Since then she has played in "Belladonna," "The Wheel," "Stigmata," "A Roof and Four Walls," "Trilby" and hosts of other plays. She has toured England, Canada and America, and won fresh laurels for the Terry name.

"But you know all about that," she said, and with a wave of her hand she dismissed this extraordinary career of hers, and turned to introduce me to Peter. Peter, you must know, is a small white woolly dog—or rather that is what he looks like. You soon learn, however, that he is not merely a dog, but Phyllis Neilson-Terry's close friend and companion. She goes nowhere without him in England. Indeed, she could not if she wanted to, for Peter has a dominating personality and insists on accompanying her everywhere.

"He once," said Phyllis Neilson-Terry, "went on the stage in one of my plays, and since that time he has been so puffed up with pride and so stage-struck that he insists on being in every other play. He allows me to take the first curtain alone, and after that he waddles on to the stage and stands by me, saying, 'Now, hurry up; get on with your speech and come home. No dawdling!'"

And looking at Peter, as he puts his two paws on his mistress's knee, I can well imagine him saying that.

When Peter had been persuaded that the conversation was drifting away from the dog world, he retired from the arena for a short time, and allowed Phyllis Neilson-Terry's

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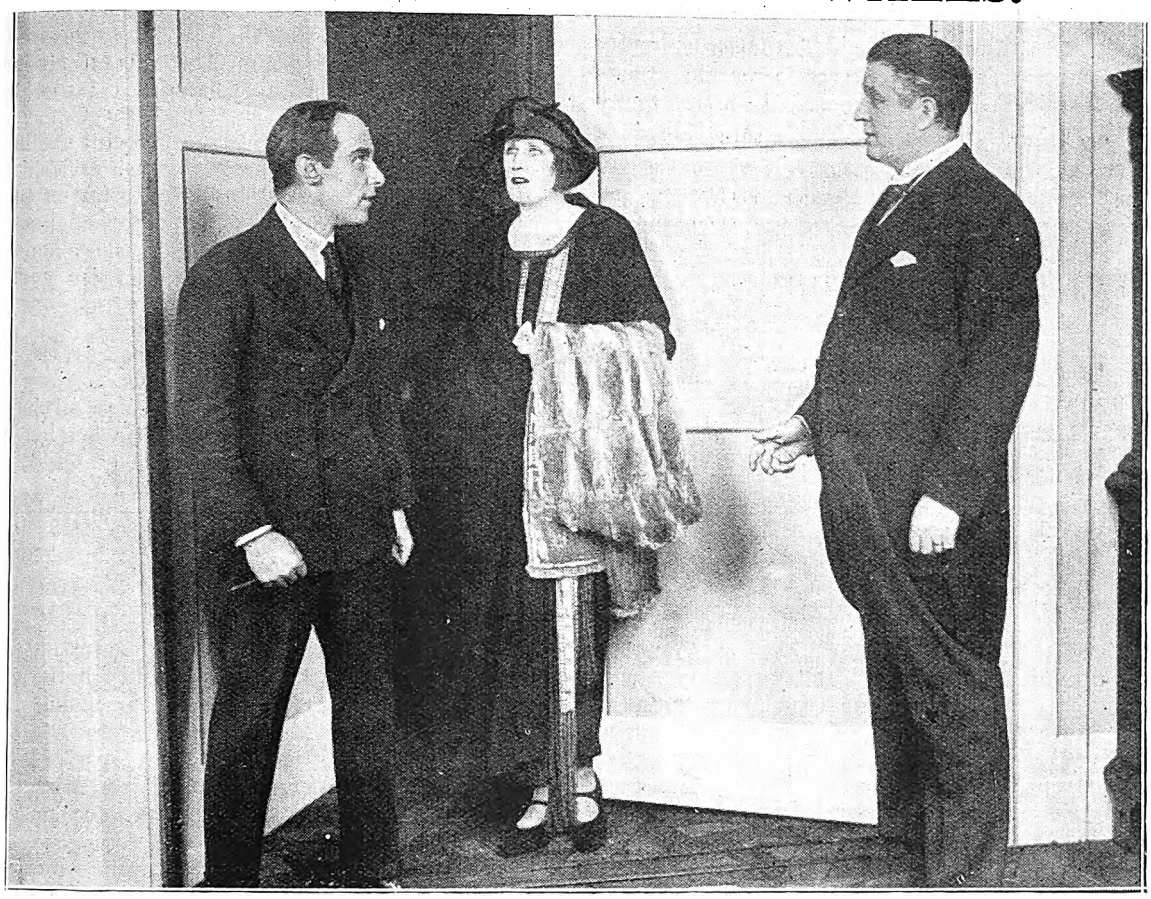
"A ROOF AND FOUR WALLS."



"A Roof and Four Walls" is one of the plays which Phyllis Neilson-Terry has chosen for her forthcoming tour of South Africa.

The play deals with a struggle between a stay-at-home husband and a wife who wants a career.

The accompanying photographs show some of the things that go on within the roof and four walls of the Stennings' home. "A Roof and Four Walls," though very amusing, is not all comedy, at least not for "Peter Stenning," the husband. Here you see Nicholas Hannen, Allen Jeayes and Phyllis Neilson-Terry as they appeared in the London production.

The second picture shows Nicholas Hannen and Phyllis Neilson-Terry in another scene of the same play.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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attention to return to me. We discussed the present-day theatre.

"I am inclined to think," she said, "that the theatre is on the whole pretty healthy. I have no morbid dreads and fears about it, such as those that seem to haunt many others of my profession. I certainly think that there are not the great actors and the great personalities that there were in my father's day. We have no Ellen Terrys, no Henry Irvings to-day. But the general level of acting is much higher. Small parts nowadays are played with as great care as that which is expended on the leading parts. Every actor is a 'star'—not merely a dark little planet revolving round one central star."

It was at this point that the actress broke off to tell me how she first saw Ellen Terry and Sir Henry Irving act together.

"I was too young at the time to realise the greatness of the acting, but even so I felt the magical thrill of it, and the extraordinary power with which they held their audiences in their hands. You must forgive my childishness when I tell you that, though these two great people thrilled me, I was proudest of my father—for the play was 'The Vicar of Wakefield,' and my father was playing the 'Vicar.'"

There you have the real Phyllis Neilson-Terry. She has retained most amazingly the child-like candour and enthusiasm which are usually only the prerogative of people under twelve. All her old childish delights are still present and dear to Phyllis Neilson-Terry. When one thinks how young she is this does not seem surprising. On the other hand, when one considers the extraordinary sophistication of most young actors and actresses, it is not merely surprising, but delightfully refreshing. If one were to say to Phyllis Neilson-Terry, "You haven't grown up," she would laugh and say, "Oh, but, of course, I have!" But her dancing eyes and the merriment in her laughter would give her words the lie.

LONDON THEATRES.

Since writing you I have seen the new musical production, "Up with the Lark." Betty Balfour, who acted the leading part on tour, resigned before its London production, and Anita Elson was engaged to play the principal female rôle. "Up with the Lark" is an English musical comedy from the adaption of the French farce, "The Glad Eye," and Betty Balfour, sitting in a box, seemed to be enjoying the performance as much as anyone. I wonder if she wished she was still playing the part.

The best features of the show are the clever dancing of Anita Elson, the comedy of Billie Hill and the charm of Allen Kearns, the young American who has proved such a success in English musical comedy.

Billie Hill was not long ago in the "Blue Mazurka" at Daly's Theatre, and had all sorts of bouquets thrown at her by the press for her clever comedy and dancing.

We have a real cave-man play at last. All women are supposed to adore cave men, but somehow it seemed to me that the special type of cave man which "The Wolves" displays is not particularly attractive. Nevertheless, "The Wolves" is a very virile play, and the scene is set on the shivery coast of Greenland. There are seven primitive men and only one woman, so you can imagine what happens. They all want the unfortunate single female for themselves. Five of the primitive men are desperately primitive, but one has a primitive heart of gold, and one has not yet quite cast off the veneer of civilisation, and is doing his best to maintain the best public school traditions on the wild coasts of Greenland. Luckily, the good-hearted primitive man saves the lady from Pierre, the worst of the ultra-primitives, and one is led to suppose that she will eventually marry the one who has still a little veneer of civilisation upon him.

Olga Lindo is the lone lady, "Kitty Macdonald," who appears wrapped up in a frozen fur coat, which has to be cut off of her. When this is done, she is revealed in another coat of leather, and when this is gently unbuttoned—by the golden-hearted cave-man—she is discovered in a marvellous silk jumper suit, thus proving that even at the ends of the earth—on the stage at any rate—fashions will prevail.

Malcolm Keen was the worst and cruelest of the primitive men, Lawrence Anderson was the one with the aforementioned veneer, and Sam Livesey was the possessor of the golden heart.

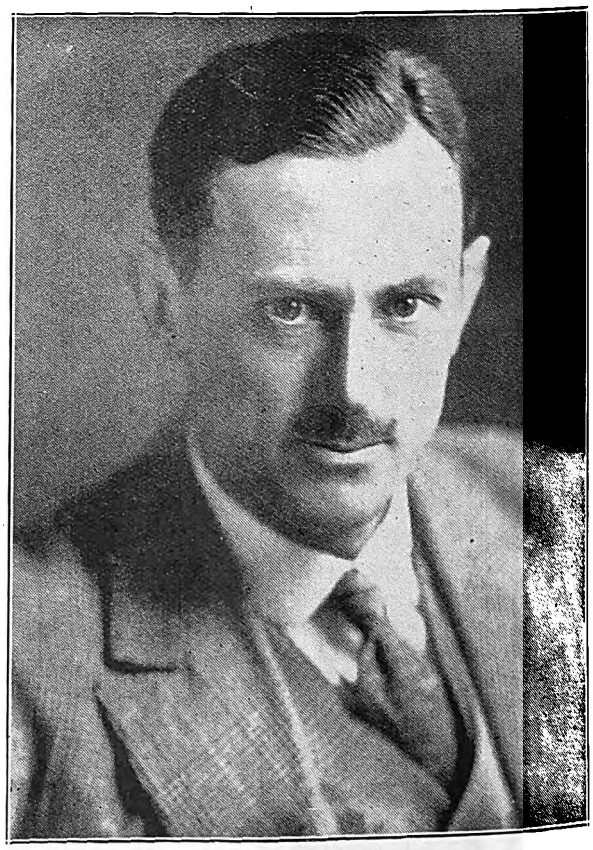
The first-night audience seemed to be thrilled to the marrow, and I have no doubt that "The Wolves" will howl in London for many a long day.

We have also had a new play with the odd title of "The One-Eyed Herring." I have never, personally, met a herring of this kind, but I am informed that they really do exist. It is a mystery play, which includes a phosphorescent ghost, three hooded figures, valuable jewels in a safe and the discharging of an unfortunate footman from this world into the next. And there is a suave and sinister butler, who helps to make the plot more mysterious.

Whatever else this play does, it affords the opportunity of once more taking to our hearts Miss Connie Ediss, a clever comedienne, who has not been seen in London for some time.

Connie Ediss, as a "Blatant American," was continually entertaining, and "The One-Eyed Herring" was never dull when she was on the stage.

There was a wonderful display of affection on both sides of the curtain when the musical version of "The Beloved Vagabond" was produced for the first time the other night. The play itself, in theme and production, seemed to date considerably and to be disconcertingly pre-war.



Eric Maturin.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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The individual achievements of acting, however, were very good. Frederick Ranalow sang beautifully as the "Vagabond," and so did Lilian Davis as the cold-hearted, but beautiful, "Joannah." The play was especially notable for the return to the stage of Mabel Russell, who is in private life Mrs. Hilton Phillipson and a member of Parliament. Although she was scurvily treated by her part, this vivacious legislator and good comedienne crooned a lullaby to charm the most wakeful opposition, and launched at a high-held tambourine one graceful, expert kick that put mere politics firmly in their place.

Much as I would like to do so, I cannot, however, give nothing but praise to "The Beloved Vagabond." It contrives to be, in spite of the excellent acting, appallingly dull at times.

The very latest production of this week is that of "The Music Master" at the Apollo Theatre, with Harry Green playing the part which was created in America by the well-known David Warfield. It had a run in that country of something like twenty years, and David Warfield never failed to draw gallons of tears from a sympathetic audience.

The play is indeed worthy of weeping, for it has many poignant scenes which cannot fail to play upon ones sympathy. The sight of the old music master searching through the world for his daughter, his joy when he eventually finds her and his courage when he renounces her, and his delight when, at the last, she refuses to be renounced—how moving all these things are.

I hear it rumoured that Harry Green will be seen in South Africa in "The Music Master" some time next year.

The accompanying photograph shows you Sheila Macgregor, a young South African who is making good on the London stage. She has a small part in "The Happy Husband," in which Madge Titheradge plays the lead. It will be remembered that Madge Titheradge was out in South Africa with the late Lewis Waller. Eric Cowley, too, who will be remembered by my readers for his playing in "The Cuckoo in the Nest" and other plays, is also in the cast.

Jessie Matthews.

Photo : S. George.

Sheila MacGregor will be remembered with affection by many South Africans.

Photo by Raphael.

You have here a picture of Eric Maturin, an actor who is usually chosen to play villainous parts. I often wonder how actors feel when they are continually saddled with a certain type of part, and forced to be wicked uncles or designing lawyers. Usually the villain in the piece is in real life one of the mildest of men. I think this can be truthfully said of Eric Maturin, who is now appearing as "Henri Glessing" in "The Garden of Eden." It may be remembered that I reviewed this play sometime ago. It is still playing to good houses at the Lyric Theatre, London.

The accompanying photograph shows you Jessie Matthews, the delightful leading lady of "One Dam Thing After Another." A few years ago Jessie Matthews was a member of the chorus; to-day she is a star in one of London's most important revues.

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Monty Wolf.

"Wal, I guess," said Monty Wolf, "I know South Africa as wal as I know my own home town in the U.S.A. I have been there twice before, you see, this being my third trip."

Monty Wolf, who was partnered by Irene Magley last time he was in South Africa, will bring a new partner with him when he opens at the Empire, Johannesburg, on October 10th.

One would have to be blind, deaf and dumb not to know that Monty Wolf, of the flaxen hair and Harold Lloyd glasses, was American. For all that he has had a very long experience of English theatres, for he has been in England since 1910, when he was one of the original "Three Rascals."

And what a versatile creature Monty Wolf is! He has played in musical "carmedy" and in "dramma," to say nothing of his countless appearances in variety.

Not long ago he starred in "Is Zat So," an American play which had a good run in London, and was before that in "The Broken Wing" at the Duke of York's Theatre.

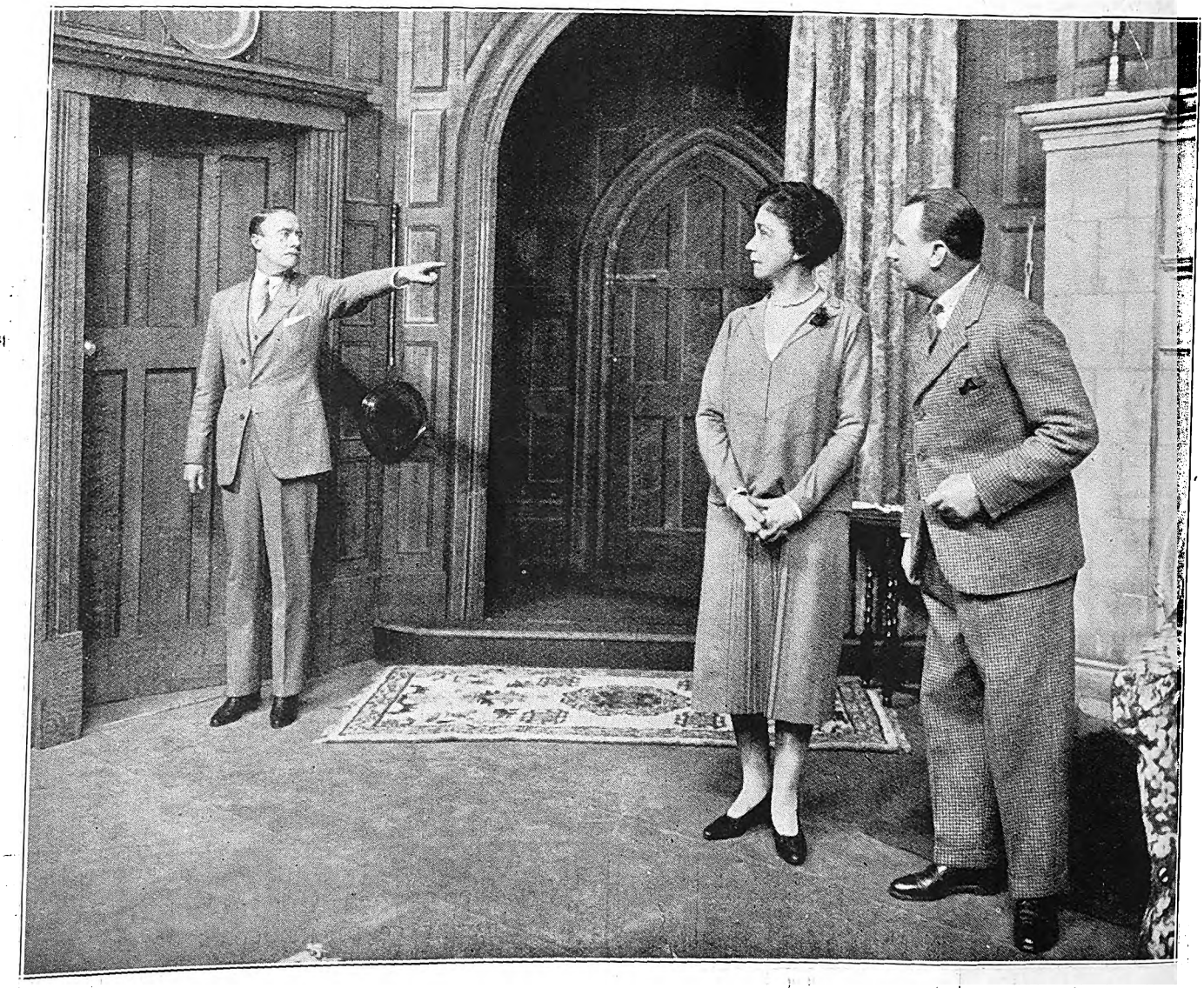
It is interesting to note that his variety career began with the singing of songs in a tavern in San Francisco, called "Spider Kelly's," where Herschel Henlere was the accompanist.

"San Francisco, by the way," says Monty Wolf, "has been the scene of many adventures for me. I was there during the great fire which, if you remember, burned for three weeks on end. I managed to escape to Goat Island. I was a suitable inmate for a place with such a name, as I had forgotten to put on any other clothes but a pair of pyjamas and a raincoat. I lived in these for about five days. After that I returned to the city and dug ditches, and did all I could to help the extinguishers.

"I am rather proud of the fact that I was one of the first people ever to sing a song in a San Francisco theatre after the fire. I say theatre, but the old National had been burnt down, and we rigged up a tent on the ruins and gave a performance there.

"Oh, I say, talking about singing, I've got some bully songs for my new South African trip. I guess they won't have heard 'Let's Get Together,' 'Keep on Smiling' and 'Red Lips.' All three of them 'top' the bill.

"Hobbies? Wal, if I've got any hobby, it is swimming. If there is anything I envy it is a good sea-going porpoise. I can tell you, sister, that if you were to offer me a small sea as a gift right now, I'd bless you 'till the stars go out'!"



"On Approval," at the Fortune Theatre, is Frederick Lonsdale's latest play. In this scene, Ronald Squire, as "George, 12th Duke of Bristol," accuses Ellis Jeffreys, as "Maria Weslack," the wealthy widow, of selfishness. The play, like all that come from Mr. Lonsdale's pen, is very amusing and true to life.

[*Photo: Stage Photo Co.*

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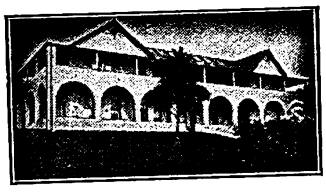

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"In the early part of my career," said Fred Duprez, "I played in drama. Well—when I said played, I began by being one of those things which are known as voices heard 'off.' I always flattered myself that I was a very good voice. After that I was a soldier with a spear or a silent butler with a tray. I thought I played these parts very well. Those were grand old days, when people flocked to see 'The Madman's Vengeance,' 'Camille,' or 'The Two Orphans.'

"We played in those old days twelve plays a week. That meant a matinee every day, and it was a custom for all who could do any specialities, to perform them before the curtain between the acts while the scenes were being changed. A manager saw me—or rather heard me, singing and making an idiot of myself generally, and he advised me to go into variety. So I cast away the spear of the silent soldier, and the tray of the equally inarticulate butler, and set out for a music-hall career. I was very young and shy in those days, and was afraid of going to the big towns.

"I remember once being in what is probably the tiniest music-hall in the world. You know the kind of place—where you don't pay to come into the show, but simply pay for drinks. You shell out five cents for your entertainment and get a glass of beer as a receipt.

"At that time I called myself a study in black and white. I used to have a black face and wear perfectly white clothes. And I sang! Oh, Lord, how I sang! And how difficult it was to top the sound of waiters scurrying by, of loud-voiced conversation and of the clink of glasses!

"One evening, after striving hard to make myself heard above the shouts of 'Two beers, one whiskey, and hurry up,' my voice broke suddenly. There I was moving my mouth with no song coming out of it. With a gasp, I realised that I would have to carry on with the fiddle alone. But just as I was in the middle of giving a very feeling rendering of 'The Holy City' the one and only string in the fiddle broke, and my act was finished very ignominiously. I slunk away from the stage to meet the manager, who handed me 25 cents and said with emphasis, 'Your's is the rottenest —— —— —— act I ever had in the place.'"

Since those days, however, Fate has become kinder to Fred Duprez, and if the manager who witnessed those two accidents on that night long ago, could see and hear Fred Duprez act now, I fancy that his criticism of it would be rather different. You will see him at the Empire, Johannesburg, on October 10th.

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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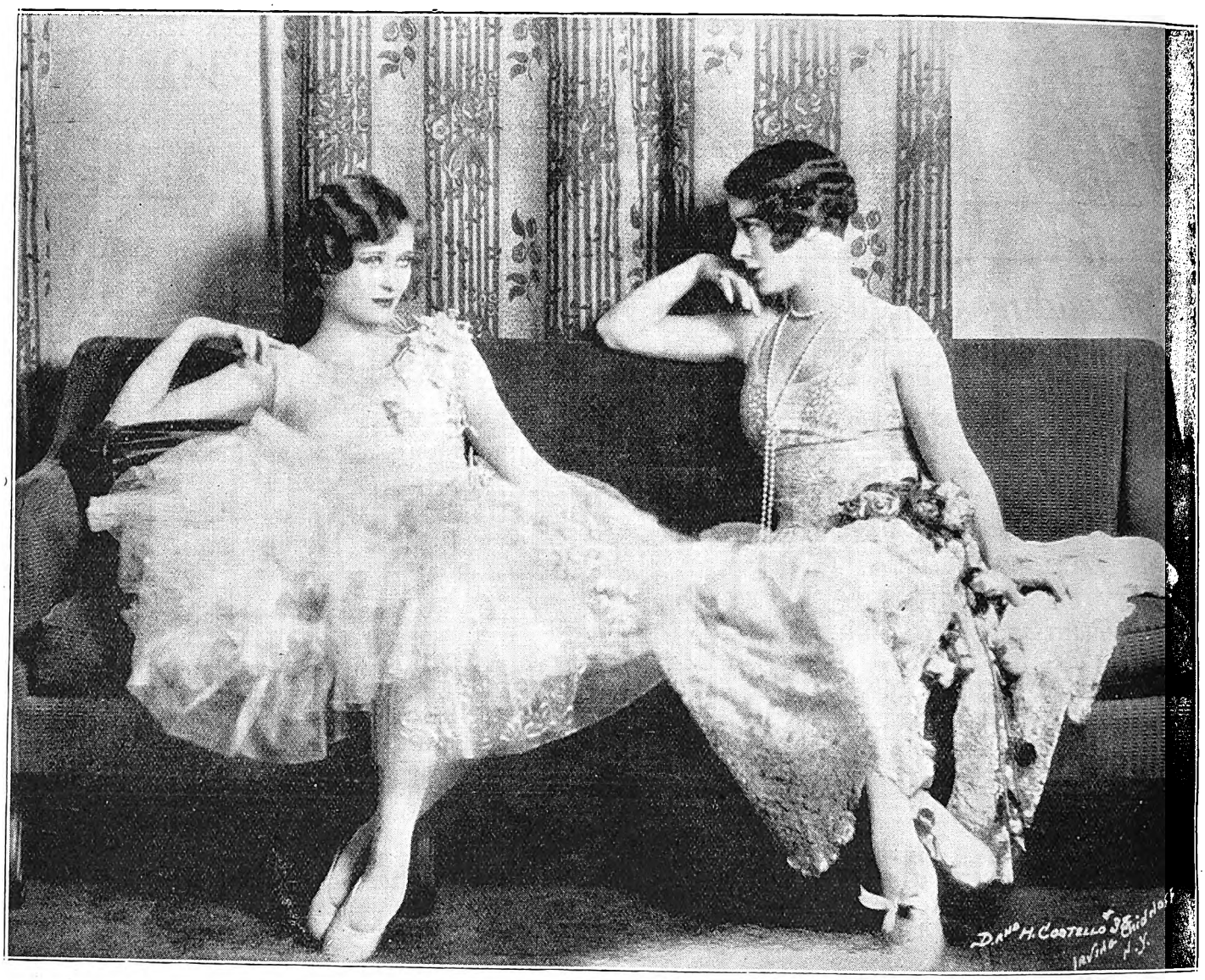

The daughters of Maurice Costello continue to carry on the family tradition of screen fame. Dolores is now working in her newest Warner Bros.' picture, "The College Widow," while Helene is being featured by the same company in Syd. Chaplin's next story, "The Fortune Hunter."

Jimmy Greyville.

"After I had captured Jerusalem," said Jimmy Greyville, dropping his right eye-lid to show me that he didn't really mean that the fall of Jerusalem was entirely due to him, "I formed a concert party for the 54th Battalion, of which I was a member. This concert party was particularly notorious for its capacity for commandeering pianos. Our only other instrument was my phono-fiddle, which I made myself out of a cigar box and a broom handle. It always went with me into action, and I carried it strapped on my back. At last, however, a piece of shrapnel fonnd it and broke its neck, much to the delight, I fancy, of the rest of the battalion. They used to say of me, that, judging by the size of my mouth, I had been born with the phono-fiddle in it, and everywhere I went I was known as 'Fiddling Jimmy.'

"It was not until after I came back from the war that I seriously took up stage work. I began my career as a light comedian, touring with small musical comedy companies through the Provinces to get my experience.

"I remember once, when we were playing a comedy with gorgeous palatial scenery, I noticed one of the pillars of the palace sinking gently. Knowing, as I did, that if one pillar went, the whole of the palace would collapse, I dashed up to it and supported it with my weight. I feel sure that the audience thought me a perfect Samson, and, of course, I did not enlighten them of the fact that, since the pillar was composed entirely of matchwood and canvas, the feat was not so difficult as it looked."

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Rin-Tin-Tin has a friendly visit with a member of the supporting cast in his next Warner Bros.' picture, "Jaws of Steel." The talented young actress is Baby Mary Louise Miller.

Next Week's Calls.

PROVISIONAL TOUR LIST WEEK COMMENCING, OCTOBER 10TH, 1927.

Tivoli, Capetown.—(Opening Wednesday 12th) Keneally Sisters, Rupert Hazell with Elsie Day, Clarke and Fry.

Empire, Johannesburg.—Fred Duprez, Constance Evans and Monty Woolf, Herbert La Martine and Teddy Sherry, Les Storks, Onesime and Kid, Two Stuarts, Les Nissatas, Zetta Mor.

Orpheum, Johannesburg.—Rita Bell, Two Dewers.

Grand, Pretoria.—Angela Guilberte and Partner, Mihill-Johnson Sisters.

Criterion, Benoni.—Ross and Goodwin, Dekker and Pan.

Criterion, Durban.—Les Agustines, Gerard and Stafford, Du Calion.

Apollo, Germiston.—Terri Storri and Jean Pierrie.

His Majesty's Theatre, Johannesburg.—Percy Hutchison and Company.

Opera House, Pretoria.—"Tip-Toes" Company.

East London.—(October 11th) Arthur Bourchier Company.

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JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPPS BUILDINGS, PRITCHARD STREET.

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Phyllis Neilson-Terry and the Blackamore.

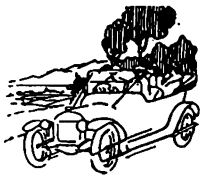
[*Photo: Alexander Cobett.*

Dekker and Pan.

I have in my time seen many a strong man act, and many an act containing notable acrobatic feats, but I have never seen any that could better the act of Corn Dekker and Elly Pan, the Anglo-Dutch couple. I know you will think I am romancing when I tell you that Elly Pan can support the full weight of her partner on her head alone. It is nevertheless true. The strain on her head must be terrific, but she smiles the whole time as if she were merely wearing a hat on it instead of a man. And her foot, too, has magic powers of strength, for Corn Dekker can balance himself on the sole of her high-heeled shoe, himself standing on his head, and then again can raise himself on the same shoe merely with the fingers of one hand. I have never seen anything so remarkable. You'll think so, too, if you see them at the Criterion, Benoni, on October 10th.

PORT ALFRED SEASON

All the Year Round



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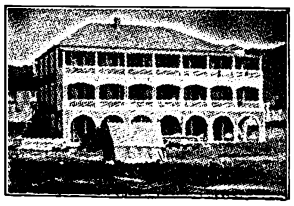

Photo of Mrs. E. N. Hillman After Her Hair Grew.

A Fine Head of Hair

After Baldness—By Using KOTALKO.

Mrs. E. N. Hillman of Holland Park, writes:—

"Two years ago I found to my dismay that my hair was all falling out. I could find nothing to stop it. At last only one patch of hair remained, about the size of my hand. After some months of hospital treatment I was still without hair.

"Then I heard of Kotalko, and began to use it night and morning. After using it for a fortnight I was very much surprised to see a very faint down coming on my head. I used it regularly for six months, and now I have a fine thick head of hair."

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NEXT TIME BUY GOODYEAR TYRES

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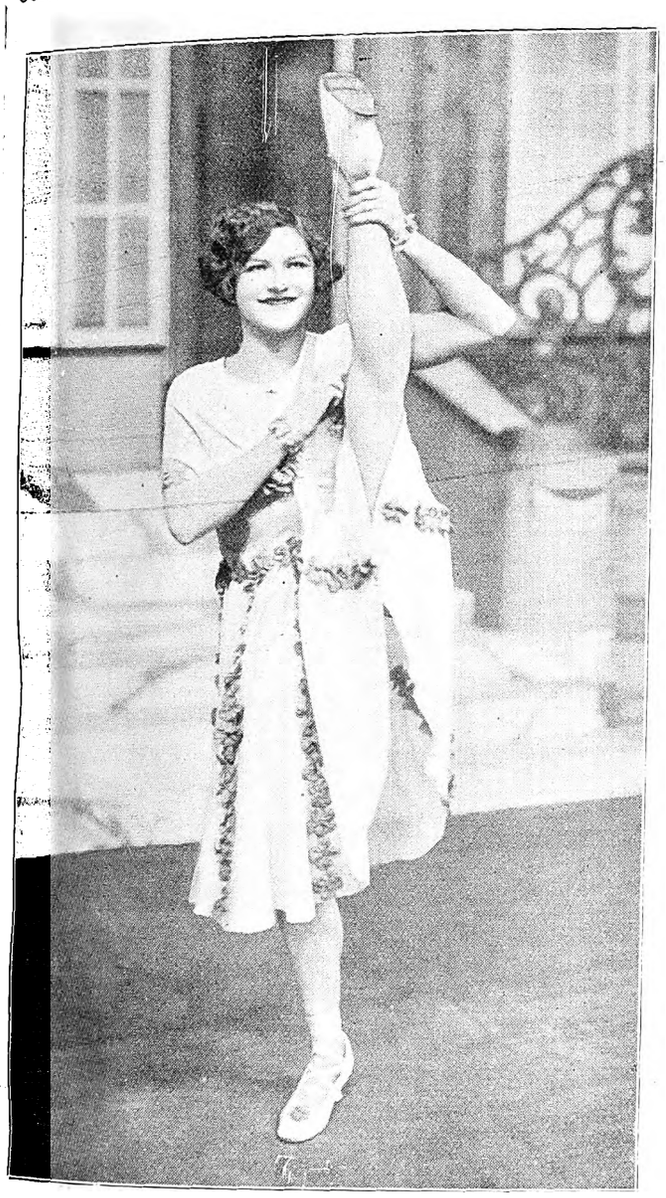

Constance Evans, at the Empire, Johannesburg, on October 10th.

Alliance Francaise.

The programme submitted to a fashionable audience last week at the Carlton Hotel, Johannesburg, by the Alliance Francaise was a revelation to many of the guests. It served to introduce Monsieur Charles Simon, son of Commander and Mrs. Georges Simon, as a playwright, and once again emphasised the talent that is in our midst in this new country of ours. Monsieur Simon should go far. He is young, but that very youth gives him the grace of freshness and originality, and in his two comedies, "Daisy" and "The Victims," his dialogue was racy and good and his choice of plots new.

The name-part of "Daisy" was taken by Miss Olive Seals Wood with remarkable ability. "Jeanine," the chic Parisienne who nearly wrecked two lives, was in the hands of Miss Papenfus, and Monsieur Charles Simon was cast in the rôle of "Guy." Monsieur Emile Levy, president of the Alliance Francaise, was billed in the rôle of "Brunier," but owing to unforeseen circumstances, Commander Georges Simon took his place.

"Les Victimes," in two acts, served to introduce two very fine actors to Johannesburg. Place aux dames, so we will speak of "Monique," Madame J. Revelli, first. This lady showed considerable histrionic ability and could be heard clearly in every part of the large ball room. She is to be complimented on her performance. Monsieur M. Suc, as "Claude Borneau," deserves special mention, and caused roars of laughter. The gift to interpret the humour of a play is always a valuable one and, together with Madame Revelli, we compliment him. The two other rôles were well taken by Monsieur Y. Revelli and Madame de Gonnoen.

During the evening Mademoiselle Naudin and Mademoiselle de Ferriere gave very acceptable violin solos.

At the close of the evening Monsieur Goiran, Consul-General for France, in one of his usual able speeches, complimented Monsieur Emile Levy on the success that had attended their Soiree Theatrale, and spoke in high terms of the promise shown by Monsieur Simon.

Commander and Madame Georges Simon, the latter in a beautiful gown of white with long white silk fringes entertained about thirty of their friends to supper.

One looks forward with great pleasure to the next performance by the talented French amateurs of Johannesburg.

C.R.

Will appear at the Criterion, Durban, on October 10th.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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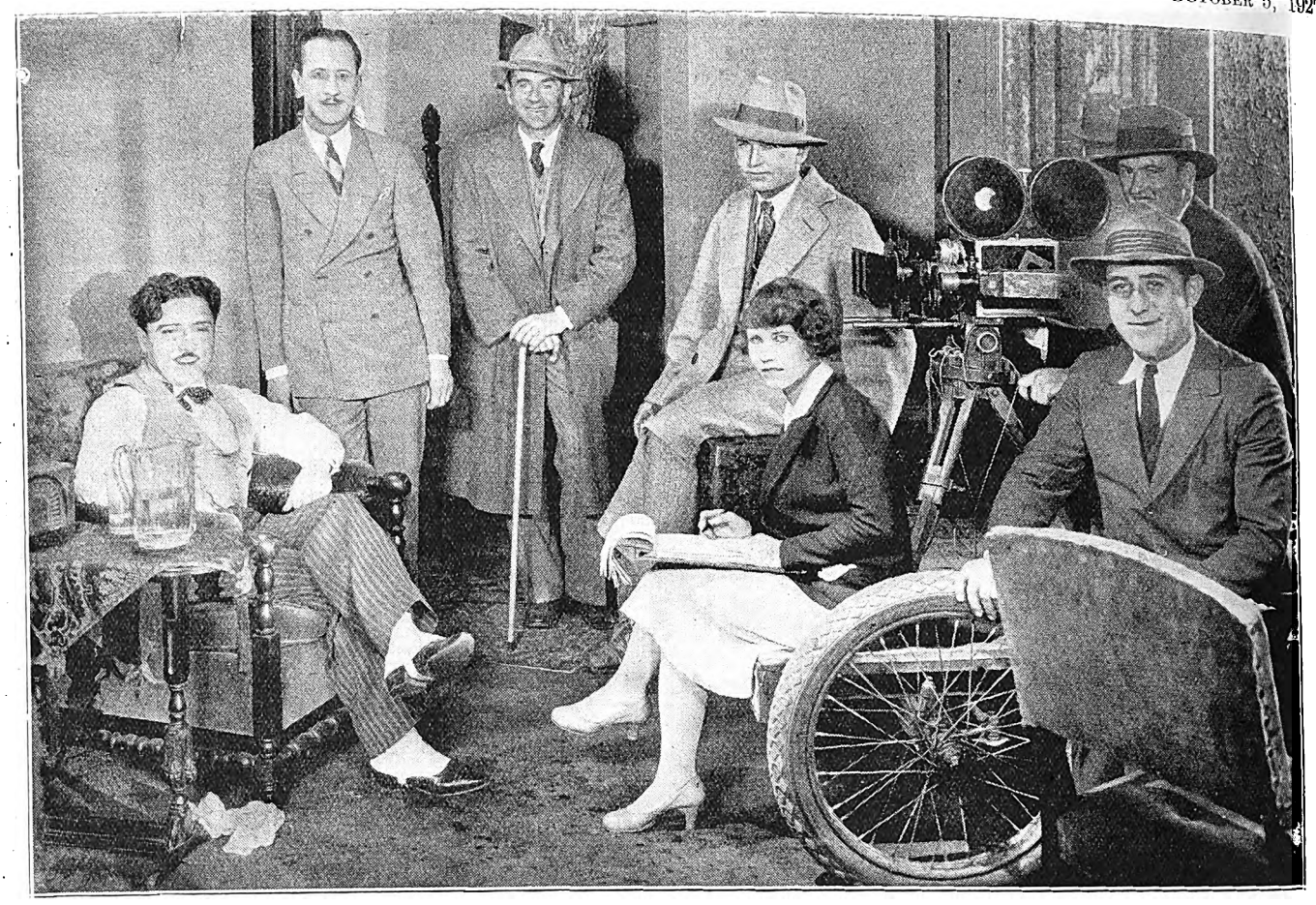

THE WELL-KNOWN PATHE COMEDIAN, MONTY BANKS, AND HIS FRIENDS.

Left to right: Monty Banks, Ernie Wood, Sherry Hall (Assistant Director), Clyde Bruckman (Director), Emerie Hartman (Script Clerk), James Diamond (Cameraman), and Harry Finnerman (Assistant Cameraman). [*Photo: Pathe.*

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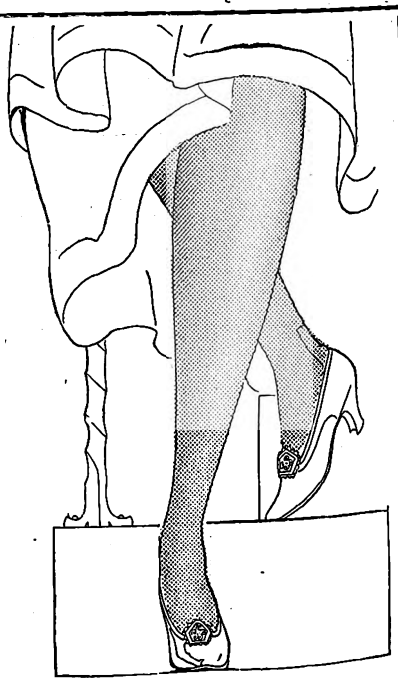

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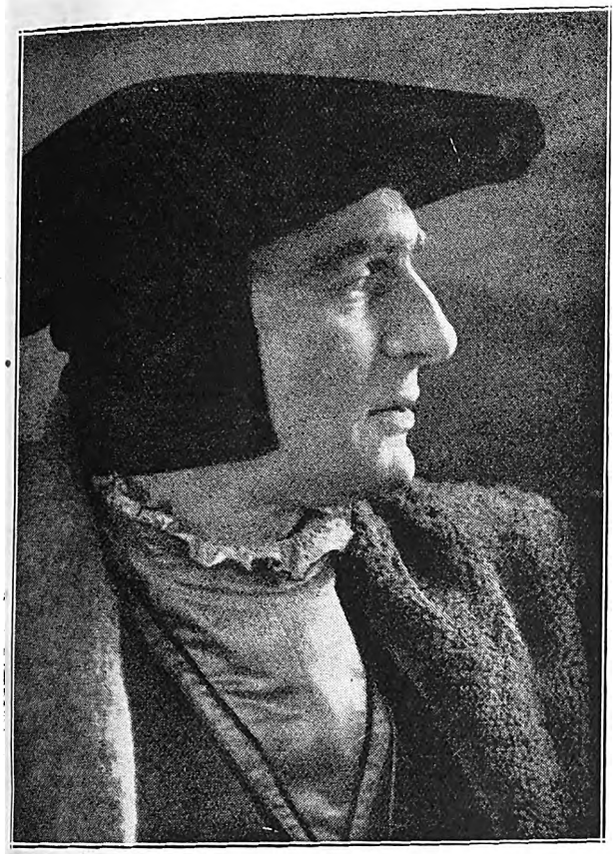
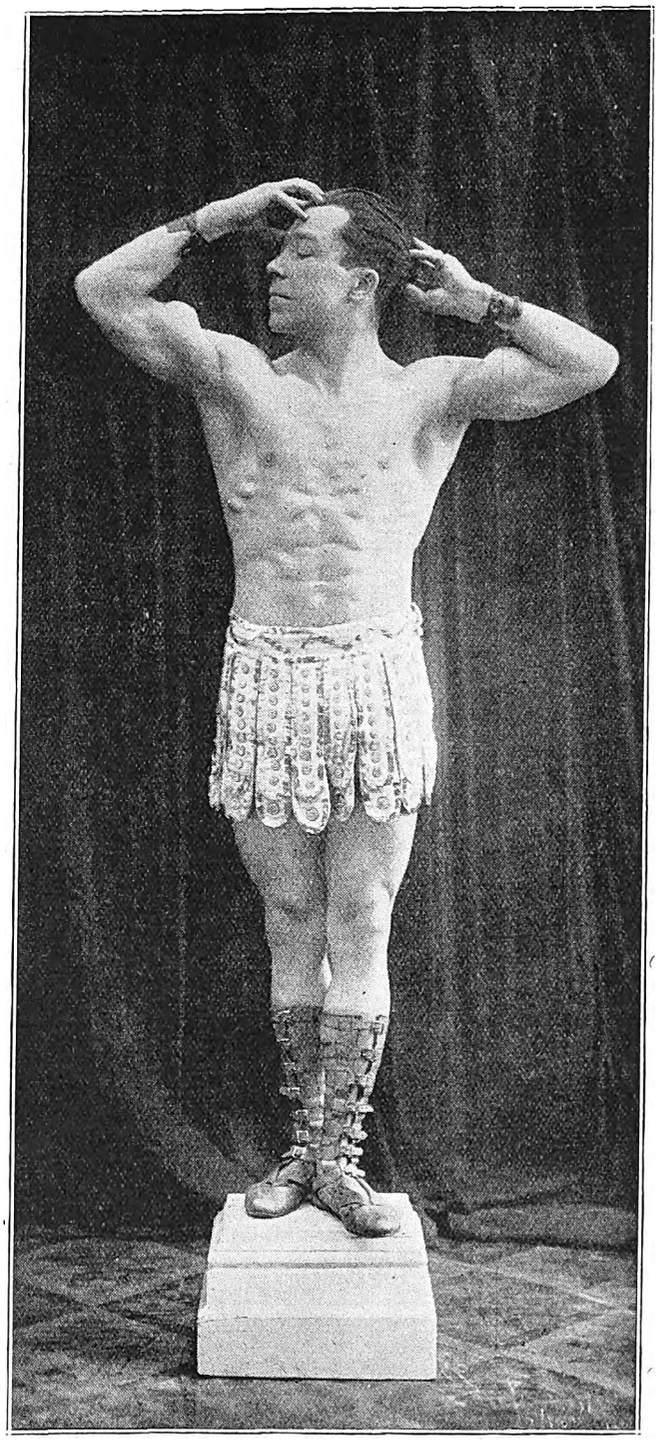


Eugene Leahy, of the Phyllis Neilson-Terry Co.



One of the Two Dewers, at the Orpheum, Johannesburg, on October 10th.

Live fur boas are much worn this year!

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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Phyllis Neilson-Terry will open at His Majesty's Theatre, Johannesburg, shortly.
[Photo: Foulsham and Banfield.

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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Our Childrens Column

"The Land of Nod."

The Studio, Johannesburg.

Dear Children,

We always love fairy tales in our talks in the Studio, don't we? Nothing else is, I think, quite so popular. To-day I want to tell you about the Land of Nod.

I cannot tell you the exact way to reach the Fairy Kingdom, except that it lies up the Road of Fancy on the beautiful Plain of Imagination. To the left lie the Dreamland Hills, and beyond them again is the Land of Nod, which is one of the short cuts to Fairyland, and about which I shall tell you later.

The Dustman is its gatekeeper, for without his magic permit none can enter into those beautiful realms. There the streets are paved with gold, and even the poorest cottage is roofed with silver and has crystal windows. The leaves on the trees are made of emeralds and the flowers of other precious stones.

One part of the town is laid out in long groves of trees—hundreds upon hundreds of them. There grow the roast-pheasant-and-boiled-fowl-tree, the ice cream palm, the plum cake bush, the apple tart shrub, and many other useful trees. Close by is a hot water lake, in which lie fish of all kinds ready cooked awaiting to be caught. The inhabitants of this wonderful country are tiny folk, not a span high, but of them there are many races.

The goblins, who are malicious and spiteful; the gnomes, who cultivate the soil; the pixies, who are heedless, laughter-loving little fellows; and the household sprites, who are of a very doubtful temper, but who will always do the house work if a dish of new cream is left for them each night.

Now shut your eyes and let us pass over the misty Dreamland Mountains into the Land of Nod. Here the houses are formed of soft downy crimson, golden or pink clouds. The streets are of grey mist, but there are no trees or food, because the dream fays neither eat nor drink. In a railed-in cage just outside the town are all those hideous dream-animals who haunt little boys and girls when they have eaten too much tart for supper. The dream fays who guard them are dressed in soft frocks, the colours of which seem to change every minute. Some of them have kind, smiling faces, while others leer and wink in a manner frightful to behold. Again, others on swift, phantom-like horses pass quickly down the streets on unknown errands.

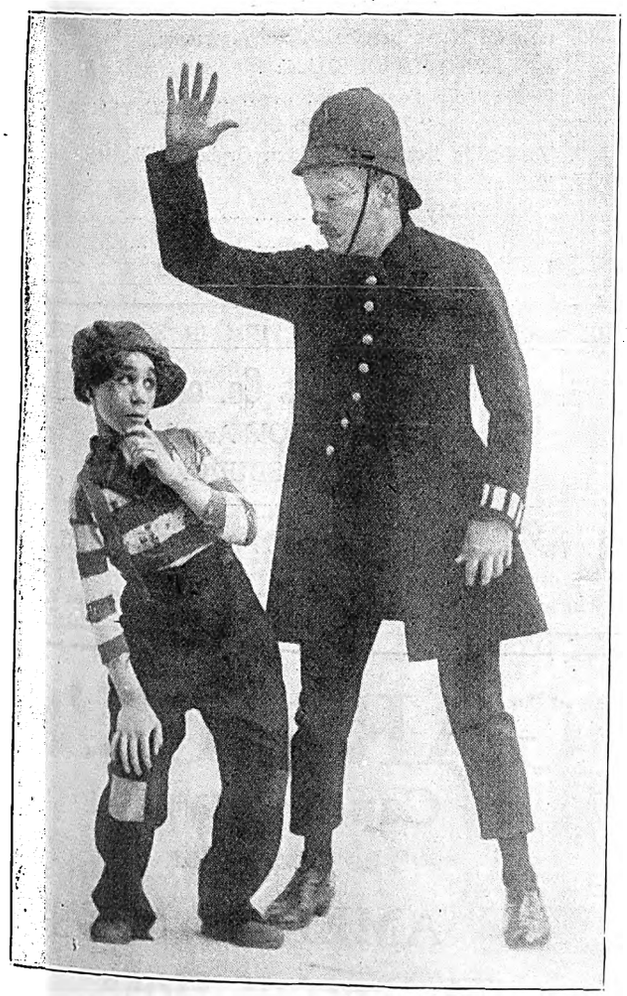
Then, heigh-ho! Again we go over Dame Nature's Hill till we come to the beautiful Flower Kingdom. No houses are to be seen, only rustic, flower-covered arbours. The air is filled with a thousand perfumes from the blossoms that are growing everywhere. Dainty little buttercup, pansy and rose pixies are tripping in and out, playing all kinds of tricks, some racing up the tall sunflower stalks to see who will reach the golden disc first, and other elves busily painting in the bright hues that Sir Rain has washed away.

But we must not tarry longer; so sadly we walk down the Fancy Road to the earth-world below, but we know we can return there each night and see wonderful sights, don't we?

Here is a picture of a little curly haired boy called "the Kid." He is such a merry wee soul with the most infectious again. He comes to the Empire, Johannesburg, on October 10th with "Onesime," who is his father. "The Kid" is a very clever little chap, and if you see him turning somersaults you'd find it difficult to believe he's only a little boy like some of you who read this. So go and see him, won't you, and give him a hearty clap.

Cheerio! Best love.

AUNTY CARRIE.



Onesime and the Kid.

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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WIRELESS NEWS.

Pretoria 320 Metres. Capetown 375 Metres. Durban 400 Metres. Johannesburg 443·5 Metres.

African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. LAGO CLIFFORD.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

PROGRAMMES FOR WEEK COMMENCING MONDAY, OCTOBER 10th, 1927.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday, Saturday: Children's Hour (arranged by **Aunt Win).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m. Saturday: Weekly Advice Leaflet (issued in English and Afrikaans by the Department of Agriculture).

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m., daily except Saturday and Sunday: General News Service, broadcast by arrangement with the S.A. Press and Reuter's Agency.

MONDAY, OCTOBER 10th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Hygiene, by **Dr. J. J. Myddleton.**
8.25— 3. Organ Recital by **Mr. R. Lees Ingles, Mus. Bac., F.R.C.O.:**
(a) "Morceau de Concert" ... ... Hollins.
(b) "Canzona" ... ... Wolstenholme.
(c) "La Serenata" ... ... Moskowski.
(d) "Triumphal March" ... ... Buck.
8.55— 4. **General News Service. Announcements.**
9.5 — 5. Overture: "Barber of Seville" ... ... Rossini.
"JB" Studio Orchestra.
9.15— 6. Soprano:
(a) "The Spring is in my Garden."
(b) "Jordan d'Amour."
Miss Ivy Nankervis.
9.25— 7. Piano Solo: "Scherzo in B Flat Minor" ... ... Rosenbloom.
Miss Margaret Williams.
9.30— 8. "Children's Suite" ... ... J. Ansell.
"JB" Studio Orchestra.
9.40— 9. Weekly Sports Talk by **Mr. W. D. Powell:** "A Soccer Review."
9.55—10. Selection: "Pagliacci" ... ... Leoncavallo.
"JB" Studio Orchestra.
10.10—11. Soprano:
(a) "Big Lady Moon."
(b) "Sylvatina."
Miss Ivy Nankervis.
10.20—12. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

TUESDAY, OCTOBER 11th, 1927.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Astronomy by **Mr. H. E. Wood, M.Sc.** No. 4: "Clocks."
8.25— 3. Overture: "Martha" ... ... Flotow.
"JB" Studio Orchestra.
8.35— 4. Mezzo:
(a) "Still as the Night" ... ... Bohm.
(b) "Ma Curly Headed Babby" ... ... Clutsam.
Miss Jessie Cameron.
8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Suite: "La Source" ... ... Delibes.
"JB" Studio Orchestra.
9.10— 8. **Vaudeville Act,** relayed from Orpheum Theatre.
9.25— 9. Tenor:
(a) "My Dreams" ... ... Tosti.
(b) "Rose Marie" ... ... Friml.
Mr. Alfred Selby.

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9.35—10. "The Cat and the Mouse" (by request).
Mr. Lago Clifford.

9.50—11. Mezzo:
(a) "One Morning Very Early" ... ... Sanderson.
(b) "Song of Old London" ... ... Herbert Oliver.
Miss Jessie Cameron.

10.0 —12. Jazz: **"JB" Studio Orchestra.**

10.10—13. Tenor:
(a) "Martha" ... ... Flotow.
(b) "Nirvana" ... ... Adams.
Mr. Alfred Selby.

10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

WEDNESDAY, OCTOBER 12th, 1927.
8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. "Ouers Vra." **Miss Betsy Jacobs, Messrs. T. Beckley and M. P. O. Beckley.**

8.25— 3. Overture: "Plymouth Hoe" ... ... J. Ansell.
"JB" Studio Orchestra.

8.35— 4. Mezzo:
(a) "What a wonderful world it would be" ... ... Lohr.
(b) "Thank God for a Garden" ... ... Del Riego.
(c) "Love Song of Har Dyal" ... ... Batten.
Miss Josie Dickson.

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 — 7. Suite: "Devon" ... ... Sharpe.

9.10— 8. Songs.

9.20— 9. **Vaudeville Act,** relayed from Empire Theatre.

9.35—10. "Chats by an Ex-Police Officer" (Third Series). No. 3: "Nongoloza, or the Ninevites"

9.50—11. Mezzo:
(a) "Farewell to Summer" ... ... Johnston.
(b) "Down in the Forest" ... ... Landon Ronald.
(c) "Garden of Memories" ... ... Drummond.
Miss Josie Dickson.

10.0 —12. Suite: "Vive la Danse" ... ... Finck.
"JB" Studio Orchestra.

10.20—13. Songs.

10.25—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

THURSDAY, OCTOBER 13th, 1927.
8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. "Experiences in the East," No. 4, by **Mr. Eric Blackwell.**

8.25— 3. Overture: "Patrie" ... ... Bizet.
"JB" Studio Orchestra.

8.35— 4. Tenor: **Mr. T. Smillie.**

8.45— 5. Selection: "Round the Map" ... ... Finck.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Mezzo:
(a) "In Old Madrid" ... ... Trotere.
(b) "Melisande in the Wood" ... ... Alma Goetz.
Miss Ruby Blackney.

9.20— 8. Jazz: **"JB" Studio Orchestra.**

9.25— 9. Excerpts from **"Iolanthe,"** with a few remarks by the Announcer.

9.55—10. Tenor: **Mr. T. Smillie.**

10.5 —11. Suite: "Orientale" ... ... F. Popy.
"JB" Studio Orchestra.

10.15—12. Mezzo:
(a) "Arise, O Sun" ... ... M. Craske Day.
(b) "Angus Macdonald" ... ... Roeckel.
Miss Ruby Blackney.

10.25—13. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, OCTOBER 14th, 1927.
8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Bass:
(a) "Devonshire Cream and Cider"... ... ... Sanderson.
(b) "Through the Sunrise" ... ... G. Nutting.
(c) "The Road that Leads to You" ... ... Geehl.
Mr. D. M. Williams.

8.20— 3. Overture: "Fortune's Labyrinth" ... ... Suppe.
"JB" Studio Orchestra.

8.30— 4. Sketch by **"JB" Studio Dramatic Company.**

8.50— 5. Contralto:
(a) "Over the Moor" ... ... S. Liddle.
(b) "God Sends the Day" ... ... Frederick Drummond.
(c) "A Song of Hope" ... ... Haydn Wood.
Miss Hilda Roles.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Violin Solo: "Prize Song," from "The Meistersingers." Wagner-Wilhelmj.
Mr. J. Schulman.

9.15— 8. **Vaudeville Act,** relayed from Empire Theatre.

9.30— 9. Selection: "Carmen" ... ... Bizet.
"JB" Studio Orchestra.

9.45—10. Bass:
(a) "Harlequin" ... ... Sanderson.
(b) "The Garden of Forgetting" ... ... Latham.
(c) "Constancy" ... ... Dorothy Hill.
Mr. D. M. Williams.

9.55—11. Selection: "Masaniello" ... ... Auber.
"JB" Studio Orchestra.

10.10—12. Contralto:
(a) "My Dear Soul" ... ... Sanderson.
(b) "The Great Awakening"... ... ... A. W. Kramer.
(c) "My Prayer" ... ... W. H. Squire.
Miss Hilda Roles.
"JB" Studio Orchestra.
10.30—Close down.

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SATURDAY, OCTOBER 15th, 1927.

8.0.—Evening Programme.

1. **General News Service. Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.

The "JB" Programme from 9.0 to 10.0 p.m. will be relayed to Durban.

11.45—Close down.

SUNDAY, OCTOBER 16th, 1927.

4.0 p.m. Lecture: "The End of the World—and After!" by **Mr. Thos. A. Walder.**

7.30 p.m. Relay of Service from the **Baptist Centenary Hall.**

Choir: "We would see Jesus."
Invocation.
Lord's Prayer (Chanted).
Congregation: "There is a Name I love to hear."
Reading of Scriptures.
Choir: Anthem: "The Radiant Morn."
Prayer.
Intimations and Offertory.
Choir: Anthem: "The evening shadows slowly fall."
Congregation: "I love the Gospel Story."
Sermon: "Character Contrast," by **Rev. A. B. Jack.**
Choir: "The Alleluia Hymn."
Congregation: "Abide with me."
Benediction.
Vesper.

8.45— 1. Overture: "Noel de Pierrot" ... ... Monti.

8.55—2. Songs:
(a) "Ah lo so" ... ... Mozart.
(b) "Laburnum" ... ... Montague Phillips.
Miss Peggy Cook.

9.5 —3. Selection: "Robert le Diable" ... ... Meyerbeer.
"JB" Studio Orchestra.

9.20—4. 'Cello Solo: "Kol Nidrei" ... ... Max Bruch.
Mr. E. Levitz.

9.30—5. Songs:
(a) "I know that my Redeemer liveth" ... ...Handel.
(b) "The Blackbird" ... ... Cyril Scott.
Miss Peggy Cook.

9.40—6. Entr'acte: **"JB" Studio Orchestra.**

9.45—7. Selection: "Don Pasquale" ... ... Donizetti.

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE MONTFORD.

MONDAY, OCTOBER 10th, 1927.

12.30 **Lunch Hour Session:** Jean Anderson (Mezzo). Jean Hay (Mezzo-Cont.). Elvia Rayner (Pianoforte). Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

4.45 **The Studio Orchestra.**

5.0 **Children's Corner: Aunt Janet** of the Library will tell you more about the little boy called Jeremy Cole. Birthday Greetings. A News Bulletin and a chat with **Aunt Isobel** about the children of other days; this time you will hear about Littlefish—the Lake Dweller.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Light Music.

7.30 **The Wireless Orchestra.**

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Talk: Mr. A. E. Ingle** Chats with the Masters. "Hamlet."

8.25 Selection: "The Desert Song" ... ... Romberg.
The Wireless Orchestra.

8.35 Soprano:—
(a) "Spring's Awakening" ... ... Sanderson.
(b) "I Wish I Were a Tiny Bird" ... ... Lohr.
Miss Laura Coombe.

8.45 **General and Local News.**

8.55 Valse: "Hofball Tanz" ... ... Gungl.
Foxtrot: "I'm Gonna Get Married" ... ... Scott.

9.5 'Cello: "Serenade" ... ... Squire.
Miss Jenny Isaacson.

9.10 Baritone:—
(a) "Still as the Night" ... ... Carl Bohm.
(b) "Fair House of Joy" ... ... Roger Quilter.
Mr. Clifford Tutton.

9.20 "La Rejar," from "La Feria" ... ... Lacombe.
"Spanish Dance No. 2" ... ... Moszkowski.

9.30 **Humorous Item.**

9.31 Soprano:—
(a) "Love's a Merchant" ... ... Carew.
(b) "It is Only a Tiny Garden" ... ... Wood.
Miss Laura Coombe.

9.44 **Orchestral Item.**

9.48 Baritone:
(a) "O Mistress Mine" ... ... Roger Quilter.
(b) "Come Away, Come Away Death" ... ... Roger Quilter.
Mr. Clifford Tutton.

9.58 **Jazz Item.**

10.0 Close down.

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TUESDAY, OCTOBER 11th, 1927.

12.30 **Lunch Hour Session:** Pauline Evans (Soprano). Madame Rita Culligan (Mezzo). Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre. Light Music.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** The Family are invited to entertain the Aunts and Uncles—the more the merrier—come and join us.

5.45 Close down.

7.0 **Reports:** Weather Reports, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Special Request" Gramophone Records.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 Tenor:—

(a) "M'Appari" ("Martha") ... ... Flotow.

(b) "Nirvana" ... ... Stephen Adams.

Mr. Rene De La Rue.

Pianoforte: "Danse Creole" ... ... Chaminade.

Miss Elvia Rayner.

8.20 Soprano:

(a) "One Morning Very Early" ... ... Sanderson.

(b) "The Greatest Wish in the World" ... ... Del Riego.

Miss Marjorie Boocock.

8.30 **A Humorous Sketch: "Kitty," by Robert Higginbotham.**

Characters: Lil, Miss Kathleen Sherlock; Sid, Mr. George Montford.

Scene: A Public Park.

Time: A Summer Evening (Present Day).

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, OCTOBER 12th, 1927.

12.30 **Lunch Hour Session:** Elvia Rayner (Pianoforte). Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** An Afternoon with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Mezzo:—

(a) "Love's Old Sweet Song" ... ... Molloy.

(b) "All Through the Night" ... ... Boulton.

Miss Violet Dixon.

7.31 **Radio Talk:** "A Chat about the Durban Station Transmitter," by **Mr. N. D. Cumming, A.M.I.R.E.**

7.50 Mezzo:—

(a) "In Sweet September" ... ... Hope-Temple.

(b) "Little Brown Bird" ... ... Del Riego.

Miss Violet Dixon.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Overture: "Daughter of the Regiment" ... ... Donizetti.

"Hymne A Saint Cecile" ... ... Gounod.

Selection: "The Dollar Princess" ... ... Lehar.

Mezzo-Contralto:—

(a) "Far Across the Desert Sands."

(b) "Allah Be With Us," from "A Lover in Damascus" —Amy Woodforde Finden.

Miss Minnie Rayner.

Scenes from "Lakme" ... ... Delibes

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

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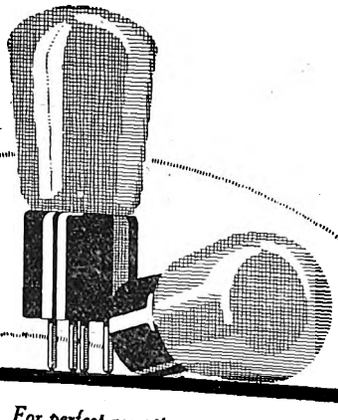

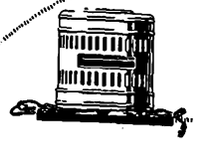

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THURSDAY, OCTOBER 13th, 1927.

12.30 **Lunch Hour Session:** Kate Kerdachi (Contralto). Cecil Stafford (Tenor). Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre. Light Music.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** The Swan Children of Lir—a Celtic Myth told by **Aunt Janet** of the Library. **Aunt Isobel** will tell you a little about Celtic. Music with Musical Illustrations by **Aunt Elvia.** Birthday Greetings and Riddles.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Overture: "In Der Natur" ... ... Dvorak.
Prelude: "Princess Lointaine" ... ... Tscherepnine.
"Symphony No. 5 in E. Minor." ... ... Dvorak.
(a) "Adagio Allegro Molto."
(b) "Largo."
(c) "Scherzo."
(d) "Allegro Molto."

9.10 (approx.) **General and Local News.**
"Trio in D. Minor" ... ... Mendelssohn.
(a) "Molto Allegro Agitato."
(b) "Andante Con Moto Tranquillo."
(c) "Scherzo—Leggerio E Vivace."
(d) "Finale Allegro Assai Appassionato."
Messrs. S. Robins, Pledwell Wood and Edgar Heap.

Contralto (in Studio):—
(a) "Ombra Mai Fu—Largo" ... ... Handel.
(b) "My Heart is Weary" ... ... Goring Thomas.
(a) "June" ... ... Roger Quilter.
(b) "A Fat Li'l' Feller Wid His Mammy's Eyes" —Gordon.

Miss Annie Moshal.

10.0 Close down.

FRIDAY, OCTOBER 14th, 1927.

12.30 **Lunch Hour Session:** Songs by Miss Jean Atkinson and Miss Doreen Smith. The Wireless Orchestra.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** Another Visit to the Toyshop. **Aunt Isobel** will tell you about "The Surprise Box." Birthday Greeting and Riddles. Songs and Recitations by Members of the Family.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
Light Music.

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Session:** The Studio Orchestra.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Talk No. 1:** The Birth of Moving Pictures and the Part Played in Their Development by Various Countries, by **Mr. Joseph Albrecht.**

8.25 Selection: "The Girl from Kays" ... ... Caryll.
"A Desert Romance" ... ... Ketelbey.
The Studio Orchestra.

8.35 Tenor:—
(a) "All Mine Alone" ... ... Lyall Phillips.
(b) "Cabbage Roses" ... ... McKeogh.
Mr. Fred Kent.

8.45 **General and Local News.**

8.55 "A Day in Naples" ... ... Bynq.

9.5 Viola:—
"An Old Irish Air" ... ... Tradit.
Mr. W. Burnett Carter.

9.10 Elocution:—
(a) Character Sketch: "The Ladies' Bar."
(b) "Seein' Things."
Miss Sybil Sparks.

9.20 Pizzicati: "Sweetheart" ... ... Corri.
Fox Trot: "Tea for Two" ... ... Youmans.

9.30 Tenor:—
(a) "Maire My Girl" ... ... Aitken.
(b) "Jean upon the Uplands" ... ... McDermott.
Mr. Fred Kent.

9.40 **A Bridge Hand will be broadcast.**

9.50 **Elocution:** Some Short Tales, including "Foolish Questions."
Miss Sybil Sparks.

10.0 Close down.

SATURDAY, OCTOBER 15th, 1927.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.

12.30 Close down.

7.15 **Reports:** Local Market Report, Weather Report and Shipping Intelligence.

7.20 **Dinner Hour Session:** Recital on the "Columbia Grafanolo" (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
March from "Tannhauser" ... ... Wagner.
Overture: "La Sirene" ... ... Auber.

Baritone:—
"Onaway, Awake, Beloved" ... ... Cowen.
Mr. McGrigor Robertson.

Selection: "La Belle Helene" ... ... Myddleton.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted interspersed with vocal and instrumental items.

11.0 Close down.

SUNDAY, OCTOBER 16th, 1927.

3.30 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Children of the Regiment" ... ... Fucik.
A Spanish Suite: "La Verbena" ... ... Lacome.
Airs from "La Favorita" ... ... Donizetti.
"Judex," from "Mors et Vita" ... ... Gounod.
"Valse Caprice" ... ... Speer.
"In a Chinese Temple Garden" ... ... Ketelbey.

Cornet Solo:—
"The Children's Home" ... ... Cowen.
Mr. A. W. Snell.

Overture: "Egmont" ... ... Beethoven.

Morceau: "The Glow Worm" ... ... Lincke.

4.30 **Children's Corner:** A Visit from **Uncle Brownie.** The Story of a Little Genius: Tinwhumtinny. Riddles and Birthday Greetings.

6.40 **"The Bells of St. Pauls."**

7.0 **Evening Service,** relayed from **St. Andrew's Presbyterian Church.** Preacher, **The Rev. T. R. Ballantine, B.A.**

8.30 **"A Popular Concert,"** relayed from the Durban Town Hall. **Vernon Tunmer** (Baritone) in conjunction with **The Durban Municipal Orchestra.** Conductor, **Mr. T. H. Huddle.**
(Full details will be announced later.)

10.0 Close down.

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Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 8 p.m and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, OCTOBER 10th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

Afternoon Session.

4.30 **Records.**
5.2 **Travel Talk:** A European in Japan.
5.20 **Teens:** "More questions you may have asked yourself and the answers."

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs:
"Beloved Swan," from "Lohengrin" ... ... Wagner.
"I Know of Two Bright Eyes" ... ... Clutsam.
Eric Slack.
Violin Solo: **Harry Terhardt.**
Humorous Song, by **The Yeteran.**
Piano Solo: **Miss D. R. Jones.**
Songs: **Miss Myrtle Bird.**
One String Phono-Fiddle Solo: **Harold Hekker.**
9.0 **News Service** (English).
9.5 **"The Girl,"** One Act Play by **Edward Peple.** Produced for Broadcasting by **Gladys Dickson.**
Note.—To denote the passing of six hours in the action of the Play a short "entre act" will be played.

A scene from "Winds of Chance," at the Alhambra, Capetown, for the full week commencing Oct. 10th.

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DEP 215 Power	2 ,,	0.15	120 ,,	6.25	6,250
4 Volts					
DEL 410 General	4 max	0.1	120 max	13	14,000
DEH 410 Resistance	4 ,,	0.1	150 ,,	40	70,000
DEP 410 Power	4 ,,	0.1	120 ,,	6.25	6,250
6 Volts					
DEL 610 General	6 ,,	0.1	120 ,,	15	13,000
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DEP 610 Power	6 ,,	0.1	100 ,,	7	4,500

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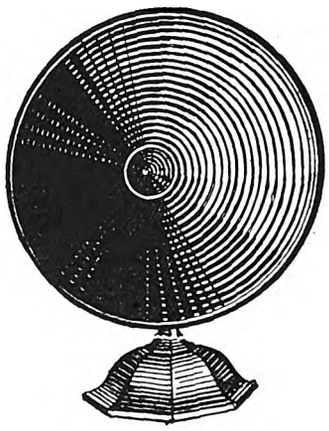

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Characters as they speak: Cawley (heavily-built dominant man of 35), Krebs (his valet), Bob Connell (young man of 25).

Scene: Cawley's well-furnished bachelor flat. It is evening. Krebs is in the act of helping himself to a whisky and soda. When the door knob is turned, he conceals glass in his side pocket, trying to hide his confusion by coughing.

9.25 Songs:

"On with the Motley," from "Il Pagliacci" —Leoncavallo.

"Eleanore" ... ... Coleridge Taylor.

Eric Slack.

One String Phono-Fiddle Solo: **Harold Hekker.**

Humorous Song: **The Veteran.**

Piano Solo: **Miss D. R. Jones.**

Songs: **Miss Myrtle Bird.**

Violin Solo: **Harry Terhardt.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, OCTOBER 11th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Military Music,** Past and Present.

5.20 **Birthday Greetings.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.** Purely Musical Comedy.

8.5 Overture: "The Arcadians" ... ... Monckton.

Selection: "The Count of Luxembourg" ... ... Lehar.

Vocal Gems from "The Belle of New York" ... ... Kerker.

Principals: Nita Stodel (Mrs. Phillip Marcus), Muriel Kadish, Arthur Kellaway, Bertie Stern, with full Radio Chorus.

9.0 **News Service** (English).

9.5 Selections from Musical Comedy, Old and New, by Nita Stodel, Muriel Kadish, Arthur Kellaway, Bertie Stern and A. L. Johnson.

9.30 Selection: "Maid of the Mountains" ... ... Fraser-Simson.

Intermezzo from "The Girl in the Taxi" ... ... Gilbert.

Love Dance from "Madame Sherry" ... ... Horchma.

Selection: "No, No, Nanette" ... ... Youmans.

10.0 **News Service** (Afrikaans).

10.5 **Dance Music.**

10.30 Close down.

WEDNESDAY, OCTOBER 12th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Afternoon Topics:** The most discussed Queen of her day.

5.20 **Teens:** "One of the First Colonists."

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Concert Version of "Merrie England"** (German), relayed from City Hall.

Soloists: Amy Britton, Eileen Ryan, Leonard Burchell and G. J. Osman.

Chorus: Municipal Choral Society, conducted by **Alban Hamer.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, OCTOBER 13th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Afternoon Topics:** The Most Modern of the Modern.

5.20 **Children's Hour:** Stories from far and near for the Family.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

Overture: "The Butterflies' Ball" ... ... Cowen.

"Concerto in G. Flat Minor," for Piano and Orchestra —Tschaikowsky.

Mirovitch.

9.0 **News Service** (English).

"Symphony No. 4 in G." ... ... Dvorak.

10.0 **News Service** (Afrikaans).

10.5 **Relay of Waldorf Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, OCTOBER 14th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

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(2)—GENERAL EXCURSIONS
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Johannesburg,
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5.0 **Short Story: W. W. Jacobs.**
5.20 **Teens:** "Far more Dramatic than the Play."

Evening Session.

7.30 **Market Prices,** issued by the Bureau of National Information.
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, OCTOBER 15th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

Afternoon Session.

5.0 **Children's Hour:** We Entertain Ourselves.

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Popular Programme by Capetown Orchestra,** relayed from the City Hall. Conductor, **W. J. Pickerill.**
Catholic Association Children's Choir. Choir Master, **R. A. Cattanach:—**
"Ave Maria" ... ... Schubert.
"Huntsman, Rest."
"I Love Thee" ... ... Beethoven.
"Two Part Song" ... ... Ketelbey.
"A Rose Among the Heather" ... ... Schubert.
"Round for Three Voices" ... ... Filbey.
Violin Solos:
"First Movement from Second Concerto" ... Max Bruch.
"Poem Hongrois."
Margherita Bini.
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 **Relay from Fletcher and Cartwright's.** Leader, **V. Latronico.**
10.30 Close down.

SUNDAY, OCTOBER 16th, 1927.

Evening Session.

6.50 **Announcements.**
7.0 **Divine Service** will be relayed from the **Lutheran Church,** Strand Street. Preacher, **Rev. F. Retief.**
8.30 **Programme of Music by the Capetown Orchestra,** relayed from the Pier. Conductor, **W. J. Pickerill.**

Items from the Durban Studio.

Programme.

A glance through our programme for this week will reveal much that is of interest to the listener.

A very popular "Studio Night" has been arranged for Monday, with Miss Laura Coombe and Mr. Clifford Tutton as vocalists.

"Kitty," the humorous sketch to be broadcast on Tuesday, is full of subtleties. The characters will be played by Miss Kathleen Sherlock ("Lil") and Mr. George Montford ("Sid"). At 9 p.m. the "J.B." programme is to be relayed.

The vocalists for Wednesday are Miss Violet Dixon (mezzo) and Miss Minnie Rayner (mezzo contralto). It is some months since Miss Rayner appeared before the microphone. She will sing in conjunction with the Durban Orchestra at the Pavilion.

Thursday's classical concert will include the great Symphony No. 5 in E. Minor (The New World) of Dvorak. This symphony is one of the several experiments made by Dvorak in the direction of founding a National School of American Music on the basis of Negro Traditional Melodies. The so-called "Negro Quartette" is the best known of the other works composed with the same object.

During the course of the evening's programme, Miss Annie Moshal (contralto) will sing from the Studio. This young lady is a very popular Durban artist and has a large following of radio admirers.

Friday is again devoted to a Studio programme. The artists on this occasion are Miss Sybil Sparks (character studies) and Mr. Fred Kent (tenor). At 9.40 a bridge hand will be broadcast.

Mr. McGrigor Robertson (baritone) will appear at the Pavilion on Saturday evening, and at 9 o'clock an hour of dance music will be relaid from "J.B."

The vocalist at Sunday's "Popular Concert," relayed from the Durban Town Hall is Mr. Vernon Tunmer (baritone). His re-appearance on the concert platform will be looked forward to by many. He possesses a rich baritone voice of excellent broadcasting quality, and can always be relied upon to give an excellent rendering of his items. The orchestra under the conductorship of Mr. Thos. Huddle will provide an interesting programme.

H.E.D.

In and Out the Capetown Studio.

29th September, 1927.

Geoffrey Miller has some very interesting things to say about accompanying. It was between items at the Studio the other night that the discussion began. The lady singer was deploring the dearth of good accompanists. He agreed. "Something more is needed than technical proficiency; for want of a better phrase, I should say it was the 'accompanying temperament,' which does not imply that it is negative and self-obliterating, as most people think. In fact, very often the accompanist has to take the lead, to become an invisible conductor to an orchestra of one."

"It seems to be a very personal matter."

"It is. I do not think there is any other branch of music where a more ready sensitivity to the moods of others is required. The accompanist must catch and reflect the soloist's mood; it is a partnership which demands the best of them both. The perfect performance is the sum total of two personalities, two techniques merged for the time being into one, so as to project the composer's mood. The more sensitive the artistes, the better their performance."

"Whom do you prefer accompanying, men or women?"

"Women. They impart their moods more readily, particularly singers. But on the whole I prefer accompanying instrumentalists. The music is infinitely better, particularly . . . . . .

"Orchestra next," said a voice outside.

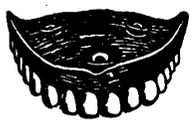
"One minute. Do you like broadcasting?"

"Yes, rather," he said, making for the door. "I ought to. I've played 160 solos for you."

Geoffrey Miller.

With his fresh personality, his enthusiasm and his well-trained talent, he is an interesting type of South African musician. With a sound all-round musical training, received at the S.A. College of Music and a grounding in orchestral work as a student member of the orchestra under Theo. Wendt, he went overseas to the Royal College of Music and

Alfred Koonin Dental Institute, Ltd.



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A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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developed his particular *flair* for accompanying, until today, as far as his own country is concerned, he stands in a class by himself. He has been associated with all the distinguished musicians who have visited South Africa within the last ten years. His teacher overseas was Clarence Whitehead, well known out here as an examiner. The French horn he studied with the famous Borsdorf. Adrian Boult conducted the College Orchestra while he was in it, and Walter Damroach came over from America for some special performances. But Mr. Miller has still got a special affection for the opera orchestral work under that fine old veteran Waddington, the wizard who knew every note of opera ever written; there are probably groups of students still warming their hands on coffee cups and affectionately discussing "old Waddington." Mrs. Geoffrey Miller is also an A.R.C.M. ('cello) and generally plays with the orchestra on symphony nights. Like her husband, she has broadcast a great deal, and must be very proud of the reception both he and she received on tour from listeners who had appreciated their playing hundreds of miles from Capetown.

Coming Broadcasts.

The Monday programme will be from the Studio and promises an array of pleasing talent, including some items by "The Veteran," whose anonyimity will not deceive his many friends both here and in Johannesburg.

Miss D. Jones is a pianist whom we have never heard before and, therefore, all the more eagerly look forward to her first broadcast.

Miss Myrtle Bird will probably increase the admirers of her charming contralto voice, and Mr. Eric Slack has so many already that he is certain of a good reception. Harry Terhardt, who came second in the open S.A. Scholarship, will play violin solos.

Belle of New York.

This long-awaited item will be broadcast on the Tuesday, with full chorus and orchestra. It will be reproduced on the same lines as "The Country Girl" and "Arcadians," and there is no reason to think that it will be less successful.

"Merrie England."

This jolly two-act opera by German will be produced by the Municipal Choral Society, in conjunction with the Capetown Orchestra, on Wednesday, October 12th.

The story of "Merrie England" is set in the spacious days of good Queen Bess. The scene is near historic Windsor, and the principal characters, Elizabeth herself, Essex, Raleigh and Bessie Throckmorton, maid of honour to the Queen.

May Day revels herald in the first act. All the personages of the day are there, including a witch, Jill-all-alone, who finds an acrostic which Raleigh has given to Bessie and which she has lost. Jill gives it to Essex, who, seeing it is addressed to "Bessie," shows it to the Queen, believing she is the object of Raleigh's affections. When she learns the truth from Raleigh himself, in royal wrath she banishes him, imprisons Bessie and orders Jill-all-alone to be burnt.

In Act II. Essex secures the release of the victims by causing the apparition of Herne the Hunter to appear before the Queen while hunting. Tradition has it that the ghost is only seen when the Sovereign meditates a wrong. Elizabeth relents and all dance merrily to the wedding bells of Raleigh and his lady love.

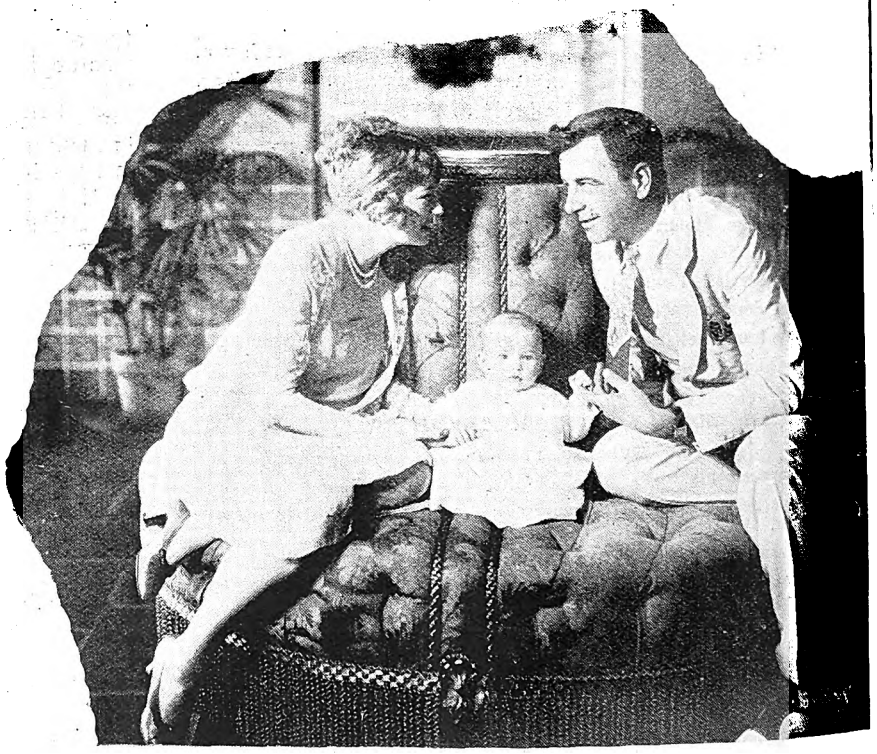
A Distinguished Russian Pianist.

The Tschaikowsky piano concerto at the symphony concert on Thursday will be played by Alfred Mirovitch, who is doing a world tour. At an unusually early age he won the Rubenstein prize at the Petrograd Conservatoire and launched forth on his professional career, which has embraced most of the European capitals, China, Japan, Australia, India and Java. Not content with that, he followed the rest of the musical stars to that land of dollars and *prima donnas*, and had the honour of playing under Sir Henry Wood at the Hollywood Bowl, the gigantic open air theatre, with its accommodation for thousands upon thousands.

Children Choir.

The Saturday programme from the City Hall will be largely taken up with items by the Catholic Association Children Choir, under the baton of Mr. Cattanach. Juvenile voices are always delightful and, provided the strain of a long evening does not rob them of their characteristic freshness, it should be a novel and enjoyable evening. Margherita Bini, sister of the well-known pianist, will contribute some voilin items. Her choice of the 1st Movement of the Max Bruch Concerto for a Saturday programme is an interesting experiment; perhaps, after all, we do pay too much attention to the homely cotter and his Saturday night.

GLADYS DICKSON.



A coming First National Star—Clarence Kenyon Sills at home and being entertained by his illustrious parents, Mr. and Mrs. Milton Sills (nee Doris Kenyon).

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Menelaus sleeps while the divine Helen skips out for a tete-a-tete with Paris. This is just one of the intimate glimpses into "The Private Life of Helen of Troy."

Marie Tempest Looks on and Applauds.

Understudies all over the world complain they are never given a chance.

Those now engaged for "The Spot on the Sun" had a performance all to themselves at the Ambassadors' recently, when all the eight understudies appeared.

Four dramatic critics were in the house. No managers were there. The house was chiefly filled with sisters and cousins and aunts.

The performance was Marie Tempest's own idea, and she sat in a box and applauded youth having its fling. Miss Tempest's own daughter-in-law, Lilian Cavanagh, who has understudied her in "The Cat's Cradle," "The Scarlet Woman" and "The Marquise," tried the difficult job of following England's great comedienne.

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Aubrey Dexter, who on tour played "General Krish" in "The Queen was in the Parlour," Tom Wall's part in "Rookery Nook," and "Angel Clare" in "Tess of the D'Urbervilles," gave a good imitation of Frank Cellier's brilliant performance as the international adventurer.

Harley Merica, who was the gigolet, has for years been an understudy to Bobbie Andrews, Ivor Novello, Robert Harris and Leslie Banks.

Mary Raby, the housekeeper played leads with the Birmingham Repertory Company for over seven years.

William Home, Graham Browne's understudy, once understudied Moscowitch, although before that he was an officer in the regular army.

Mariel Bruce, another of the understudies, was formerly with Lena Ashwell at the Century.

Eve Bevington played Lady Tree's part.

It was, however, Joan Henley's afternoon. She was the most successful of all the understudies. Miss Henley, who was at the Royal Academy of Dramatic Art, and afterwards toured in "Rookery Nook," gave a performance of the young girl, comparable with that of Fabia Drake, who plays the part at the ordinary performances.

Marie Tempest will be remembered in South Africa for her playing in many comedies with Mr. Graham Browne.

I fancy there are few stars of such magnitude as that of Miss Tempest who would be so generous to mere understudies as she has been. Many a young actor and actress would give their eyes to work with such a generous leading lady.

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A scene from "Sandy," at the Grand Bioscope, Capetown, on October 10th.

Paris Fashions.

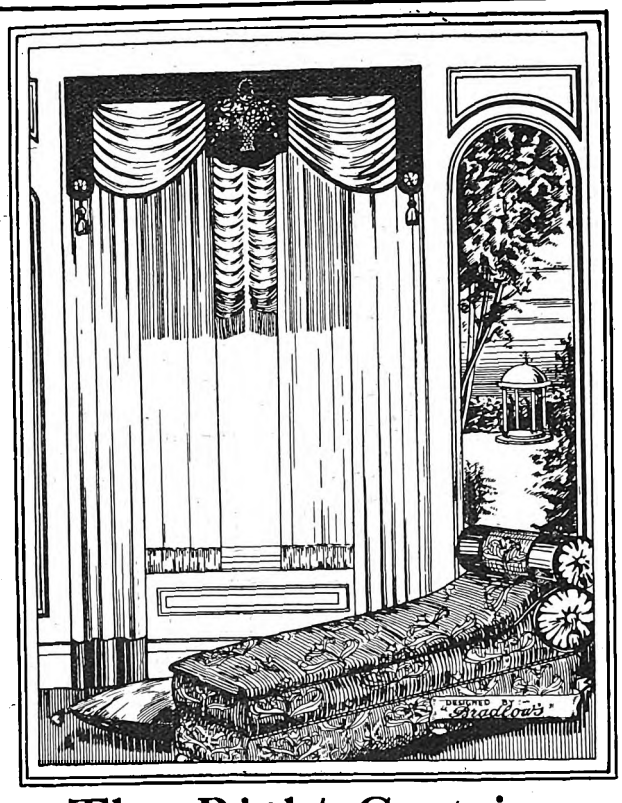
The Satin Dress.

Every year makes a point of a special material to the extent that dresses made of it are generally the most typical of the season's fashions. Dresses this autumn are made of crepe de chine, velvet—a great deal of this,—velveteeen, reps and the various crepellas. The tweed dress is to the fore for sports suits, and two tweeds are often used, the pattern of the one being slightly larger than that of the other, just to give variety.

But the most typical dresses this year seem to be made of satin. It is the softest kind of crepe satin on the one hand, and the old stiff satin on the other, of which a previous generation liked to say proudly that it could almost stand by itself. Afternoon dresses are mostly made of the supple satin. Evening dresses, and particularly those in white, are made of the stiff satin, without, of course, precluding the softer kind.

The Bolero Silhouette.

Afternoon dresses incline very much towards the same silhouette. It is that of the fairly long bolero with a break for the waist, which may be high or low, according to taste. The hips are tight and neat and the skirt begins to flare only after the hips are well passed by. The shoulders are, therefore, wider than the hips and, if anything, a shade wider than the flare at the edge, since the folds tend to fall in a more or less straight line. Within these lines the dress is infinitely varied. The bolero sometimes becomes merely a loose bodice. It is part of a straight dress, with the difference that the bodice edge is left loose, even while it fits fairly exactly into the general outline.



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This kind of bodice is frequently cut with a yoke. The yoke is often very low, taking up perhaps half the length of the bodice. It is low enough to become a bodice of an Empire dress, should this fashion, at present very tentative, make any headway. The yoke line is a good deal varied. It may be scalloped. It may be straight. Where a V neck is cut out of it, it often dips into a V in sympathy. Sometimes the gap filled by the V is left empty and there is only a partial yoke on each side of the bodice. Into this pleats are often set and the middle—where the gap is—is left quite plain.

Waists and Bodices.

The yoke is as important an adjunct this season as is the bolero. Boleros themselves have considerable effect upon the waist. For one thing, they emphasise it considerably, and even the loose bodice marks it and makes it important. Boleros very often have two or three two-inch tucks round the edge, and this may be repeated round the hips. Worth has a dress with the bolero tucked in this fashion and the hips tucked with the loose edge upwards. This makes considerable point of the waist, which is rather higher. Between the upper and lower tucking it is left quite plain. In soft satin, these effects seem very easy and

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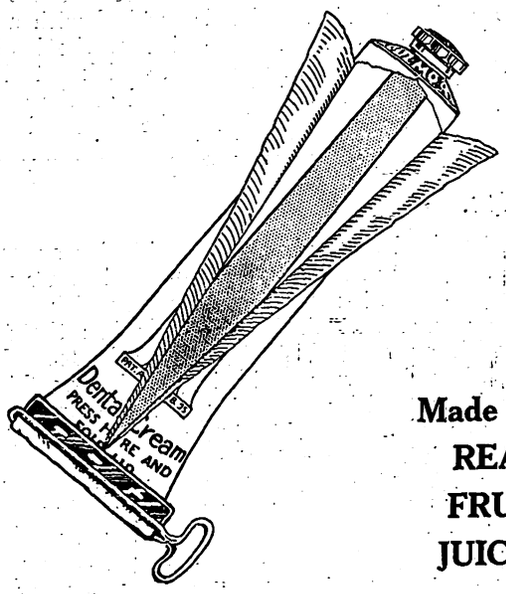

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natural. Lelong has a satin dress in beige, in which there is a bolero effect without the bolero. The neck is round and the sleeves close-fitting. The bodice blouses vary slightly into a higher waist, which is marked with a strap of satin buckled on one side. One side of the bodice is left loose, thus causing a fold of satin to stick out slightly beyond the main outline. This is balanced on the opposite side by a similar fold on the skirt. The dress gives the simplest possible effect, combined with great smartness.

The Satin Skirt.

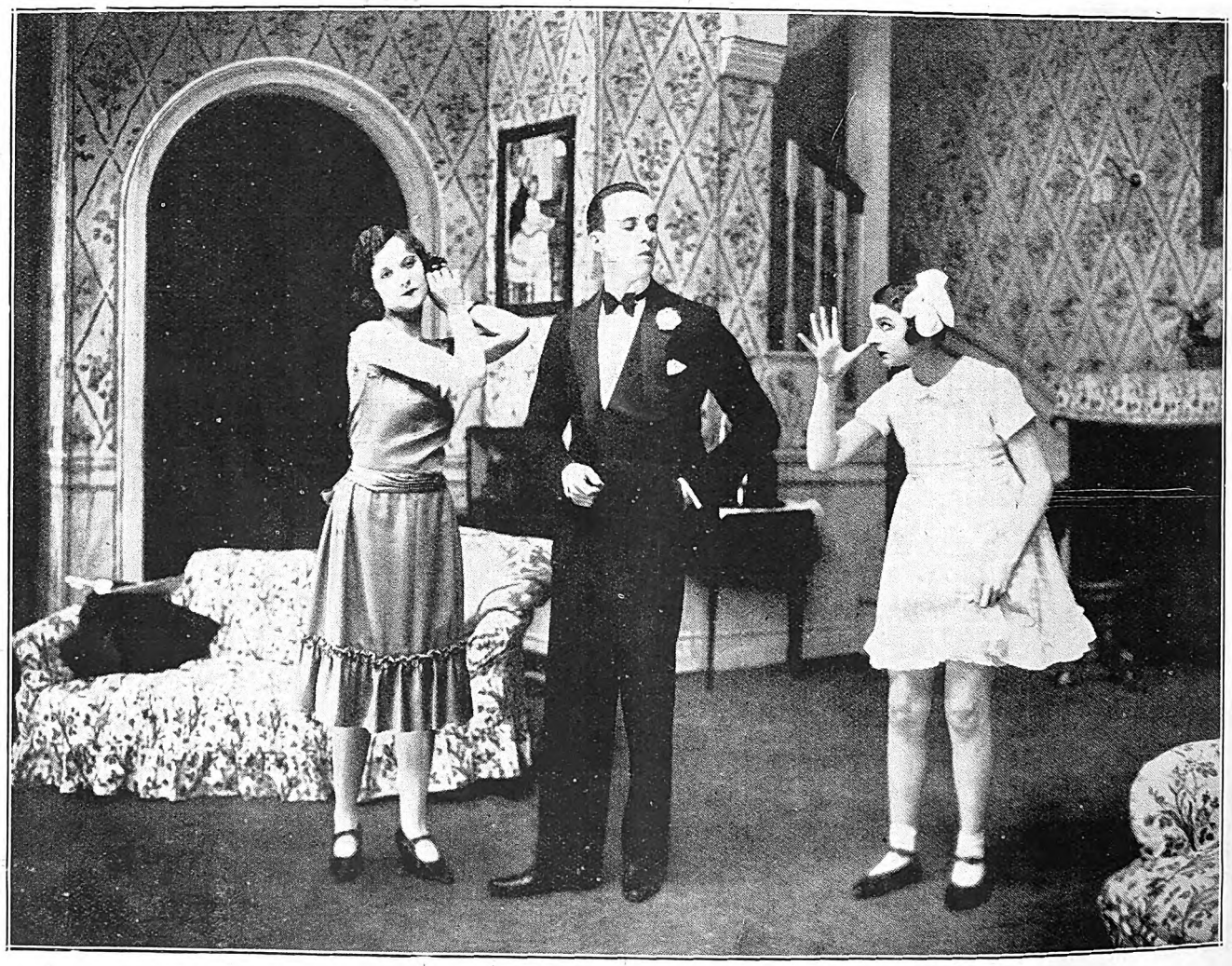
Skirts of satin dresses also have an illusive appearance of simplicity. Many of them are double, and over a narrow underskirt a good deal is made of the flares, which generally begin rather low down. A Worth dress has the narrow underskirt with an over skirt rising slightly towards one side. From about half-way up its length the overskirt is a series of ripples caused by a circular cut. Another mode of giving a fling or kick to the skirt is by cutting it straight to begin with and circular towards the end. The straight part is wrapped round the figure, while the circular part begins at about the middle front and finishes at the side on one hip. This gives a number of folds on one side beyond the straight silhouette and is very easy and graceful. The circular part of the skirt also slopes upwards a little, showing the straight part underneath it.

Nearly all satin afternoon dresses have long-fitting sleeves. These are extremely smart and very often they have no decoration at all. Others have a fin of the satin or of pleated mousseline on the underarm to the elbow, while others again may be decorated with faggot stitching used like bracelets. Where faggot-stitching occurs, it is often seen on the yoke line as well. It does not interfere with the main outline and breaks up the surface of the dress and makes it interesting. A black satin dress had faggot-stitching round the V neck, round a semblance of yoke high up on the shoulder and round the arm-holes. It was also used round the lower part of the sleeve. White showed through the open-work thus caused, and the narrow sleeves had white fins on the under-arms.

The Loose Back.

One more characteristic of the satin dress is the use of the loose back. This hangs from a line across the shoulder which is like that of a very high yoke. It may be straight or it may be circular. Usually it reaches only to the waist, and it may be joined to each side of the waist by a corner. This gives a rather graceful bloused effect when the wearer moves. The cape is sometimes lined with a different colour. Black and pink still appear together in satin dresses, but they are less popular than last season. Greens are very much to the fore, and shades are used together which would not have been thought of last year. A very blue green, for instance, appears with a very yellow green. More often, however, satin dresses are all in the same colour, and decoration is left to a wide bracelet, perhaps, on one sleeve or two or three flat necklaces round the neck. Colours in satin are matched up with stones, and one of the prettiest satin dresses this season was in topaz colour with a necklace of those stones.

M.H.



Elsie Randolph is the naughtly little girl who is putting her finger to her nose at the contemptuous young man who, off the stage, is Robert Gordon. The haughty lady on his other side, who is pinning a bunch of roses into her hair is Sylvia Leslie, who on the stage plays the part of Dolores Barnes, the sister of "Peggy-Ann" in the play of that name.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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Josephine Trix and George Vollaire.

These are as pretty a pair of Spaniards as the most exacting person could wish for. In private life they are Josephine Trix and George Vollaire, and they are at the moment dancing in that most successful London revue, "Blue Skies." There is something reminiscent of the late Rudolph Valentino in the costume of George Vollaire.

[Photo: Stage Photo Co.

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Can you guess who they are? Wait until you see "Sweet Nell of Old Drury," and then!

[*Photo: Alexander Corbett.*

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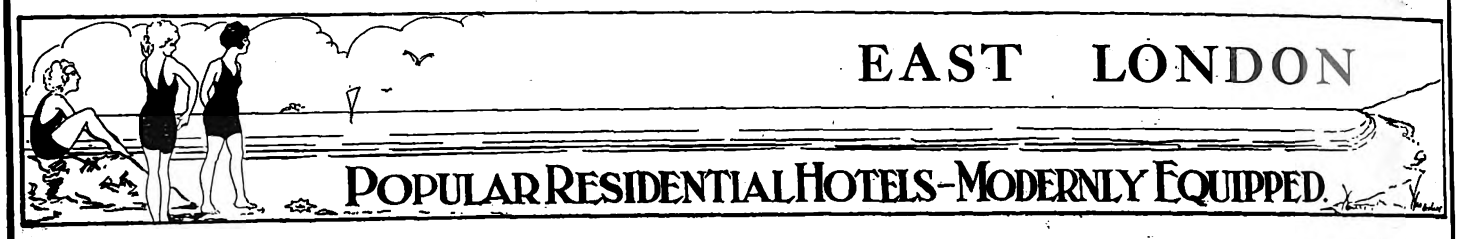

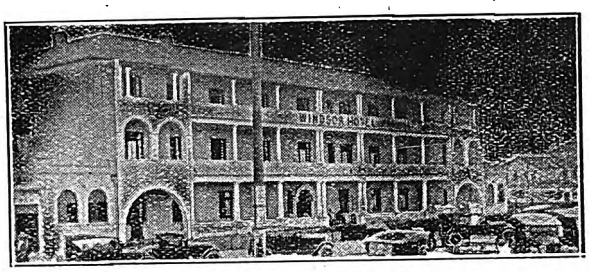

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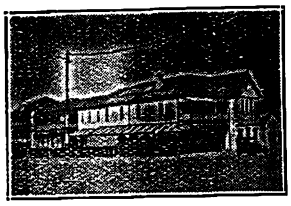

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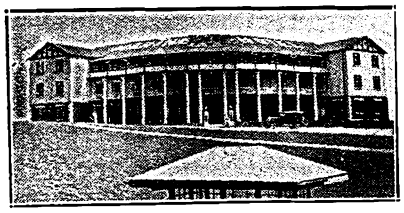

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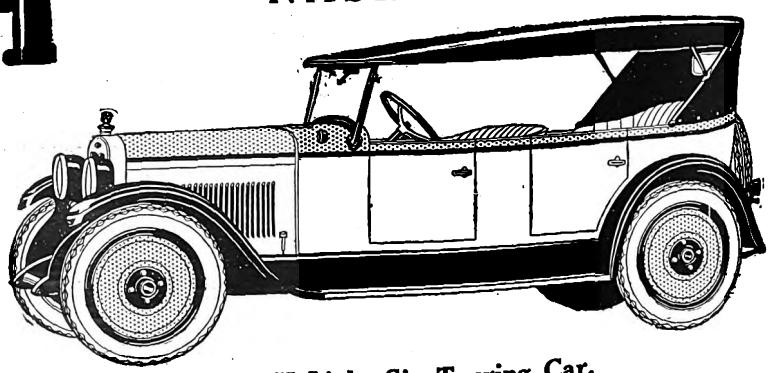

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STAGE, CINEMA *and* LISTENER-IN

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Percy Hutchison, whose final play of the present South African season, "The Silent House," was such a success.

[*Photo: David Angus.*

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"The Silent House."

September 26th—at noon—that was the fatal day and time . . . . in a frock dripping with silver beads she came in through the open door. . . . . "Danger"—she hissed out the words—"danger, George Winsford." . . . . golden dragons that curled round thorny posts; dragons that rose eighteen feet in the air; green eyes and nostrils that belched forth smoke . . . . a cabinet of poisonous gas. . . . . a room with queer pictures and golden lights, a room over which the golden "joss" presided, smiling his inscrutable smile . . . . a writhing green snake on the floor. . . . .

Strong meat, this, for the theatre goers, but meat that was swallowed eagerly. There were screams, excited hysterical screams, there were peals of laughter on Tuesday evening at His Majesty's Theatre, Johannesburg, when Percy Hutchison produced "The Silent House"; when maid held on to man in the audience and watched breathlessly. And amid the terrors of the silent house came realistically one of the worst 'quakes we have ever had on the Rand. The theatre shook like a pea in a pod. The Furies of the Earth; were they with or against "Dr. Chan Fu"? A sinister figure this, represented by Caleb Porter, a figure that breathed its personality into the farthermost seat in the theatre; inscrutable, oily, now menacing, now bowing and scraping with Oriental politeness. It was a character study that will ever live in the annals of the South African stage.

And Mr. Hutchison? He had one of the bright, breezy parts that suit him so well. The care-free Englishman who brushes danger so lightly aside and triumphs over the power of evil. He was ably backed up by that "priceless ass, Captain Philip Barty" (R. Steuart West), a dude part that fitted the actor like a glove.

Catherine Lacey, as "T'mala," was the only woman in the cast and acquitted herself well. She acted with sincerity and with such conviction that the hearts of every man and woman in the audience were with her in her terrible experiences.

Mention must be made of the "guardian angel, Ho Fang" (Edwin Morton), of the character cameo of Victor Watts-Weston as "Leon Peroda," the "Hwang" of Francis Roberts, the "Mateo" of Geoffrey Clark, and the "Jacob Herrington" of Walter Dibb, with a special word to E. Rayson-Cousens, whose "Benson" was a very fine piece of acting.

The setting is very fine indeed; the thrills come fast and furious, and "The Silent House" is just the sort of play to give you something to think of and lighten your drab existence. Mr. Hutchison has chosen wisely for his last play in Johannesburg this season.

C.R.

The Empire, Johannesburg.

A fine vaudeville programme at this popular house, my friends, and one that should with certainty fill every seat.

Fred Duprez come to us with a big reputation, and did not belie it, for he "got over" from the word "go" in no uncertain manner. He has a very delightful personality, this monologist . . . . monologist, yes. "It's rather a repellant designation this," says Fred, "and many people have asked me what it means. I reply to them that 'A monologist is a fellow who talks on the stage—and gets well paid for it!'" But his audiences know it is not so simple.

Constance Evans and Monty Woolf, in song and dance, scored a big hit and have a "peppy" act that is the right tonic. Monty is an old favourite with South African audiences and has come back to us better than ever. His pretty partner is "some" high kicker, and the dancing of the pair is good to behold.

Next in my heart came Onesime and the Kid. They come from France, and the only English the Kid has in his vocabulary is "Yes, pleez" and "No, t'ank you." But Onesime is better versed in our language. He will tell you that "Though France is veree, veree nize, 'e is veree pleez to come to South Africa. O but yez!" There is in the comedy and the humour of this fantastic pair a pathos and a call to the heart which is the sign manual of all true comedy. Comedy of this kind transcends more laughter and rises into the realm of delight. I have seldom seen a pair of acrobatic comedians who charm me and warm the cockles of my heart as Onesime and Kid have done. There is something wistful and appealing about them both, which compels one's laughter and one's praise to give themselves generously.

Zetta Mor (in her fourth week), the Two Stuarts and Les Nissatas are as big favourites as ever and remain on the programme.

Herbert La Martine and Teddy Sherry are extremely fine dancers, and theirs is an act that goes splendidly with the audiences.

Les Stork, come last on the programme, with a fine gymnastic novelty act.

So to the Empire for an amusing evening.

C.R.

Mary Underwood, an artist who is greatly appreciated "on the air" in South Africa.

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"PEGGY ANN."

"A Tree in the Park."

There is no tree, really, nor is there a park, but "Peggy-Ann" is a musical dream-play, and anything may (and does) happen in dreams. "A Tree in the Park" is the title of a charming duet sung by Dorothy Dickson, as "Peggy," a modern Cinderella, and Oliver McLennan, as "Guy," her humble and hard-up "Prince Charming."

[Photo: Sasha.

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FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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LONDON THEATRES.

This week has given us two plays—a drama and a musical comedy—which are both of such high order that it looks as if they will have very long runs.

The drama is the latest child from the prolific pen of Frederick Lonsdale, who can be called with truth our foremost modern dramatist. "The High Road" was, it seemed to me, English comedy at its best. The plot was packed with human interest; it was full of comedy and humour, with occasional touches of apt pathos. Like the old song, it cheated us of a smile, and came very close to charming us to tears.

The plot deals with an old, old theme—that which has an aristocratic background and which shows the agonies of anxieties into which a young peer throws his parents and the rest of his immediate family when he announces that he is going to marry an actress. In these days, when marriages between the stage and the peerage are the rule rather than the exception, this play, were it not written so vividly and modernly by Frederick Lonsdale, might seem a little old fashioned. Luckily the author's wit and his admirable understanding of human nature prevents us from using this epithet in connection with "The High Road."

When he hears the news, "Lord Crayle," the father of the erring youth, wrings his hands and demands fervently of high heaven—and occasionally of his relations—what on earth he is to do. The boy's uncle, who is also a peer, has one piece of advice to give, and he gives this at intervals throughout the first act—"Buy her off." We are positively inundated with the peerage in this play, for at a critical moment a Duke arrives and turns things quite topsy-turvy by suggesting that the actress may prove an acquisition to the family rather than a shameful burden.

When the much-maligned lady eventually appears, the Duke promptly falls in love with her, in spite of the fact that he has lately been embroiled with the wife of yet another peer, "Lord Victor Hayle." The actress, too, immediately falls in love with him, and then the fun begins. Then, at last, the old theme gives way to a more modern one. In the ancient days it was the young man's father who went to the designing actress and pleaded for his son's future. In "The High Road" it is the father of the lady, a large common man with affable behind-the-counter manners, who comes to the house of the peer and begs him to forbid the marriage. He puts forward as his reason the facts that his daughter is a great actress—she earns £250 a week—that she has given a vast amount of pleasure to many people, etc., and at the end wants to know whether it is right that this brilliant young person is to cut short her career in its full flower and devote her time to providing heirs for "Lord Crayle." There is one delightful moment when the father very delicately tells "Lord Crayle" that, though he is not a rich man, he is quite ready to buy off the son of the peer.

Eventually it turns out that the whole household is influenced by the actress—she persuades her prospective father-in-law to take up tennis and the Black Bottom; her prospective uncle, to take up cocktails and hilarity; and, at the end, when it is learnt that the husband of the wife with whom the Duke has been involved dies, she generously renounces both Duke and her fiancee, and returns to the stage and her admiring public.

The plot, as I tell it, sounds very light and airy. You need to have it dressed in Mr. Lonsdale's inimitable wit before you can fully realise the charm of "The High Road."

It was admirably acted by a cast that was full of stars. There was Allen Aynesworth, as "Lord Crayle." There was Cicely Byrne, as pretty as ever, as the actress; Alfred Drayton, the inimitable comedian, as the bland father of the actress, and young Colin Keith Johnstone, as "Lord Teylesmore," the fiancé of the lady.

Now for the musical comedy. For this, too, I can find nothing but praise. To begin with, the music was good—the songs were tuneful and memorable. Four of the most pleasant and sparkling are "Blue Room," "What's the Use of Talking," "The Girl Friend" and "Mountain Greenery." The book, too, was very amusing. In a word, "The Girl Friend" is the best musical comedy in town. It serves to introduce London audiences to Emma Haig. Emma Haig hails from New York, and is one of the most delightful musical comedy artistes I have ever seen. She is a comedian of the very first rank, with a most elfin charm and a capacity for saying impudent things delightfully. The whole time she was on the stage an electric atmosphere circled between her and her audience. I, myself, could not help wishing that, in spite of the rest of the good acting, Emma Haig was on the stage the whole time.

But this is not all. "The Girl Friend" has given us a new comedian in George Gee, and very welcome he is. For eight years he has been playing leading comedy parts in Australia in all the latest London successes. Now, at last, he has come into his heritage, and it looks as if, such a success he has made of his part in this new play, that his future is assured. He is a comedian who belongs to the

This delightful little dark-haired person is Anita Kerry, who plays the part of "Jenny" in "The Music Master," in which Mr. Harry Green is now starring in London, and which it is hoped he will bring to South Africa next year. Anita Kerry, as her name suggests, is Irish, and she is possessed of the beauty which is only found in that country.

[Photo: Mortimer Offner.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPPS BUILDINGS, PRITCHARD STREET.

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india-rubber eccentric school. He has an enchanting manner, and he dances—well, dances is hardly the word, for he gyrates and leaps and twists himself in knots and wriggles his feet about on the stage until one wonders that he is not carried off in a state of exhaustion.

I shall not, I think, enjoy another evening so much until I go to see "The Girl Friend" again.

Pavlova is with us once more. She opened a two weeks' season at Covent Garden a few nights ago, in spite of the fact that just before that she had been slightly shaken in a motor car accident in Long Acre. Her car, in attempting to avoid a collision, knocked into a car with a load of bricks. These were hurled over the road and the great dancer's car was damaged. Luckily, she herself was unhurt.

On the night I saw her dance, the programme included "Don Quixote," which is a never-ending joy. After the modernities of the Russian Ballet, it is rather a relief to have the delicate and utterly graceful movements of the great Pavlova.

London statues are being cleaned—and not before it was necessary. This morning I saw Sir Henry Irving—or rather his statue—having his face washed. This is due to the kindness of Dennis Neilson-Terry and Mary Glynne, who are still playing in "The Terror" at the Lyceum Theatre, and who could not bear to see the Grand Old Man of the Theatre covered with dust and grime.

"Marigold," that delicate little comedy at the Kingsway Theatre, is still blossoming like the flower from which it takes its name. The leading parts are played by Angela Baddeley and that inimitable actress, Jean Cadell. Here you see the two of them together.

The autumn Shakespearean season has already begun. As the Old Vic is being redecorated, the company, which has recently been enhanced by the addition of Sybil Thorndike and her husband, Lewis T. Casson, is now appearing at the Lyric, Hammersmith, in "The Taming of the Shrew." Miss Thorndike gave a magnificent performance as "Katherine," and Mr. Casson showed up the bullying "Petruchio" in a new light. "Petruchio," in his hands, had moments of most illuminating tenderness, and he and "Katherine" acted so well together that they might have been the original pair of whom Shakespeare wrote.

This is the sum total of new plays for this week. We are promised, however, "The Silver Cord" and "The Golden Calf" for next week, and a possible revision of that good old revue, "Blue Skies." These promises sound, as an American would put it, "full of fruit."

Pamela Travers.

"Peggy-Ann," the Pirate.

Dorothy Dickson, in the title-rôle of "Peggy-Ann," the successful new musical play at Daly's Theatre, London, discovers a new way of downing pirates. Instead of shooting at them or leaping at their throats with a cutlass, she merely tickles their ribs, and they fall victims to this method of attack.

[Photo: Stage Photo Co.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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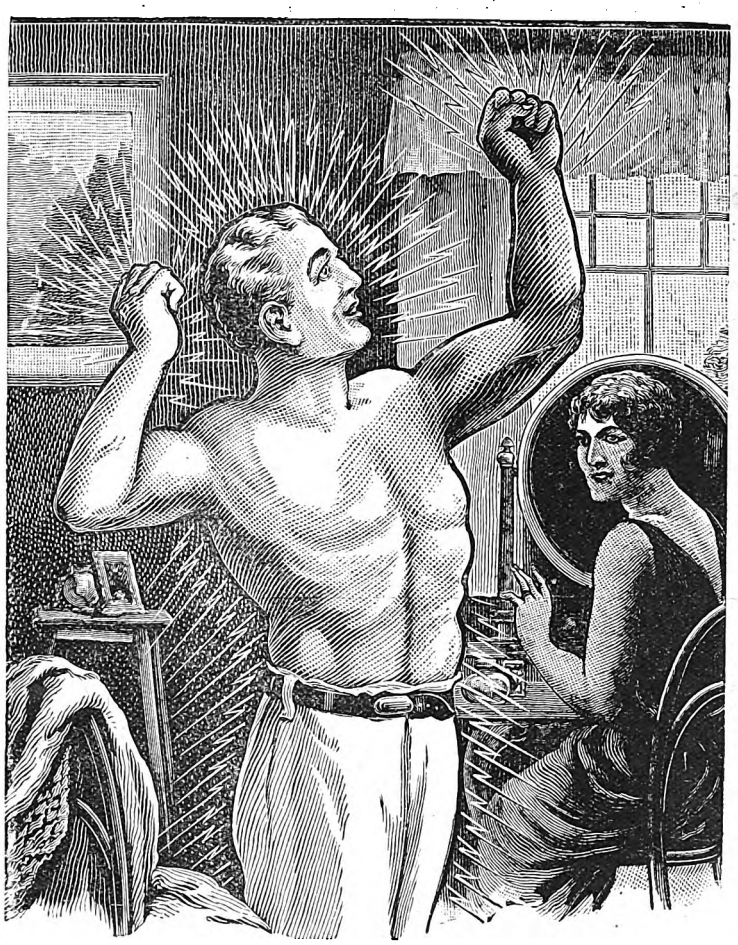

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"Cabaret Kittens."

Mr. Ronald Frankau reminds me very much of those heroes in war books, who, while preserving a jesting and jocular exterior, are, in reality, famous Secret Service men, or engaged on terrific and dangerous enterprises.

Of course, I do not mean that Mr. Frankau is employed by the Secret Service—nothing of the kind. What I mean is that, while he preserves an outward appearance of dudeism and light-hearted humour, one realises that behind that cigarette holder and that monocle, and beneath that very up-to-date top hat, great enterprises are going on.

Mr. Frankau is constantly thinking out new plays and sketches. One is not surprised to find that behind his veneer of humour there is a very serious Ronald Frankau—a Ronald Frankau who is always inventing new songs and playlets, and constantly thinking out those different scenes which charm the audiences of the "Cabaret Kittens."

One of the best pieces of work Mr. Frankau ever did was to engage Eve Fordham as his Kitten soprano. Eve has a most beautiful voice, and her appearance is something more than attractive. She reminds you somehow of a kitten, too—a fair-haired English kitten, very sleek, very soft, full of personality.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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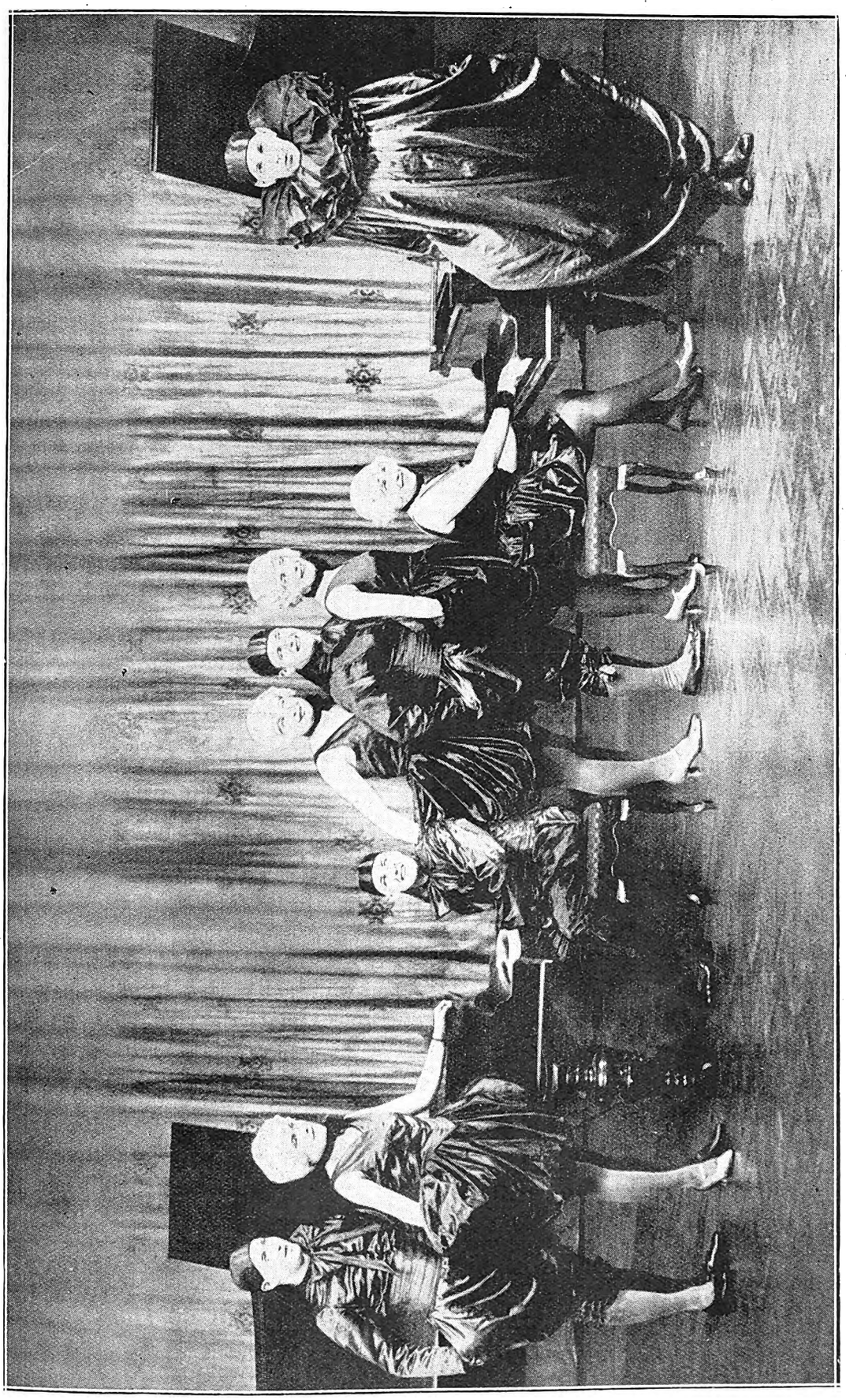

Ronald Frankau's "Cabaret Kittens," who sail this week for South Africa. [*Photo: Hana.*

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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Constance Evans.

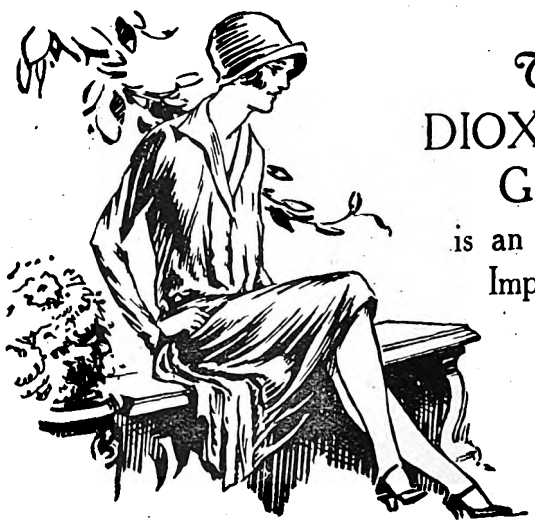
It is no wonder that Constance Evans, who is at the Johannesburg Empire, is so gifted theatrically. Some of her charm and talent derives from her mother, who was known as "Miniature Marie" and was one of the cleverest youngsters in English vaudeville. "Miniature Marie" centred all her hopes of fame on her small fair-haired Constance, who, at the age of eleven, was conspicuous in the theatrical circles in which her mother moved. And her repartee was a bye-word. The child had an answer for everything, and it was extraordinary to hear this tiny Mary Pickford exchanging witticisms with grown-up men and women.

As a child, Constance used to stand outside shop windows, gazing at the magnificent clothes, and dreaming of the days when she would wear them, or others like them. Shoe shops, too, attracted her, because in them she saw marvellous dancing shoes. Even in those days, Constance was a dancing phenomenon, and when she was eventually chosen to dance in a Broadway revue in New York, she was singled out from the ballet at the first night's performance and acclaimed a star over night.

Not long ago she appeared in London at the Palladium as "Babette" in "The Apache," and it was said of her that she was the foremost acrobatic artist of her time. But those two cold words hardly describe this vivid, audacious little artist.

"These are my jewels," quotes Irene Rich, when she looks at her daughters, Jane and Frances.

Bobby Vernon, a Christie comedian.



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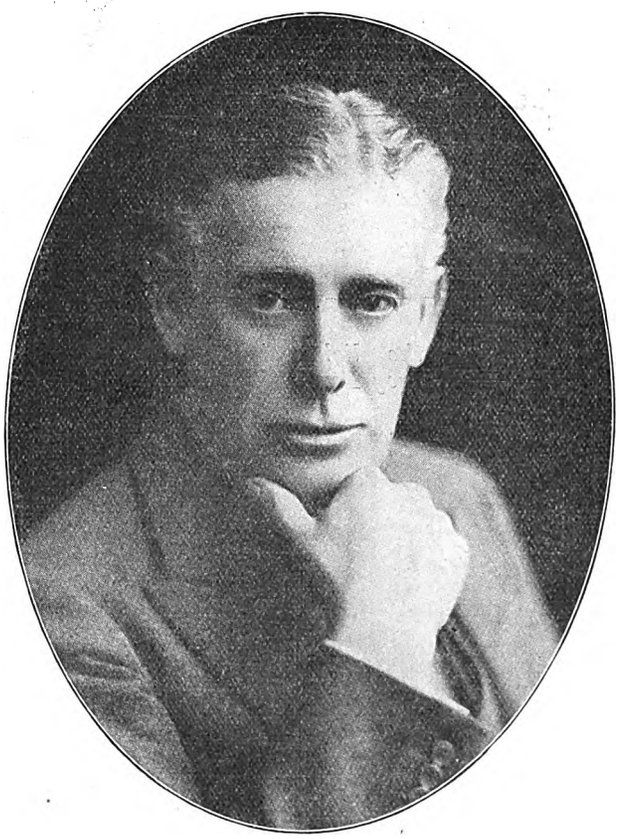

Dennis Eadie, now appearing in Miles Malleson's latest play, "Love at Second Sight," recently produced at the Royalty Theatre, London.

[*Photo: G.P.A.*

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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Training for the light weight championship of Hollywood—Audrey Ferris, the Warner Bros.' star.

Leading lady in "Up with the Lark"—Anita Elson, the Toto (née Kiki) in this musical version of "The Glad Eye."

[Photo: Sasha.

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The company of talented amateurs who are playing "The Merry Widow" at the Standard Theatre, Johannesburg (by permission of The African Theatres, Ltd.). [*Photo: O'Byrne.*

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

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"The Merry Widow."

A crowded and fashionable house at the Standard Theatre, Johannesburg, enjoyed to the full the production of the "Merry Widow" by the members of the Gilbert and Sullivan Society. Lehar's haunting melodies resounded through the theatre, and combined with the really amusing "book" and fine acting of the company made an enjoyable evening.

Mrs. Kitty Orenstein took the rôle of the bewitching widow with great success. While not the possessor of a powerful voice she sang tunefully, and her undoubted charm and histrionic ability gained her a great ovation. What more can we write? That the women in the audience envied her lovely gowns? Verily, and 'twas even so.

"The Merry Widow," Mrs. Kitty Orenstein.

Captain Cyril Griffiths had a splendid reception on his first appearance—sure proof that he was not forgotten by the many who had witnessed his acting in the rôle of "Popoff" in the previous production of "The Merry Widow." And yet this year he gave an even better performance—a finished performance that many an experienced actor might well envy.

"Prince Danilo" was taken by Mr. William Matthews, who played his part excellently and had lost many of the little gaucheries that were somewhat noticeable when he last played the "Prince." His fine voice was heard to good advantage.

The "Nisch" of Mr. Thos. Carrick, the "Natalie" of Miss Peggy Ross, the "Jolidon" of Mr. Leslie McCallum were all well in the picture. Miss Ivy Lewis made a vivacious "Frou-Frou," and Mr. Geoffrey Pike certainly deserves mention as "Novakovitch," the touch of the professional being very apparent. All the smaller rôles were well taken, and the Gilbert and Sullivan Society certainly have a show that should fill the Standard Theatre this week.

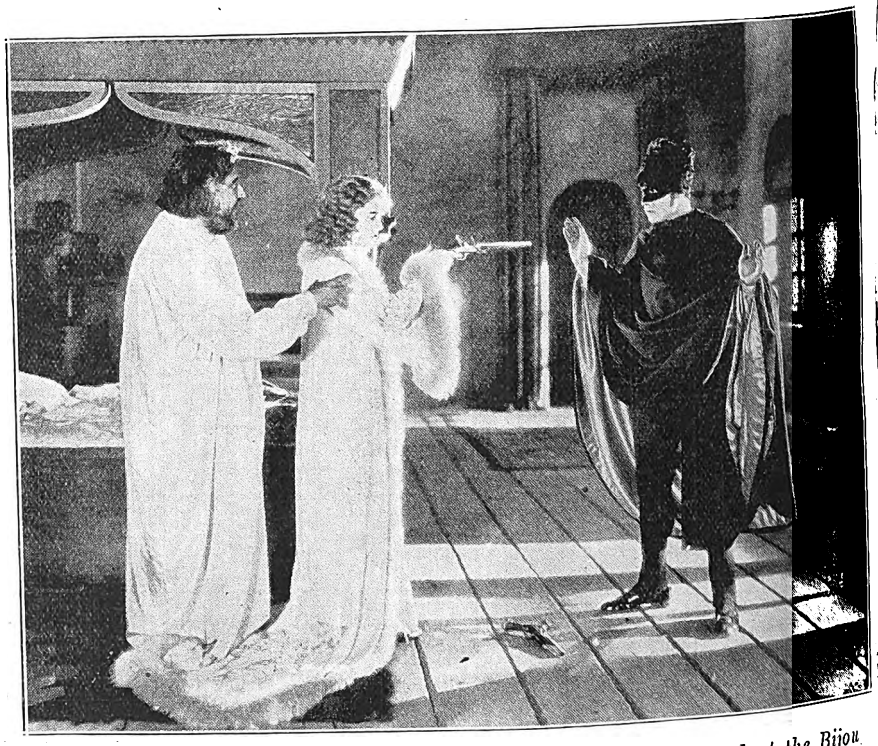
William Matthews, as "Prince Danilo."
[*Photo: O'Byrne.*

The sets were extremely good, and if one dared criticise it would be to say that a little less life and movement in the cabaret scene would be an improvement as the "*joie de vivre*" of the members of the Company in many instances quite drowned the voices of the principals. Light, colour and gaiety certainly, but, to use an Irishism, no sound.

Mr. Otto Stein was the musical director, Miss Vivienne Tailleur the ballet mistress, and the stage directorship was in the hands of Mr. C. V. Becker.

C.R.

Cyril Griffiths, as "Baron Popoff."
[*Photo: O'Byrne.*



Rudolph Valentino, in "The Eagle," which will be screened at the Bijou, Johannesburg, on October 17th.
[*Photos: O'Byrne.*

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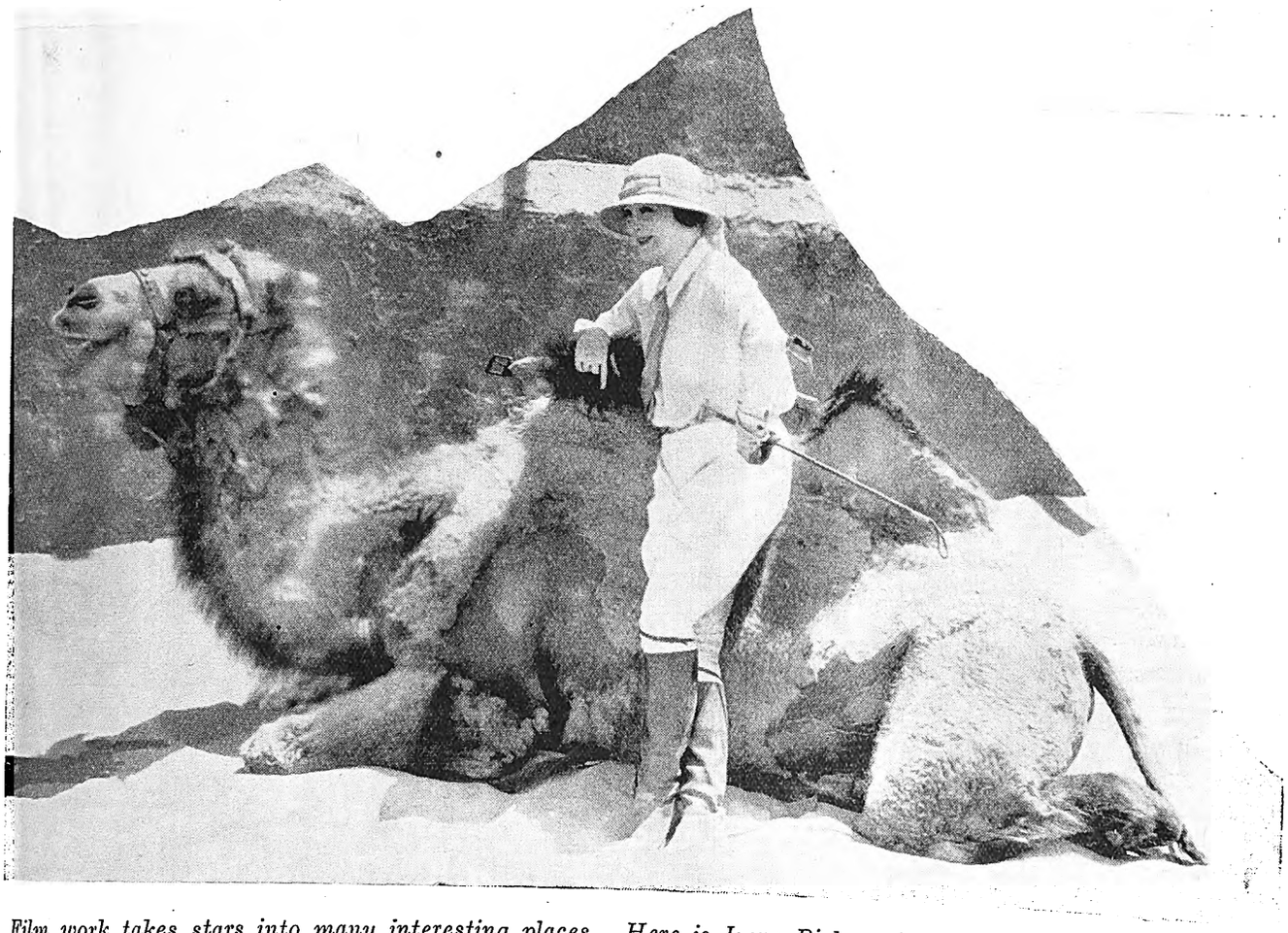

Film work takes stars into many interesting places. Here is Irene Rich ready to mount a "desert horse" to go and "shoot" a scene.

A new portrait of Tom Douglas, who plays the title-rôle in "The Butter-and-Egg Man," a comedy of American stage life.

Photo: Paul Tanqueray.

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Next Week's Calls.

Provisional Tour List, Week Commencing October 17th, 1927.

Tivoli, Capetown.—(Opening Wednesday, October 19th) Ross and Goodwin, Clarke and Fry, Keneally Sisters.

Empire, Johannesburg.—Fred Duprez, Constance Evans and Monty Woolf, Herbert La Martine and Teddy Sherry, Les Storks. Onesime and Kid, Les Augustines, Two Stuarts, Desi Desiderati.

Orpheum, Johannesburg.—Du Calion, Angela Guilberte and Partner.

Grand, Pretoria.—Zetta Mor, Dekker and Pan.

Criterion, Benoni.—Two Dewers, Renee and Renard.

Criterion, Durban.—Maggio Trio, The Lampinos, Jimmy Greville.

Apollo, Germiston.—Mihill-Johnson Sisters.

Du Calion.

To recall Du Calion, you have only to think of the cheery gentleman who jiggled an unsupported ladder upon all the stages of South Africa four years ago, uttering blithe nonsense while standing on the topmost rung. Ever since I first saw Du Calion, it has been my ambition to climb up a ladder in similar fashion. My ambition is, I know, to be one of my life's minor tragedies, for something tells me it will never be fulfilled; I have started too late in life. Du Calion, on the other hand, has been jiggling ladders ever since he was eight years old.

"I come of circus people," he said. "My father was a clown in a London circus and was known as Comical Cattle. It has been a family name for centuries, going back to my ancestors, who were silversmiths in York. The circus was on the spot where the London Palladium Music Hall stands to-day, and I was trained from a boy. The ladder balancing is one of the oldest feats in the business, but it has been almost forgotten. I practised for three or four years, and finally made my appearance in the ring. And I've been doing it ever since—how, I don't know. It's simply second nature, much as one learns to ride a bicycle. I have no thought of doing anything unusual while I'm climbing up the ladder."

In one of the scenes of "The Girl Friend," at the Palace Theatre, London, which play has been entirely dressed by Reville, of Hanover Square, W., the chorus appear in gowns, one of which is shown here, of the most delicate pastel colourings. The long, tight-fitting bodices are of taffetas, while the full skirts are entirely composed of tiers upon tiers of tiny frills.

[Photo (Copyright): Reville (1926) Ltd.

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Ernest Belcher, distinguished master of the ballet, teaches the proper technique to May McAvoy for her rôle as leading woman to Al Jolson in Warner Bros.' "The Jazz Singer."

Morry Blake and Hazel Dean.

Few people when they put a dance record on to their gramophone stop to think of the power behind the throne—or, rather, behind the 'phone. One of the greatest of these powers is Morry Blake, who, with his partner, Hazel Dean, has directed the recording of many dance records for His Master's Voice. He is one of the foremost authorities on modern dancing in England, and, in addition to writing articles in the *Dancing Times*, he has lectured from numerous stations for the British Broadcasting Company.

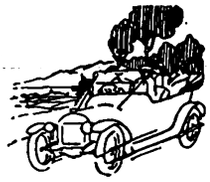
The floors of the leading London cabarets know these two dancers well, and many an envious girl goes home at night and practices the Blake and Hazel Dean Charleston in her bedroom, and sighs because she cannot do it so perfectly as they do.

After the rush of acrobatic dancing we have had lately, it is rather pleasant to see a couple who have perfected ball-room dancing only. But the dancing of Morry Blake and Hazel Dean is not ordinary ball-room dancing. Their Charleston and their Black Bottom are full of strange and original little steps and phases, such as are not usually seen on ball-room floors.

They are also the only exponents, at present, in London of the new dance called the Yale. Now, the Yale is a revived version of the Blues, and Morry Blake and Hazel Dean intend on their forthcoming trip to South Africa to make a feature of the introduction of this dance to the South African public. They will certainly be the first exhibition dancers to show it out here. If the Yale is half as good as the Blues, it should prove a very popular addition to dance programmes.

PORT ALFRED SEASON

All the Year Round



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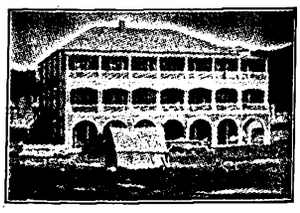

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This photograph shows Gwen Farrar and Billy Mayerl in the "Shake Your Feet" revue, at the Hippodrome. Gwen Farrar is, of course, South African by birth, and it is hoped that she will appear, with Billy Mayerl, in her own country some time next year. You will notice that Gwen has adopted the latest fashion of wearing an anklet.

[*Photo: Stage Photo Co.*

MILKA & VELMA SUCHARD'S CHOCOLATE

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WIRELESS NEWS.

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Announcer ... ... Mr. LAGO CLIFFORD.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, OCTOBER 17th, 1927.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Win).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m. Saturday: Weekly Advice Leaflet (issued in English and Afrikaans by the Department of Agriculture).

6.30 p.m., Close down.

7.0 p.m., daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m., daily, except Sunday: Time Signal.

9.0 p.m., daily, except Saturday and Sunday: General News Service broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, OCTOBER 17th, 1927.

8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Weekly Sports Talk by **Mr. W. D. Powell:** "The Cricket Season."
8.25— 3. Overture: "Il Guaranay" ... ... Gomez.
"JB" Studio Orchestra.
8.35— 4. Contralto:
(a) "Come Back to Erin" ... ... Claribel.
(b) "Summer Rain" ... ... Charles Willoughby.
Miss Florence Ellis.
8.45— 5. Selection: "L'Arlesienne" ... ... Bizet.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Trumpet Soli:
(a) "Sweet Spirit, Hear My Prayer" ... ... Wallace.
(b) "Songs Without Words" ... ... Mendelssohn.
Mr. T. Jones.
9.18— 8. Baritone:
9.28— 9. Jazz: **"JB" Studio Orchestra.**
9.45—10. Contralto:
(a) "Robin Adair" ... ... Moffatt.
(b) "Alone in Love's Garden" ... ... Hewitt.
Miss Florence Ellis.
9.55—11. "Children's Suite" (Part II.) ... ... Ansell.
"JB" Studio Orchestra.
10.0 —12. Suite: "Norwegian Dances" ... ... Grieg.
"JB" Studio Orchestra.
10.15—13. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

TUESDAY, OCTOBER 18th, 1927.

8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Modern Literature by **Professor M. Drennan.**
8.25— 3. Overture: "Vanity Fair" ... ... Fletcher.
"JB" Studio Orchestra.
8.35— 4. Contralto:
(a) "Pleading" ... ... Elgar.
(b) "Silent Noon" ... ... Vaughan Williams.
Mrs. Harold Fraser.
8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Bass:
(a) "Be a Man" ... ... Pether.
(b) "The Last Call" ... ... Sanderson.
(c) "The Mighty Deep" ... ... Jude.
Mr. W. E. Gainsford.
9.10— 8. **Vaudeville Act,** relayed from Orpheum Theatre.
9.25— 9. Fantasia: "Mirella" ... ... Gounod.
"JB" Studio Orchestra.
9.35—10. **"Chats by an Ex-Police Officer"** (Third Series). No. 4.
9.50—11. Contralto:
(a) "My Sweet Bairn" ... ... Alicia Needham.
(b) "My Heart is on the Willow Tree" Alicia Needham.
(c) "Husheen" ... ... Alicia Needham.
Mrs. Harold Fraser.
10.0 —12. "Norwegian Dances" ... ... Greig.
"JB" Studio Orchestra.
10.10—13. Bass:
(a) "The Windmill" ... ... Nelson
(b) "The Green Isle of Erin" ... ... Roeckel.
Mr. W. E. Gainsford.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

WEDNESDAY, OCTOBER 19th, 1927.

8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Afrikaans Recitations by **Mr. I. J. van der Walt.**
8.25— 3. Overture: "The Wanderer's Goal" ... ... Suppe.
"JB" Studio Orchestra.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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8.35— 4. Tenor:
(a) "Take a Pair of Sparkling Eyes" ... ... Sullivan.
(b) "A Little Love, a Little Kiss" ... ... Silesu.
(c) "The Garden of Your Heart" ... ... Dorel.
Mr. T. Dunn.

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 — 7. Soprano:
(a) "Fair, Sweet, Cruel" ... ... Thomas Ford.
(b) "Lullaby" ... ... F. Keel.
(c) "Phyllis was a Fair Maid" (1615).
Miss Margaret Roux, U.L.M.

9.10— 8. Suite: "Yankiana" ... ... Thurban.
"JB" Studio Orchestra.

9.20— 9. **Vaudeville Act,** relayed from Empire Theatre.

9.35—10. Tenor:
(a) "Nirvana" ... ... Adams.
(b) "A Wandering Minstrel" ... ... Sullivan.
(c) "Lolita" ... ... Abuzzi Piecca.
Mr. T. Dunn.

9.45—11. "Serenata" (by request) ... ... Toselli.
"JB" Studio Orchestra.

9.50—12. **Percy Hutchison and Company** in "The Silent House," relayed from His Majesty's Theatre.

10.0 —13. Selection: "Les Saltimbanques" ... ... Ganne.
"JB" Studio Orchestra.

10.10—14. Soprano:
(a) "Wanderer's Nacht Lied" ... ... Schubert.
(b) "Wohin" ... ... Schubert.
(c) "Sappische Ode" ... ... Brahms.
Miss Margaret Roux, U.L.M.

10.20—15. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

THURSDAY, OCTOBER 20th, 1927.
8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. "The Romance of the Human Body," No. 11: "Digestion," by **Dr. A. D. Stammers.**

8.25— 3. Overture: "Romantique" ... ... I. Snoek.
"JB" Studio Orchestra.

8.35— 4. Bass:
(a) "Oh, oh, hear the wild wind blow" ... Tito Matti.
(b) "Three for Jack" ... ... Squire.
(c) "Love, could I only tell thee" ... ... Capel.
Mr. R. P. Goodricke.

8.45— 5. Selection: "Sylvia" ... ... Delibes.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Banjo:
(a) "Pro Patria" ... ... Grimshaw.
(b) "Mister Jolliboy" ... ... Grimshaw.
Mr. J. T. Morrison.

9.20— 8. Excerpts from **"Maritana,"** with a few remarks by the Announcer.

9.50— 9. Bass:
(a) "She is far from the land" ... ... Lambert.
(b) "The Storm Fiend" ... ... Roeckel.
(c) "Out on the Deep" ... ... Lohr.
Mr. R. P. Goodricke.

10.0 —10. Suite: "Keltic Suite" ... ... Foulds.
"JB" Studio Orchestra.

10.10—11. Banjo:
(a) "Springbok Parade" ... ... F. Gregory Weldon.
(b) "A Gay Gossoon" ... ... Vess Ossman.
Mr. J. T. Morrison.

10.20—12. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, OCTOBER 21st, 1927 (TRAFALGAR DAY).
8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. **A Boy Scout Talk,** by a Member of the Transvaal Scout Council.

8.20— 3. Overture: "Plymouth Hoe" ... ... Ansell.
"JB" Studio Orchestra.

8.30— 4. Sketch by **"JB" Studio Dramatic Company.**

8.50— 5. Bass:
(a) "Sea Fever" ... ... John Ireland.
(b) "Shipmates o' Mine" ... ... Sanderson.
(c) "Requiem" ... ... Sidney Homer.
Mr. Leslie Buckingham.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Saxophone Solo: "Vanity" ... ... Rudy Weidoft.
Mr. G. E. Spencer.

9.15— 8. Soprano:
(a) "'Tis Day" ... ... Schirmer.
(b) "Pipes of Pan" ... ... Lionel Monckton.
Miss Beatrice Alexander.

9.25— 9. Selection: "A Life on the Ocean Wave"... ... ... Binding.
"JB" Studio Orchestra.

9.40—10. Bass:
(a) "Hearts of Oak" ... ... Dr. Boyce.
(b) "Thou'rt Passing Hence" ... ... Sullivan.
Mr. Leslie Buckingham.

9.50—11. Suite: "Norwegian Rhapsody" ... ... J. Svensden.
"JB" Studio Orchestra.

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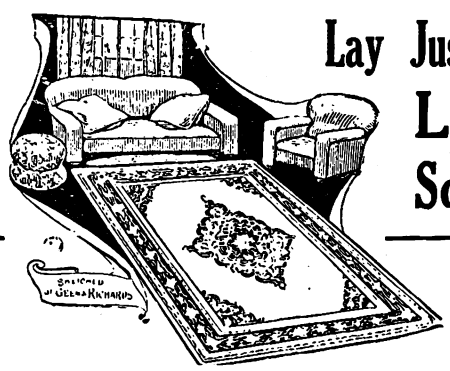

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10.5 —12. Soprano:
(a) "Michaela's Song" ("Carmen") ... ... Bizet.
(b) "Sweet Bird."
Miss Beatrice Alexander.
10.15—13. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

SATURDAY, OCTOBER 22nd, 1927.
8.0—Evening Programme.
1. **General News Service. Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.
11.45—Close down.
The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, OCTOBER 23rd, 1927.
First Session.
7.10. Relay of Service from **Central Congregational Church.**
Organ Recital by **Mr. Horace Walker.**
7.30. Introit.
Hymn: "O for a thousand tongues to sing."
Invocation.
The Lord's Prayer (chanted).
Solo: "Lead kindly Light" ... ... Pugh-Evans.
Mr. Joseph Moore.
Lesson: St. Mark 3, 1-12.
Hymn: "Immortal Love, forever full."
Notices and Offertory.
Dedication of Offertory.
Solo: "Where'er you walk" ... ... Handel.
Mr. Joseph Moore.
Prayer.
Hymn: "O Jesus, ever present."
Sermon: "Wonderful Hands," by **Rev. Rocliffe Macintosh.**
Hymn: "Rest of the weary, joy of the sad."
Benediction.
Vesper: "Thou wilt keep him in perfect peace whose mind is stayed on Thee" ... ... Lee Williams.

Second Session.
8.45 p.m. (approx.).
8.45—1. Overture: "Poet and Peasant" ... ... Suppe.
"JB" Studio Orchestra.
8.55—2. Contralto:
9.5 —3. Selection: "Quo Vadis" ... ... Nouages.
"JB" Studio Orchestra.
9.15—4. Violin Solo: "Romance" ... ... Svensden.
Mr. J. Schulman.
9.20—5. Suite: "Les Deux Pigeons" ... ... Messager.
"JB" Studio Orchestra.
9.35—6. Contralto:
9.45—7. Selection: "In a Persian Garden" ... ... Lehmann.
"JB" Studio Orchestra.
10.0—Close down.

Items from the Durban Studio.

Programme.

In many ways our programme for this week bids to be an exceptional one. In fact, we might classify it as an "Army and Navy" week. On Monday evening the "Moths" Concert Party will broadcast a variety entertainment from the Studio. In the party are nine well-known ex-service men who will revive all the popular songs sung during the war period. Recently this clever combination topped the bill at the Bay Side House. Says the *Advertiser* of Saturday, 17th September:—"These clever people have got together a thoroughly enjoyable entertainment, consisting for the most part of those catchy songs we used to sing with such gusto in the years between 1914 and 1918. It is a real Flanders concert party, transferred straight to Durban,

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and when they make their bow to a Durban audience at the Criterion on Monday evening, they will take all good Moths back to the days when they listened to these songs in the barns and estaminets of France. They will also make those who are not Moths wish they were. Each member of the party is a front line man, and, having seen and heard them rehearse, I may add that they are also front line entertainers. They have evolved a show of refreshing originality —something quite out of the ordinary." Listeners may well expect a broadcast treat. So much for the Army.

Friday, October 21st, is Trafalgar Day. Surely, one's thoughts must go back to that great sea-battle and the gallant Admiral Lord Nelson. This must go down as one of the most important events in history. How many great men have written of it in prose, in verse and in song. To commemorate the day, we have arranged a special "Nautical programme." The artists will include Mr. Robert Wettergreen, Mr. George R. Spragg and the Wireless Orchestra. Mr. J. Bennett Mumford will broadcast a talk on "The Battle of Trafalgar." His narrative will be redolescent of the atmosphere of the sea, ships and the glorious sailors of 1805. So much for the Navy.

Space forbids us mentioning the rest of the programme in detail, but all tastes have been catered for and each individual artist can be relied upon to make his or her appeal.

On Sunday evening, at 7 o'clock, evening service is to be relayed from the West Street Wesleyan Church.

At 8.30 o'clock a "popular concert" will be relayed from the Durban Town Hall. Miss Rose Alper (soprano), who is singing in conjunction with the Durban Municipal Orchestra, is a vocalist of outstanding ability. She has many successes to her credit, both in England and in this country, and we look forward to the pleasure of hearing her "over the ether." The orchestra itself will be responsible for a most interesting programme.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE MONTFORD.

MONDAY, OCTOBER 17th, 1927.

12.30 **Lunch Hour Session:** The Studio Orchestra.
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by Miss Isobel Niven.
4.45 **The Wireless Orchestra.**
5.0 **The Children's Corner:** When Pierrot was Young—a Fairy Tale by **Alexandre Dumas,** told by **Aunt Janet** of the Library. Violin Solos by **Master Wilson.** Birthday Greetings and a Chat with **Aunt Isobel** about "Why Things are Done."
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
7.30 **The Staff will Entertain You.**
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 **Mr. C. Pitts** on "**Fire.**"
8.25 **A Grand Variety Programme,** by **The "Moth's" Concert Party.**
"An Evening of Mirth and Melody."
"SHUN!"
On Guard:—
Harold Cleverley ... ... Light Comedian.
George Elphick ... ... Accompanist.
Dick Wakefield ... ... Tenor.
Bob Wettergreen ... ... Baritone.
Alf. Wallin ... ... Comedian.
Jack Kempner ... ... Inst. Vocalist.
Jock Wilson ... ... Tenor.
Billy Messenger ... ... Comedian.
Tony Andrews ... ... Announcer.
"STAND EASY!"
8.50 **General and Local News.**
10.0 Close down.

TUESDAY, OCTOBER 18th, 1927.

12.30 **Lunch Hour Session:** Kate Patterson (Mezzo). Mrs. Norah Shaw (Soprano). The Wireless Orchestra.
2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** Arranged by Miss Isobel Niven.
4.45 **The Studio Orchestra.**
5.0 **Children's Corner: Aunt Isobel** will tell you the story of the Willow Pattern, with Impromptu Music by **Uncle Bertie.** Birthday Greetings.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** "Special Request" Gramophone Records.
7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 Soprano:—
(a) "String of Pearls" ... ... Lyall Phyllips.
(b) "Happy Song" ... ... Del Riego.
Miss Doreen McMahon.
8.20 Baritone:—
(a) "All Mine Alone" ... ... Arnold.
(b) "Just You" ... ... Burleigh.
Mr. Eric Dalton.
8.30 **A Humorous Item from the Announcer:** "First Aid."
Mr. George Montford.
8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

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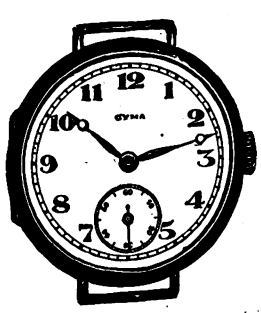
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WEDNESDAY, OCTOBER 19th, 1927.

12.30 **Lunch Hour Session:** The Studio Orchestra.
2.0 Close down.
4.0 **Afternoon Session:** Relay from Prince's Theatre. Light Music.
4.30 **Women's Session:** Arranged by Miss Isobel Niven.
5.0 **Children's Corner:** A Chat with **Uncle Monty.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Recital (the Brunswick "Prismatone," supplied by Brunswick (S.A.), Ltd., of 434, West Street).
7.13 Mezzo:—
(a) "Wait" ... ... Guy d'Hardelot.
(b) "Columbine" ... ... Beth Chapman.
Mrs. W. Holden.
7.31 **Radio Talk:** "Valves and How They Work" (have pencil and paper ready), by **Mr. A. C. Cruikshank.**
7.50 Mezzo:—
(a) "June's First Rose" ... ... Eric Coates.
(b) "A Summer Night" ... ... Goring Thomas.
Mrs. W. Holden.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 Elocution:—
The Final Scene from "The Story of the Rosary" —Walter Howard.
Miss Emmeline Butterworth.
8.15 Selection: "The Arcadians" ... ... Monckton.
The Studio Orchestra.
8.25 Violin:—
"Cappriccio" ... ... Kreisler.
Mr. Stanislan Mikosz.
8.30 Elocution:—
The Final Scene from "Carnival" ... Lang and Harding.
Miss Emmeline Butterworth.
8.40 "Salut D'Amour" ... ... Elgar.
March: "Keep Moving" ... ... Dumas.
8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

THURSDAY, OCTOBER 20th, 1927.

12.30 **Lunch Hour Session:** Katie Osborne (Soprano). Edward Pershouse (Baritone). Elvia Rayner (Pianoforte). Light Music.
2.0 Close down.
4.0 **Afternoon Session:** Dorothy M. White (Soprano). Richard Gee (Baritone). Light Music.
4.30 **Women's Session:** Arranged by Miss Isobel Niven.
5.0 **Children's Corner:** Timothy's Shoes, from a tale by **Julia Ewing,** told by **Aunt Janet** of the Library. Birthday Greetings and Riddles. Two Little Songs by **Aunt Mollie.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Overture: "In Autumne" ... ... Grieg.
Suite: "Mother Goose" ... ... Ravel.
(a) "Pavanne of the Sleeping Beauty."
(b) "Petit Poucet" (Tom Thumb).
(c) "The Wooing of Beauty and the Beast."
(d) "The Fairy Garden."
"Symphony No. 8 in F." ... ... Beethoven.
(a) "Allegro Vivace Con Brio."
(b) "Allegretto."
(c) "Scherzo."
(d) "Allegretto Con Brio."
9.10 **General and Local News.**
"Nocturne Liebestraum" ... ... Liszt.
(Arranged for Orchestra by R. J. Cherry.)
"Quintet in E. Flat" ... ... Beethoven.
Messrs. Browne, Oney, Bendy, Waterman and Heap.
(First Performance in South Africa.)
Soprano (in Studio):—
(a) "Sweet Early Violets" ... ... Sherrington.
(b) "I Love You Truly" ... ... Bond.
(a) "Slumber Song" ... ... Wilson.
(b) "Robin Adair" ... ... Cantor.
Miss Natalie Hope.
10.0 Close down.

FRIDAY, OCTOBER 21st, 1927.

Trafalgar Day.

12.30 **Lunch Hour Session:** Phyllis Barnett (Soprano). Keith Brower (Baritone). Elvia Rayner (Pianoforte). Light Music.
2.0 Close down.
4.0 **Afternoon Session:** Relay from Prince's Theatre. Light Music.
4.30 **Women's Session:** Arranged by Miss Isobel Niven.
5.0 **Children's Corner:** Another Visit to the Old Curiosity Shop. This time **Aunt Isobel** will tell you about the Persian Rug. Piano Solos by **Aunt Elvia.** A News Bulletin and Birthday Greetings.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
Light Music.
7.13 **Sports Talk,** by **"Natalian."**
7.30 **Dinner Hour Music:** The Wireless Orchestra.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 **"A Nautical Programme":—**
Mr. J. Bennett Mumford: "The Battle of Trafalgar."
8.25 Selection: "H.M.S. Pinafore" ... ... Sullivan.
The Wireless Orchestra.
8.35 Baritone:—
(a) "The Death of Nelson" ... ... Braham.
(b) "Hearts of Oak" ... ... Dr. Boyce.
Mr. Robert Wettergreen.
8.45 **General and Local News.**
8.55 Valse: "Ball Scenes" ... ... Czibulka.
Gavotte: "La Poupeé" ... ... Stolz.
The Wireless Orchestra.
9.5 Violin:—
"The Sea" ... ... Seifsick.
Mr. Stirling M. Robins.
9.10 Elocution:—
"The Revenge" (A Ballad of the Fleet) ... ... Tennyson.
Mr. George R. Spragg.
9.20 "Nautical Scenes" ... ... Fletcher.
The Wireless Orchestra.
9.30 Baritone:—
(a) "The Glory of the Sea" ... ... Sanderson.
(b) "The Lads in Navy Blue" ... ... Dacre.
Mr. Robert Wettergreen.
9.40 **A Bridge Hand will be Broadcast.**

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9.50 Elocution:—
(a) "The Flying Dutchman (a Story of Table Bay) —Gaffey.
(b) "The Light Keeper's Stay" ... ... Cumming.
Mr. George R. Spragg.
March: "Invicta" ... ... Playfair.
Coldstream Guards' Band.
10.0 Close down.

SATURDAY, OCTOBER 22nd, 1927.

11.15 **Morning Session:** The Wireless Orchestra.
12.30 Close down.
7.15 **Reports:** Local Market Report, Weather Report and Shipping Intelligence.
7.20 **Dinner Hour Session:** Recital on the "Columbia Grafanola" supplied by Messrs. H. Polliack & Co., of West Street, Durban).
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Fantasia: "Monsieur Beaucaire" ... ... Messager.
Minuet from "Manon" ... ... Massenet.
Airs from "Chu Chin Chow" ... ... Norton.
Tenor:—
"Ah, Moon of My Delight" ("Persian Garden") —Liza Lehmann.
Mr. Rene De La Rue.
Solo Xylophone: "Operatic Medley" ... ... Chosack.
Mr. I. Chosack.
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre.**
Arthur Vos and His Orchestra, relayed from the Marine Hotel.
11.0 Close down.

SUNDAY, OCTOBER 23rd, 1927.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
Mazurka: "La Czarine" ... ... Ganne.
Two Characteristic Pieces ("Faust") ... ... Berlioz.
(a) "Minuet Des Follets."
(b) "Hungarian March."
"Reminiscences of Offenbach."
Overture: "Phedre" ... ... Massenet.
Solo Trombone:—
"The Company Sergeant-Major" ... ... Sullivan.
Mr. Harry Harwood.
Suite: "The Pixies" ... ... Dunhill.
(a) "The Procession."
(b) "Gnome Dance."
(c) "In the Forest."
(d) "Galopade."
Valse: "Big Ben" ... ... Miney.
4.30 **Children's Corner:** A Visit from **Uncle Brownie.** A Chat about "The Starved Top-Knot." Birthday Greetings and Riddles.
6.40 **"The Bells of St. Paul's."**
7.0 **Evening Service,** relayed from **The West Street Wesleyan Church,** Durban. Organist, **Mr. Arthur Tann, A.R.C.O.**
Order of Service:—
Hymn.
Invocation and Lord's Prayer.
Scripture Reading.
Solo by Mr. Arthur Tann's Boys' Choir.
Prayer.
Anthem by the Choir (unaccompanied): "Jesus the very thought is Sweet" (Walford Davies).
Announcements and Offertory.
Hymn.
Sermon by the **Rev. T. Major,** of West Street Wesleyan Church.
Hymn.
Benediction.
N.B.—The Hymns used are from the Wesleyan Methodist Hymn Book.
8.30 **"A Popular Concert" by the Durban Municipal Orchestra,** relayed from the Durban Town Hall. Conductor, **Mr. T. H. Huddle.**
Soprano:—
(a) "Villanelle" ... ... Del 'Acqua.
(b) Aria from "Madam Butterfly" ... ... Puccini.
Miss Rose Alper.
(Full details will be announced later.)
10.0 Close down.

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Wireless Competition.

We regret the delay in announcing the result of the Wireless Competition, due to the very numerous entries sent in, all of which had to be thoroughly examined and tested.

The judges, Mr. Philip and Mr. Hilarius, came to the conclusion that the grown-up entries were not good enough to warrant a prize, while, in the junior class, they were above the average. They have, therefore, decided to give a year's free licence to

TONY BRINK (age 10), "Glenwood," St. David's Road, Houghton Estate.

and to

DONALD PENNEY, Box 103, Germiston.

The prizes will be presented by the General Manager of the African Broadcasting Co. on Friday, October 21st, during "Uncle Joe's Hour."

Use ROYAL CORD TYRES

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In and Out the Capetown Studio.

6th October, 1927.

I wonder how many studios there are that can boast the services of a lady flautist. In her own way, Miss Mary Underwood seems to have created as much interest here as did Ruby Helder, the lady tenor, when she first sang before the London microphone.

Miss Underwood says she was first inspired to take up the flute by Gustav Holst, the celebrated composer. May Mukle's sister, Florence, taught her until she went to the Royal Academy to train under Daniel Wood, of the London Symphony Orchestra. She was the only student in the instrument for three years.

After that she was associated with the Scottish Orchestra for five seasons, under Sir Landon Ronald and Koussevitch, and broadcast many times from the Glasgow Studio. Her first solo broadcast from the Capetown Studio will be on Tuesday, October 18th, and it is with the greatest pleasure that we introduce her to our listeners.

A Distinguished Flying Officer.

On the same evening, Lt.-Col. Beattie, president of the Capetown Flying Club, will give a talk. The public interest in flying has had every occasion to be excited during the last three weeks. Captain Bentley addressed the microphone in the Studio on the evening of his arrival, and now we hear that the first Moth for the Capetown Club is on its way out. Lt.-Col. Beattie has been associated with aviation since 1911, and attained great distinction during the war on active service and as an instructor. Major Miller, I believe, got his wings under him, so it is with more than ordinary interest that we shall listen to his talk on Tuesday.

His subject has the thrill of adventure and hard-earned achievement. Names in our visitors' book, which give us great pride, are those of Cobham, Pulford and Bentley.

Vocalists of the Week.

The vocalists of the week are Eileen Ryan, Margaret Wandelt, just recently come from Germany, Leonard Burchell, George Spragg and the Community Four. This quartet, unfortunately, failed us last time, but no doubt anticipation will add to our enjoyment of their broadcast on Monday, October 17th.

Eileen Ryan has been in splendid voice lately, and Leonard Burchell is still fresh from his triumphs in "The Yeomen of the Guard."

Instrumentalists.

Mr. John Spink and Ralph Koorland are the solo violinists on the Monday and Tuesday programmes respectively. As leader of the Capetown Orchestra, Mr. Spink was very well known, and it has always been a matter of regret among his many admirers that since his retirement from the orchestra he has appeared so seldom in public. His appearance before the microphone will recall to the old radio enthusiasts his generosity in playing for the ether in the days when professional broadcasting was unknown in Capetown, and a little band of visionaries collected at midnight to transmit music and personal remarks to certain pyjama-clad gentlemen in various parts of the Peninsula. What successful programmes those were! "Disgusted Listener" and "One of Many" were then in bed asleep.

Ralph Koorland is an interesting broadcaster. He is so sensitive to his surroundings that the difference in the colouring and layout of the two studios has an effect, he says, on his playing. He has played under Glazounov, whose Fifth Symphony will be played by the Capetown Orchestra at the Thursday concert.

"The New World."

The main feature of the Wednesday programme will be the "New World Symphony," which is being put on at the request of certain listeners, both in and out of town. There are many good stories about Dvorak, but, perhaps, the one musicians love best is how as a young man he tried to convince his father, the honest, butcher, that he was destined to be a composer. He wrote something and assembled his musical friends to play it under his father's window. The result was pandemonium, because he had forgotten to write the parts of the transposing instruments in their proper keys. Father almost made a butcher of him again.

Saturday and Sunday.

The Navy League will be the big inspiration behind the Saturday night concert from the City Hall, and on Sunday the Capetown Orchestra will play either on the pier or in the Studio.

We are pleased to be able to publish their programme in advance this week, and to warn you about the community singing at the end of the concert.

GLADYS DICKSON.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 8 p.m., and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, OCTOBER 17th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

"Columbia" Records.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Travel Talk:** Incidents in the Life of Aloysius Horn.

5.20 **Children:** Fairy Stories from Every Land.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Alhambra Orchestra.**

Songs:

A Request ... ... Finden.

"Honey" ... ... Van Alstyne.

Willa Moffatt.

Violin Solos: **John Spink.**

"When Evening's Twilight."

"Simple Simon."

The Community Four.

Piano Solo: **Edna Stanton.**

Humorous Song, "Central 64": **E. D. Madden.**

Alec Forbes and His Band.

9.0 **News Service** (English).

9.5 **Sketch: "A Marriage has been Arranged,"** by **Alfred Sutro.**

Characters: Mr. Harrison Crockstead, Lady Aline de Vaux.

Scene: The Conservatory of No. 300 Grosvenor Square. It is close on midnight and a ball is in progress. Lady Aline enters, leaning on the arm of Mr. Harrison Crockstead.

9.20 Songs:

"The Song of Love and Death" ... ... Barry.

"Jeunerse" ... ... Barry.

Willa Moffatt.

"Hail Smiling Morn."

"Little Tommy Went A-Fishing."

The Community Four.

Violin Solo: **John Spink.**

Song, "In Cellar Cool": **Frank Fletcher.**

Alec Forbes and His Band.

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

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TUESDAY, OCTOBER 18th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

1.55 Close down.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.0 **Short Story,** by **Mansfield.**

5.20 **Teens:** The Man Who Freed the Slaves.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.5 March: "Le Regiment de Sambre et Meuse" ... ... Turlet.

Selection: "A Country Girl" ... ... Monckton.

Songs: **George Spragg.**

Flute Solos: **Mary Underwood.**

Songs: **Eileen Ryan.**

Selection: "In a Persian Garden" ... ... Lehmann.

9.0 **News Service** (English).

9.5 **"Modern Flying."** Talk by **Lieut.-Col. Beattie, O.B.E., A.F.C.**

9.20 Two Syncopated Pieces ... ... Coates.

Songs: **Eileen Ryan.**

Violin Solo: **Ralph Koorland.**

Songs: **George Spragg.**

Suite: "Sylvia" ... ... Delibes.

10.0 **News Service** (Afrikaans).

10.5 **Dance Music.**

10.30 Close down.

WEDNESDAY, OCTOBER 19th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal. Musical Items.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Afternoon Topics:** Short Stories by a Philosopher.

5.20 **Teens:** The Fathers of Modern Furniture.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 Overture: "Der Freischutz" ... ... Weber.

Songs: **Leonard Burchell.**

Hawaiian Guitar Solos: **De Klerk Bros.**

Songs:

Santuzza's Aria from "Cavalleria Rusticana" ... Mascagni.

Muzetta's Valse Song from "La Boheme" ... ... Puccini.

Margaret Wandelt.

Piano Solos:

"Mood Phases" ... ... Bowen.

(a) "Sunshine." (b) "Rest." (c) "Joy."

Hilda Schawalbe.

9.0 **News Service** (English).

9.5 Symphony: "From the New World" (by request) ... Dvorak.

9.45 Songs: **Leonard Burchell.**

Piano Solos:

"Prelude" ... ... Carse.

"Fantasia Impromptu" ... ... Chopin.

Hilda Schawalbe.

Songs:

"A Spirit Flower" ... ... Tipton.

"Love's Philosophy" ... ... Quilter.

Margaret Wandelt.

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, OCTOBER 20th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Afternoon Topics:** Radio Matters.

5.20 **Children's Hour:** Happy Stories and Music for the Wee Ones, by **Aunty Lex.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

Eight Russian Folk Songs ... ... Liadov.

"La Procession Nocturne" ... ... Raband.

Suite: "Veil of Pierette" ... ... Dohnanyi.

9.0 **News Service** (English).

"Symphony No. 5" ... ... Glazounov.

10.0 **News Service** (Afrikaans).

10.5 **Relay of Waldorf Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, OCTOBER 21st, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Agtermiddag Onderwerpe:** Die Opera "Rigoletto" met storie en musiek deur **Mevr. van der Lingen.**

5.20 **Yerjaardag Groetnis.**

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).

Royal Automobile Club Report.

Fruit Export Report.

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).

Portion of **Tivoli** Programme will be transmitted.

11.0 Close down.

SATURDAY, OCTOBER 22nd, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We Entertain Ourselves.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Nelson Night,** by **Capetown Orchestra,** with the co-operation of the Navy League, relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

(Continued on page 32.)

A PHOTOGRAPH OF YOURSELF IS A MOST WELCOME PRESENT—JANE PLOTZ.

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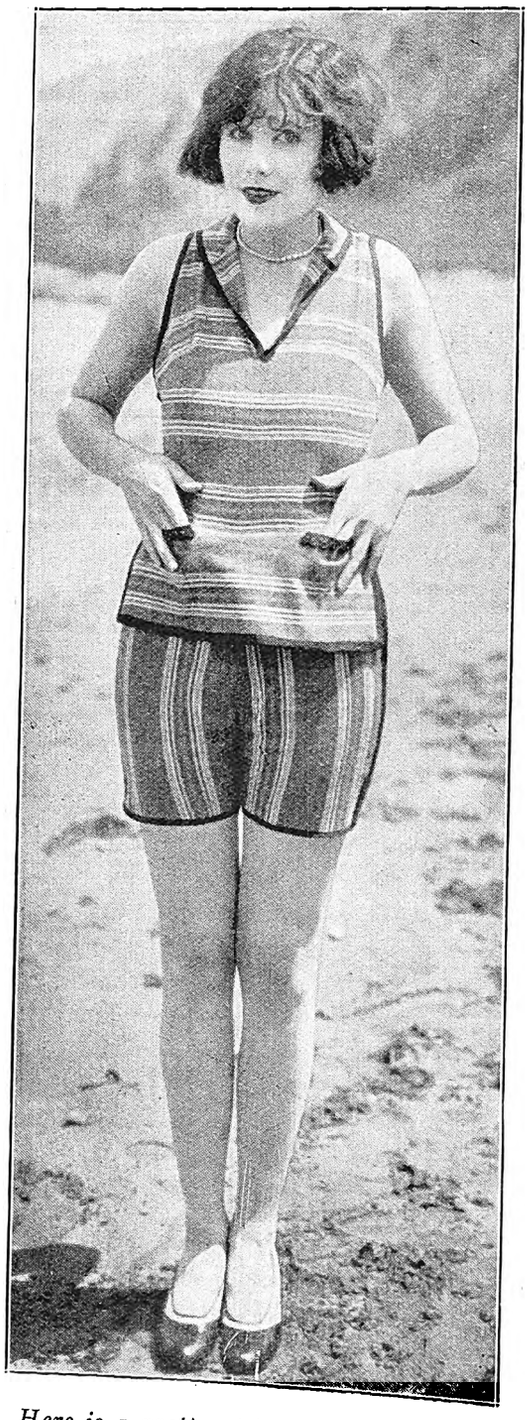
Alice Day, who has just made her first appearance as a Pathe star.



Here is a pretty striped flannel bathing costume, worn by Barbara Clayton.

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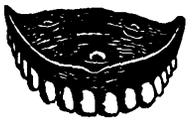

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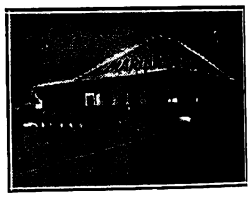

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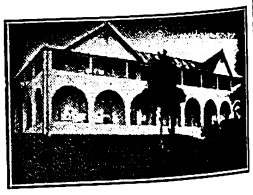

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Mr. Conklin, who plays in "The Great Love," with Norma, the elephant.

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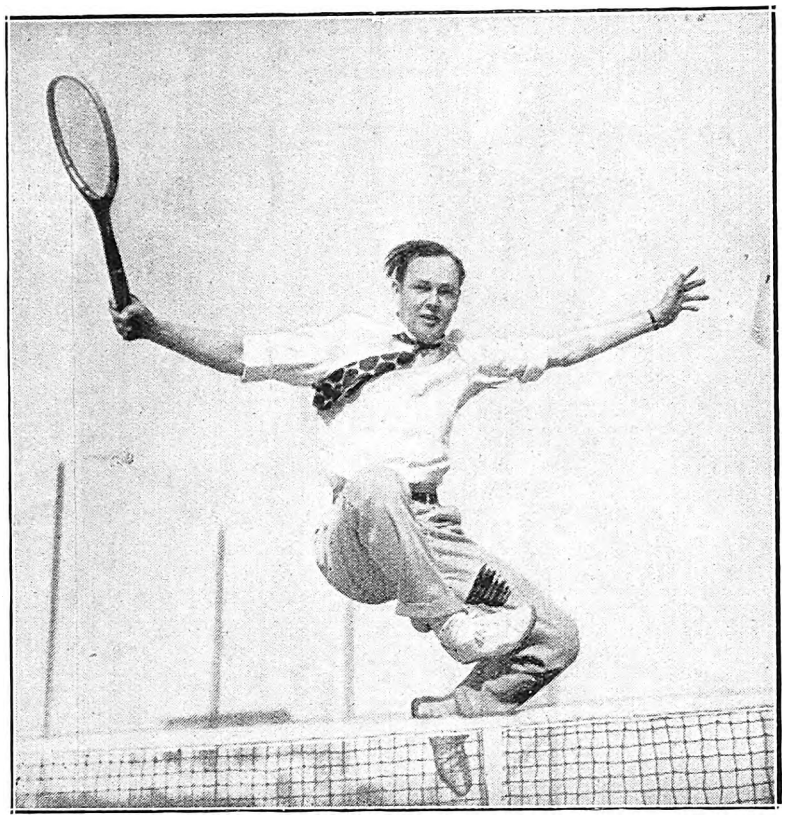

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Jewels, Satin and Lace.

I arrived at Nathan's, the famous firm which provides the dresses for most of the important London productions, early in the morning, and somebody whispered mysteriously to me as I went up the stairs, "The little bride is ready."

Bride? I thought to myself, surely there is no wedding taking place here! Then I remembered that Lumena Edwardes plays the part of a young bride in the production of "Sweet Nell of Old Drury," which is at present being rehearsed in London for its forthcoming South African tour.

I found Miss Edwardes attired in the flowing robes that were worn in the reign of Charles II. She made a most beautiful bride, and her dress of cloth of silver swirled about her like an imitation Niagara. Beneath the great bouffant skirt peeped a white satin petticoat magnificently embroidered with white beads and pearls. The tight bodice, which left neck and shoulders completely bare, was edged with deep flounces of silver lace. And on her head the bride wore a tiny lace cap jewelled with pearls. She might have stepped out of some ancient picture, and I could not help wishing that I could go to South Africa to see this production of "Sweet Nell of Old Drury."

For my benefit, Miss Edwardes also tried on the gold and brown brocade, cut on the same generous lines and looking like an apotheosis of Autumn. Over this was flung a brown cloak, the hood of which was daintily outlined with a ruffle of soft pink. Truly, the ladies of Charles II.'s time must have looked very gorgeous when they walked abroad.

The last dress "Lady Olivia Vernon"—in the person of Lumena Edwardes—tried on was the one she will wear in the first act of "Sweet Nell of Old Drury." If you can imagine a patch of sky brocaded with pink roses and made into a dress, you will know exactly what this gown looked like. "Lady Olivia" was, of course, the greatest heiress in all the West of England, and when you see her dresses you will agree that she must indeed have been a very wealthy lady. All her frocks suited Lumena Edwardes to perfection, and she herself suits the part of "Lady Olivia" so well that I cannot imagine it being played by anyone else.

Upon a rail in the dim recesses of the dressing-room I espied a glorious conflagration of colour—great waterfalls of lace and satin. Those, I said to myself, must be for "Nell." I was right in my surmise, for at that moment Phyllis Neilson-Terry came in and proceeded to try on the four gowns which she will wear in South Africa in "Sweet Nell of Old Drury."

When she first appears she will wear a very simple frock, such as those which were worn by the orange girls who sold their golden wares outside the Drury Lane Theatre of long ago. This is of soft brown made with a tight bodice and a full skirt and worn with a tiny mob cap. "Nell" does not rise to her high estate until the second act, and I am perfectly sure that when the curtain goes up upon her new magnificence, every woman in the audience will give an involuntary "Oh!" The men, too, if they are not stony-hearted, will give a sigh of astonished satisfaction. For the dress itself is perfection, and when worn by beautiful Phyllis Neilson-Terry it takes on an added loveliness.

This second act dress is made of soft yellow chenil over deep orange satin. The wide full skirt and long train sweep about a petticoat of orange, which is jewelled with turquoise and pearls. The low-cut, tight-fitting bodice is caught at the

The craze for wearing foreign uniforms in revue and musical comedy still continues. Here you see Elsa Macfarlane as she appears in "Blue Skies" in what like the uniform of the old Hungarian armies.
[*Photo: Stage Photo Co.*

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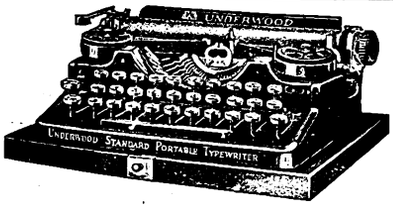

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JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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front into a beautiful turquoise and pearl panel, and about the shoulders of Miss Terry are swathes of beautiful old point lace jewelled in the same manner. Huge wide puffed sleeves of the same lace are on her arms, and are caught in at the wrist with more turquoises and pearls. Truly a magnificent garment, and Charles has every right to be proud of his beautiful, and beautifully gowned, "Nell."

It seems impossible that this dress should be eclipsed. Yet the crimson gown of the third act is even more beautiful than the yellow. It has the same full skirt and tight bodice, and is made up over a petticoat of soft mauve which is jewelled with mauve pearls. From Miss Terry's shoulders hangs a crimson cloak, which shows its mauve lining when she flings it back. The whole of this magnificence is crowned by an enormous wide-brimmed hat—wider than the dreams of any modern hat-maker—and this brim is in turn enlarged by a ruching of huge crimson feathers. Truly a hat to dream about! A hat which surely could never have been worn by anyone but "Nell," and the little lace cap which peeps out from under the hat has a most piquant and charming effect.

But again I have an eclipse to announce. "Nell's" fourth act dress is more wonderful than either of the others. If you can think of a green stream shot through with sunlight and turned into delicate cloth, you will have some idea of what this dress looks like. The green satin skirt with the enormous train is covered with the most delicate gold fibre. The panel in front of the bodice is white satin jewelled with green and gold, and the white satin petticoat is decorated in the same manner. Here, too, is a lace cap to finish off the costume.

I feel sure that being a woman, and a very feminine woman, Phyllis Neilson-Terry finds "Nell" a lovely part to play, not only because "Nell" herself is such a darling, but because she wears so many beautiful gowns.

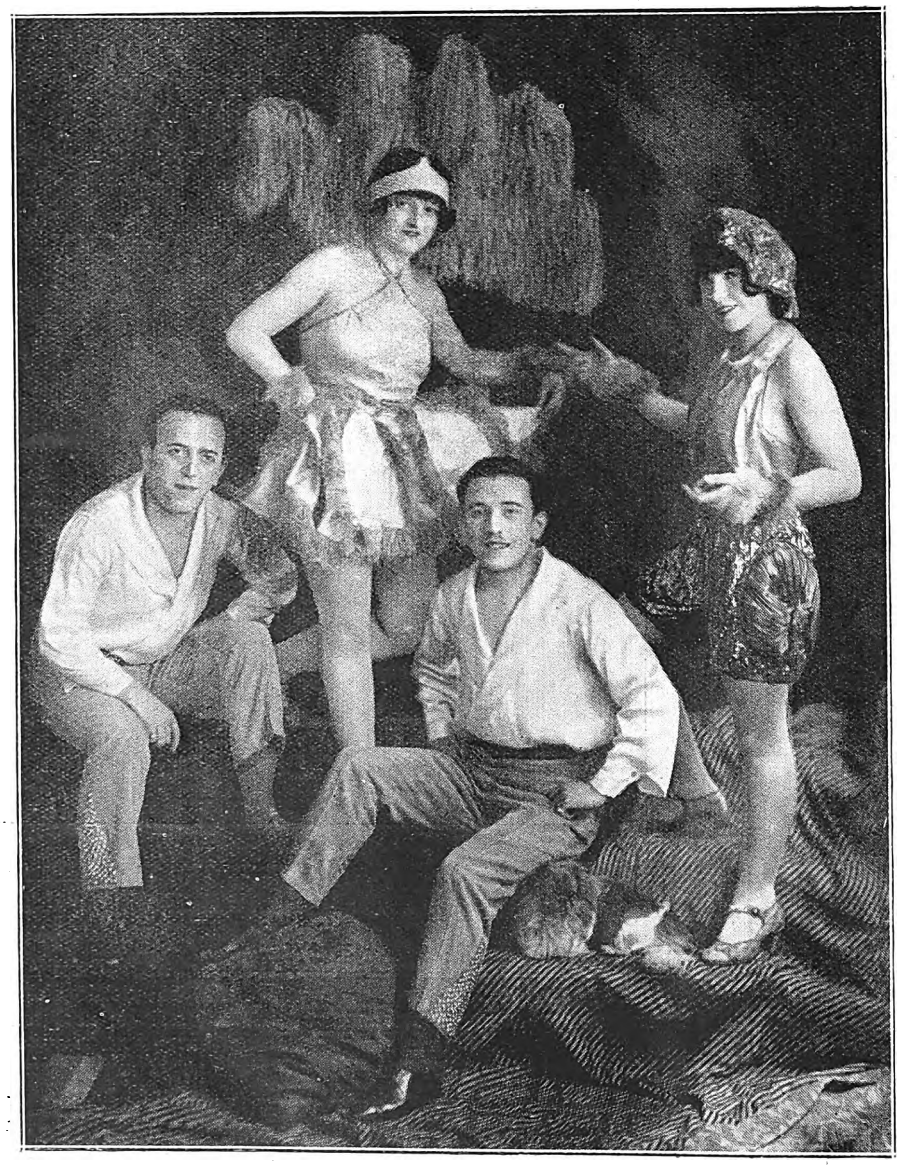
Miss Terry laughed happily as she swept up and down the little room with her green and gold train spread out behind her like the tail of some wondrous and fantastic peacock. And then she turned to me with mysterious eyes and said, "You know, I have only one fear about 'Sweet Nell.' I am dreading the time when my mother comes to rehearsal. She is so energetic and so full of fire and, having played this part so often herself, she will know exactly what should be done. I am wondering what on earth she will think of her daughter in her own beloved part."

I, for my part, am very sure that Julia Neilson will have nothing but approval for this new and beautiful "Nell."

Later, I saw some of the other dresses which will be worn in the production. There were "Lady Castlemaine's" gowns—a gorgeous red one edged with brown fur, and one with a golden cloak and a huge red hat. And there was another lovely thing which was made of black and gold and which looked as if it had been cut from the sky on a dark starry night. The part of "Lady Castlemaine" will be played by Louise Regnis, and her dark beauty should look very well when decked in this lovely old-fashioned finery.

"Tiffin," who will be played by Gladys Dale, wears a blue orange girl dress, outlined with bands of soft pink. "The Duchess of Portsmouth" will wear red brocade gorgeously bejewelled, and blue and gold brocade will be the portion of "Lady Clivebrook."

All these dresses make one feel that our modern garb is very dull. How these ladies of Charles II.'s court would lift up their hands in horror if they saw our straight, slender frocks of to-day. What would they say of the generous display of leg and arm which is so prevalent nowadays, I do not like to say. We could, however, make one retort if we met their outraged ghosts walking our London streets. We could say, "Well, at any rate, we do not show such a large expanse of neck and shoulders!" Then I fancy the ghosts would swirl their rustling skirts and, with an angry "Tut! tut!" would trip away and leave us to our comparisons.



The Four Phillips.

The Four Phillips.

"A showy act with a stage full of colour and movement."

This is how someone recently described the act of the four Phillips, which will shortly be seen in South Africa. I do not think the act could have been better described. From first to last it is vivid with colour, and the youth of the four young people who comprise it adds a charm and a gaiety that is seldom found in acts of this nature. It may be because the four Phillips are Europeans and were brought up on the Continent that they are so vivacious and full of laughter. But let us not search for reasons, let us take this happy quartette as they are, and be very glad of them.

In the picture opposite it looks as if, though the four Phillips have never been to South Africa, one of them at least possesses something that hails from that country. I am sure the feathers of the girl in the centre began life on a South African ostrich farm. At any rate, I like to think so. The other sister adds a vivid little touch of colour to the act with her spangled costume and tam o'shanter, and the little cushion effect on each side of her miniature skirt.

RED DAISY TEA IS THE BEST—TRY IT.

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Our Childrens Column

The Doll Queen's Ball.

By Carrie Rothkugel.

Nurse had just put Marie to bed in her dainty little cot next to her mamma's big bed. A beautiful china doll, that

"All by myself." An incident at Uncle Joe's wonderfully successful picnic at the Zoo Lake, Johannesburg.
[*Snap by Uncle Bob.*

her uncle had bought her that morning, lay by her side. Marie had chosen it herself out of the hundreds of dolls, big and little, dressed and undressed, that lay in the big toy-shop just round the corner of the street in which she lived. It was a wonderful shop, full of all sorts of treasures, and the proprietor was a very lucky man to possess so many wonderful toys—at least that was the opinion of all the children in the neighbourhood.

So you see it really had been a red-letter day for little Marie, when she had walked proudly in through the big glass door, holding her uncle's hand, and had come out later on with a beaming face and a large parcel hugged tightly in her arms, the wrappers of which she every now and then pushed aside to get a glimpse of her treasure.

But now she lay asleep, with her darling clasped in her chubby hands, her warm cheek laid against the cold china face. Now, while she lay there dreaming, a wonderful thing happened: a fairy, a tiny fairy, with sparkling wings and a golden wand, flew out of one of the roses that clustered round the open bedroom window, and softly went inside the room. She hovered over the sleeping child and smiled when she saw the doll so tightly clasped, then, flying down, seated herself on the pillow and ,waving her wand, whispered into the rosy ear.

It seemed to the little eight-year-old Marie that she had only just gone to sleep when she was suddenly awakened by someone touching her shoulder. Sleepily opening her eyes, she saw, with a start of astonishment, her doll standing over her bed. Yes, it was her own doll, her Bella, and yet —Bella seemed very tall.

"What trouble I've had to awake you"—it was the doll who was speaking—"I can't imagine what makes you sleep so hard; and now, if you don't hurry up, we shall be late for the Doll Queen's Ball."

"I didn't know you could speak, Bella," answered the child, feeling quite frightened. "And how you've grown! You are just as tall as mamma now."

"Personal remarks are rude," snapped the doll—("just like nurse when she is angry," Marie thought)—"people who do not understand should not display their ignorance. But, come, get up; I cannot wait here *all* night."

Marie meekly climbed out of bed and, when she stood on the floor in her little night-gown and bed-slippers, felt more than ever the magnificence of Bella, whose blue satin dress stood stiffly out like a crinoline, and strings of pearls shone in the moonlight.

"You cannot go like that," said that young person more kindly. "Here, put this on," and she drew off a white shawl that was round her shoulders and gave it to the little girl, whom it covered so completely that she felt as snug and warm inside as if she ware in bed.

"How shall we get to the ball?" Marie asked, timidly, privately wondering where they were going to, but not liking to display her ignorance after the doll's remarks.

"Why, on a moonbeam, of course," answered the doll, taking a silver whistle from her pocket, on which she blew a shrill blast.

An answering whistle was heard, and up rushed a moonbeam driven by a doll in a very becoming uniform, who politely helped them over the window ledge on to the beam.

(To be continued next week.)

J.B. radio circle at Uncle Joe's picnic.
[*Snap by Uncle Bob.*

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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(Continued from page 24.)

10.5 **Relay of Fletcher and Cartwright's Orchestra.** Leader, **Y. Latronico.**

10.30 Close down.

SUNDAY, OCTOBER 23rd, 1927.

EVENING SESSION.

7.20. **Announcements.**

7.25 **Divine Service** will be relayed from the **Metropolitan Church,** Greenmarket Square. Preacher, **Rev. Ernest Titcomb.**

8.45 **Programme of Music by the Capetown Orchestra,** relayed from Adderley Street Pier weather permitting, otherwise from Studio. Conductor, **W. J. Pickerill.**

Fantasia from "Tannhauser" ... ... Wagner.

Miserere Scene from "Il Trovatore" ... ... Verdi.

(Cornet Solo by George Dimmack.)

(a) "Norwegian Dance in A." ... ... Grieg.

(b) "Evening Song" ... ... Haydn Wood.

"Melodious Memories" ... ... Finck.

Announcements and Mail Intelligence.

Overture: "Morning, Noon and Night" ... ... Suppe.

(a) Serenade: "Columbine" ... ... Pierne.

(b) Pizzicato from "Sylvia" ... ... Delibes.

"Tone Poem Finlandia" ... ... Sibelius.

Waltz: "Estudiantina" ... ... Waldteufel.

Community Singing: "Land of Hope and Glory" ... ... Elgar.

10.0 Time Signal.

Close down.

The Three Maggios.

Although The Three Maggios are French, their gymnastic dental act has an Eastern air. One imagines they have stepped down from some old Egyptian carving, or that they are figures come to life from a picture painted in the Far East. It is well that art, at any rate, is international, for were it not so we should miss seeing the Maggios clever acrobatic display.

These three, two men and one woman, are probably the foremost dental gymnasts of the day. One wonders how their teeth can stand the continual strain that the Maggio Trio put upon them. One often wonders, too, whether dental gymnasts are gifted with more-than-ordinary teeth, or whether they are able to put so much strain upon them by taking particular care. I fancy that the former surmise is the true one. Nobody, unless he had specially marvellous teeth, could possibly perform the feats of The Three Maggios.

Each one of the Maggios can suspend his or her whole weight upon his or her teeth. I have seen one of the Maggio brothers hanging from a horizontal bar and holding in his hand a small leather thong. Upon this the teeth of Mdme. Maggio closed, and soon the two were swinging gracefully backwards and forwards across the stage, their only contact with the bar and each other being by means of their teeth.

They open at the Criterion, Durban, on October 17th.

This is how Rod La Rocque keeps fit.

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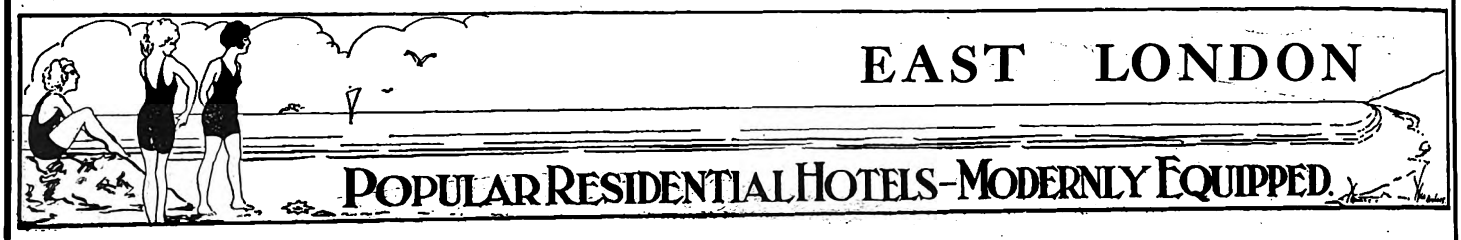

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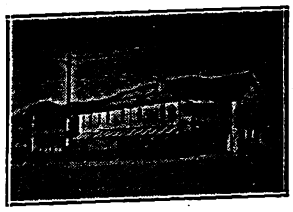

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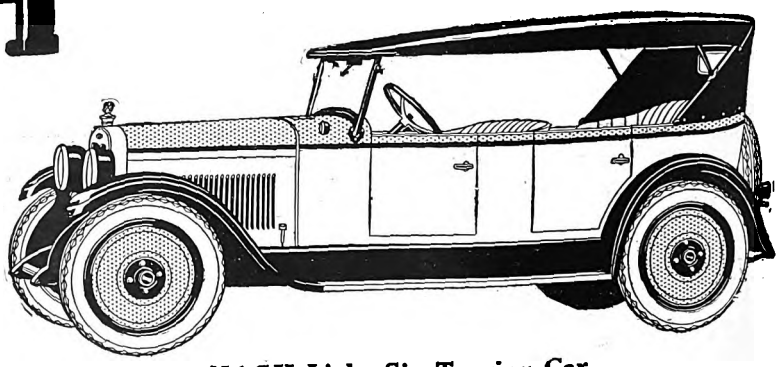

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VOL. XX. No. 638. WEDNESDAY, OCTOBER 19TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

This is the latest photograph of the Dodge Twins, who appeared in the opening production of "Oh, Kay." We owe this picture of charm and laughing faces to Hana, of Leicester Square, London.

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The Girl with the Oranges.

Come with me into the past, for I have a story to tell you and some pretty things to show you.

Once upon a time, as the children say, there was a girl who sold oranges in the streets of London. In the district of Drury Lane she was a familiar figure, and there were few who could resist buying an orange from that rustic basket when the looped skirts of Sweet Nell brushed by them.

She was gay and light-hearted, this Nell, full of youth and laughter. And her dreams probably encompassed no greater future than a little house in London with blue Delft plates on the dresser, and a rocking chair by the fireside, a good man and a babe or two.

But fate had a higher fortune in store for Nell, for one day, to gratify a Royal whim, King Charles, passing through Drury Lane, bought an orange from the girl in the looped skirt.

An orange did I say? Nay, it proved far more than an orange. The King, as other Kings before him, had fallen in love with a child of the by-ways and alleys.

Nell was ensconced in a beautiful home with tapestry walls and smooth inlaid floors, such as her feet had never known. And to this house, when wearied of State affairs and the difficulties of Government, came the King. For who but Nell, her looped skirt now changed into a flowing robe of jewelled velvet, could charm the cares from the King's eyes.

Having attained this eminence, Nell now proceeded to put into action an ambition of hers. She wanted to go on the stage. How many have had that ambition? and in how many it has been frustrated. Not so with Nell. With the King himself to sponsor her, she had no difficulty in becoming famous as a dancer and an actress.

Of all the women who have lived in history, it is unquestionably true that Nell Gwyn stands out as the most widely known. That she impressed her personality so largely upon the people of her time shows her to have had an outstanding character. Her very frailties seem to have endeared her to the majority of those who knew her, and her acts of benevolence were remarkable in an age noteworthy for its selfishness.

The life of Nell Gwyn, as the play portrays, was one of comedy, drama, and sometimes tragedy.

For one of her humble origin to have risen to such social heights, and held for so long the affections of a fickle king was a task of no mean order. That her influence on King Charles II. was good is evidenced by the fact that she persuaded him to endow the Chelsea Hospital, which has ever since been the home of many dear old soldiers.

She not only entertained largely at her beautiful house in Pall Mall, but she scattered largess amongst the poor, from whose ranks she had risen, and she may truly be said to have been the first real organiser of charitable work. This fact alone will never be forgotten.

There is no doubt that she deeply loved Charles, and all the arts that nature had endowed her with—her beauty, her wit, and her sublime humour—were exercised in her effort to keep him by her side. In the play, "Sweet Nell of Old Drury," they have sought to give a heart study of Nell as she really was. Here was a constant struggle between good and evil. Opposed by many of those around her, some envious, some jealous—she had to sharpen her wits on the foibles of others, and render herself proof against all the calumnies and bitterness her presence engendered in the Court.

She was of a lovable nature, and never vain or self-seeking. In many ways she was infinitely superior to many of those who affected to despise her for her low birth and indifference to a strictly moral code.

The death words of King Charles, "Don't let poor Nelly starve," is a proof of his deep affection for this wonderful woman, and theirs will always remain as one of the deathless love stories of the world.

"Sweet Nell of Old Drury, the morn's at your door,
And they're calling you out, Nell, both rich folk and poor;
For the pole's in the Strand and they're crowning the May,
And Sweet Nell of Old Drury's the Queen of the Day!"

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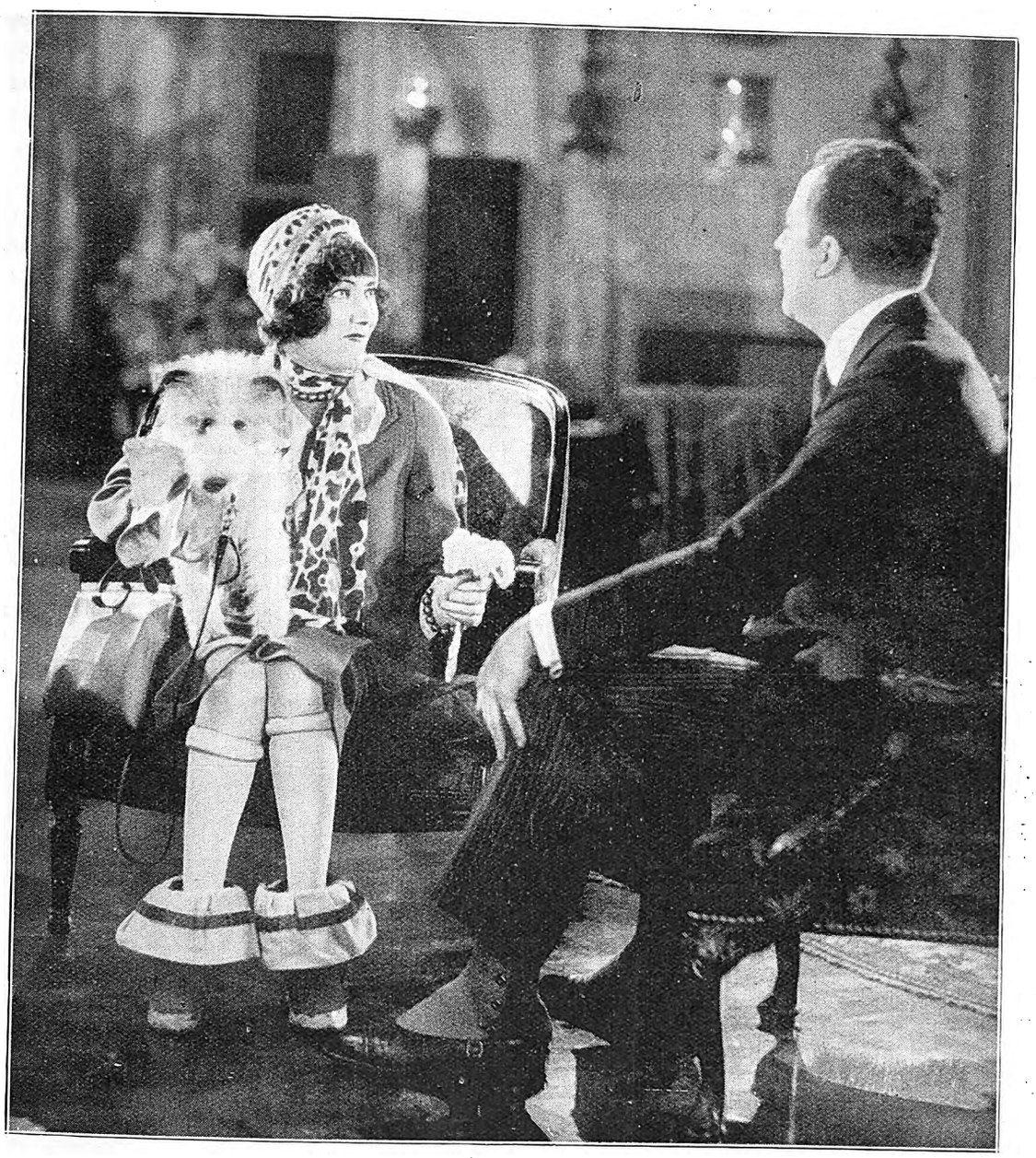

How do you like Gloria Swanson's new shoes and rolled stockings? Rather suitable for this warm weather, eh?

"SAN TOY."

The Johannesburg Operatic and Dramatic Society, who have given to the public a long series of Gilbert and Sullivan successes, interspersed with good musical comedies, are producing "San Toy" at the Standard, Johannesburg, on October 24th.

One of the old Daly's Theatre successes, "San Toy," after a quarter of a century, is still young and as fresh as ever. As a musical comedy of the type beloved of our fathers, and perhaps in the memory of our own youth, "San Toy" is doubtless the best. Certainly, for choice of a production by Amateurs, no finer vehicle could be found to exploit to the full the best in the Operatic Society.

Thanks to the unlimited resources of the African Theatres, the scenery, costumes and lighting effects will be in every way worthy of the play. There are no less than thirty-five speaking parts in the play, fifteen solos, four duets, thirteen concerted items, fourteen dances and two wonderful "comedy parts."

The cast includes most of the Society's experienced artistes, who can be relied upon to give a thoroughly good account of themselves.

Foremost in the long list—too long for publication—we have Tom Carrick as "Li"; Geo. J. Absolom as "Yen How"; E. T. Bird as "Sir Bingo"; W. Winterbourne, "Emperor"; Gordon Cumming, "Lieut. Tucker"; A. Clarke, "Fo Hop"; Tal George, "Bobby"; Pat Egan, "Sing Hi." The ladies are equally talented, and include Gwen Robarts, "San Toy"; Joan Carlin, "Poppy"; Kate Otway, "Ko Fan"; and that excellent soubrette, Kathleen Johnson, as "Dudley."

A full orchestra has been engaged under the baton of Harry Tyhurst, a veteran performer who has deserted the grease paint for the more onerous but less spectacular position of Musical Director. The ballets have been arranged by Miss Vivienne Tailleur. Mention should be made of Miss Mollie Kennion's assistance, Miss Kennion having played the title rôle on a provincial tour. The play is produced by W. H. Charteris.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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LONDON THEATRES.

We have had three new plays this week: "The Silver Cord," "The Golden Calf" and "When Blue Hills Laughed." One must admit, if there were nothing more to be said in their praise, they have at least each been given a pretty name. Luckily, there is more to all of them than their names.

"The Silver Cord" may have a good run owing to its extraordinary and new plot. Sidney Howard, the author, has used his play as a vehicle in which to place his diatribes against the tiger-cat kind of mother. In the olden days dramatists found fault with fathers in their plays. Now they are all hitting viciously at the mothers. I suppose the turn of the child will come later.

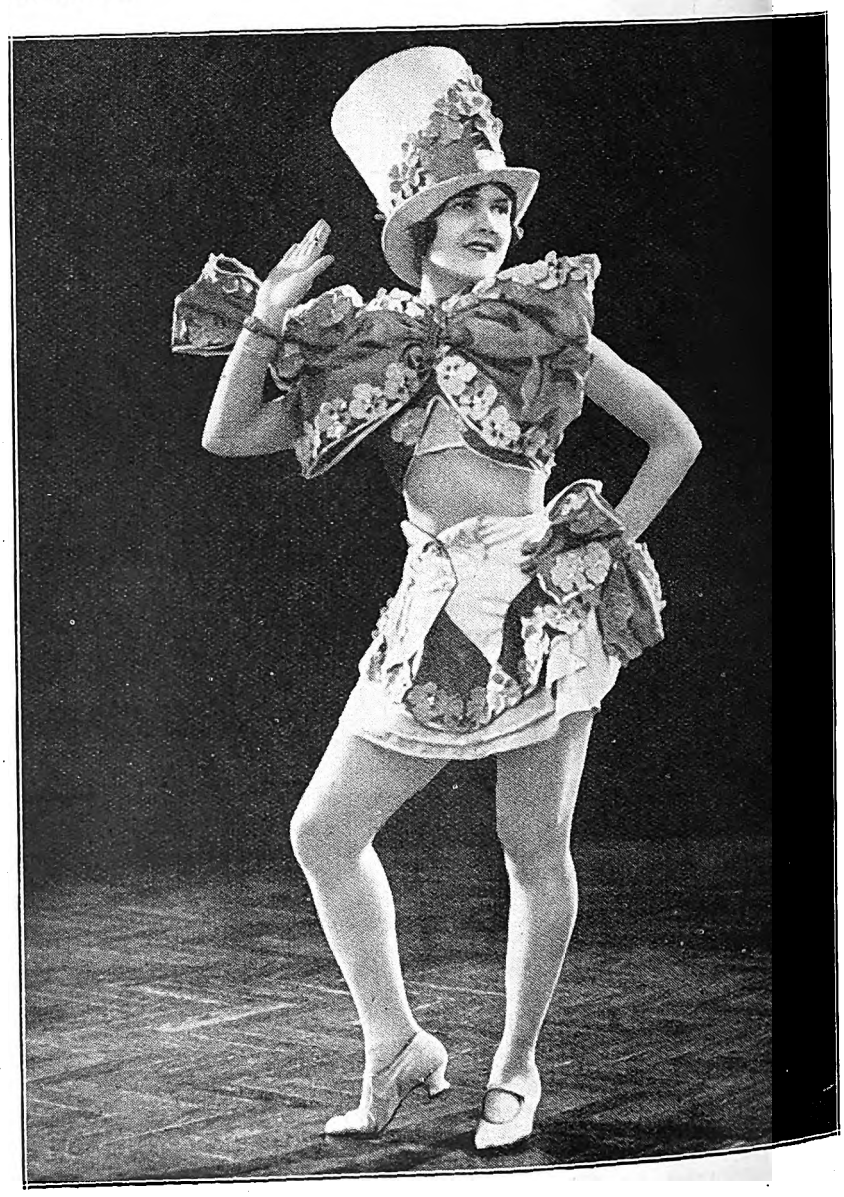
It seems with "The Father" and "The Silver Cord," both drawing good houses, that there is a kind of anti-feminist movement afoot—in the theatrical world, at any rate. But I prophesy that it will not last for long, for the eternal feminine is queen in all the other theatres, and she sits, I think, upon a throne of immortality.

I do not know how many mothers of the kind Mr. Sidney Howard has put into his play—the kind of mothers who eat their young. I speak, of course, metaphorically. There are many mothers, however, who so dominate their children that they never realise they have grown up and insist upon dominating them even after they are married.

The origin of the name is, I imagine, in the fact that the mother binds her children to her by the silver cord of dominance, duty and affection. The play was admirably acted, and it was a joy to see again Lilian Braithwaite—that actress whom we have known for so long as a comedienne only, until she astonished us all with her performance in Noel Coward's "The Vortex." She played the domineering mother perfectly and with great sincerity. Clare Eames, an American actress who is in this play making her debut on the London stage, was very effective as the daughter-in-law, who naturally quarrels with the dominating mother. The parts of the two sons were played by Brian Aherne and Denys Blakelock. Lastly, there is Miss Marjorie Mars, who is a new young English actress who looks well, acts well, and is a great acquisition to the stage.

Now for "The Golden Calf." This is Margaret Bannerman's latest play. "The Golden Calf" gives her ample opportunities to show the excellent acting stuff of which she is made. And she looks more beautiful than ever. I doubt if there is a better dressed actress on the English stage than Margaret Bannerman, or even one that wears her clothes with such perfection.

The play has an old theme. A patrician mother whose resources have become depleted tries to marry her two daughters off to rich business men. They both defeat their mother's match-making attempts and marry poor husbands. "Barbara's" husband—"Barbara" being played by Margaret Bannerman—turns out to be what is known in popular parlance as a bad hat. He forges the signature of one of the rich business men, and uses "Barbara" as a cloak with which to cover his misdeeds. Eventually, after many vicissitudes, "Barbara" is set free, both from the rich financier and from her husband, and marries the man she has always loved.



Janette Gilmore.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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Now for the third play—"When Blue Hills Laughed." This is a comedy which introduces Guy Newall, the well-known British film star, as a comedian on the legitimate stage. He is of the dude type of humorist, and is amazingly clever and funny. There was only one woman in the play—Ivy Duke—a pretty and clever young person who played very well the part of the "girl, whose ranch must be saved from a wicked Trust."

None of these plays are, however, nearly so good as the two I saw last week—"The Music Master" and "The High Road." I hear that both these latter plays are to be produced in South Africa later on. If this is so, South Africa is in for a feast of very good things.

By the way, the orchestra in the London production of "The High Road" is a five-piece band directed by Max. A. Chappell, who is, of course, well known to South Africa, and who is at the moment playing the saxophone in his own Choreans band on the music halls.

I wish I could hold this letter over to tell you about "Oh Kay," which will be produced for the first time in England at His Majesty's Theatre to-night. Gertrude Lawrence, who has recently returned from America, will, of course, be playing the lead, and we may expect something superlatively good both from her and "Oh Kay."

I hear that Leon M. Lion and Capt. Harwood (the latter wrote "The Golden Calf") had contemplated producing a new play at the Ambassadors Theatre shortly. But the idea has been abandoned, as "The Spot on the Sun," with Marie Tempest and Grahame Browne in the lead, is playing with such success at this theatre, that the management have signed a contract to keep the Ambassadors for an indefinite period.

[Photo: Sasha.

Tom Douglas and Carol Goodner. Both these people have done fine work on the films and lately appeared together in "The Butter and Egg Man" in London. This play has now been withdrawn.

These medieval lovers are Derek Oldham and Winnie Melville, who are playing in that successful muscical comedy, "The Vagabond King," at the Winter Garden Theatre. [*Photo: Stage Photo Co.*

Pierce and Roslyn, who have recently returned from South Africa, are at the moment making an enormous hit in that stronghold of variety, the Empire, Shoreditch.

South Africa will be sorry to hear that Bert Southwood, who will be remembered with his partner, the Pink Lady, died suddenly the other day after a short illness.

The photograph on page 4 is of Janette Gilmore, the delightful little dancer at the Hippodrome, who is "shaking her feet" in such distinguished company as that of Billy Merson, Gwen Farrar, Billy Mayerl and Jack Hylton. I hear that Gwen Farrar and Billy Mayerl may possibly be seen in South Africa next year. The former is, of course, a South African by birth, and the spacious and sunny years she spent in the South have given her a work of freshness and individuality which is the envy of many an English artist.

Pamela Travers.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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"WHAT I KNOW ABOUT THE CINEMA."

By Fred Duprez.

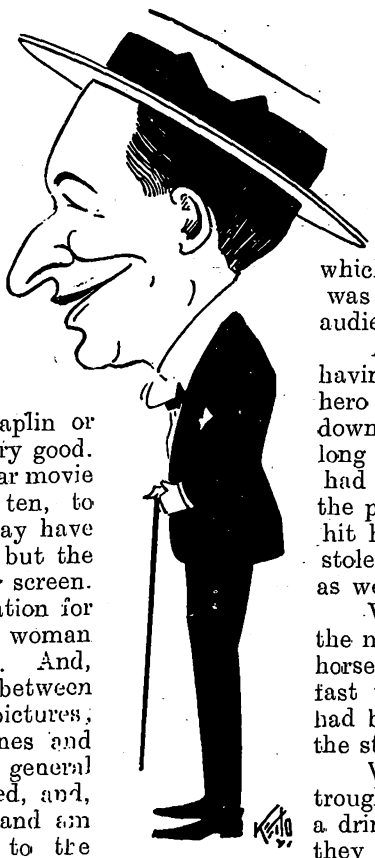
A certain editor, who shall be nameless, and who certainly should have known better, selected me from among ten other literary "giants" to write an article on the Cinema. Which shows about as much common sense as asking a horse doctor what he knows about dentistry.

During my career of over twenty-seven years before the public, I have covered about every branch of theatricals, with one exception—and that exception is "flicker acting." I have been a minstrel, a bass (it really should be spelt "base") singer in one of the world's worst quartettes, a dramatic actor of parts—some parts of which were terrible, a variety entertainer, a chorus vocalist with a "fit-up" opera company, a property man, and have even sung coon songs to my own banjo accompaniment with a quack medicine show. I have tramped the highway after being stranded, and "riding the rods" on American freight trains is an experience not unknown to me.

I have been a musical comedy star and have known how sweet it is to bow to thunderous applause; likewise how bitter it is to get the "bird." It has been my lot to be a variety agent and the owner, manager and star of my own companies; in fact, I have run practically the whole gamut of theatrical experiences, even sinking so low as to strum on a "eukalally" (the curse of the higher thought in music), but it has never occurred to any of our moving picture magnates to enter me as a possible rival to Douglas Chaplin or Charley Fairbanks, two actors who are also very good.

And that is why, I suppose, I am a regular movie patron. Being able, in nine cases out of ten, to "crash the gate" and get in for nothing, may have something to do with my steady attendance, but the fact remains that I am a devotee of the silver screen.

A cinema show has an indefinable fascination for me. For instance, it intrigues me to see a woman open her mouth without having to hear her. And, besides, I can always have a nice quiet nap between reels. That is why I seldom go to see war pictures; the interpolated effects of the guns, aeroplanes and moving transport keeps me awake. I find the general lighting effect in a cinema very soothing indeed, and, taken on the whole, I enjoy myself hugely and am ever ready to present my professional card to the manager, see his show and, as a token of my appreciation, allow him to keep the card.



Fred Duprez.

There are, I must say, some times when a visit to a picture palace brings with it a certain amount of annoyance. For instance, I wax exceedingly wroth when I have to sit near people who will insist on reading the titles out loud—and wrong. I remember going to a picture show one afternoon and sitting next to an old lady who had warts where her face ought to be, and she kept on explaining the picture three reels in advance. Finally I turned to her and said: "Madam, I came here to *see* the pictures; not to *hear* them." Whereupon she replied: "Well, what are you looking at *me* for; I'm no picture." I said: "Madam, you certainly are not."

Then there is the pest who is all feet and no brains and who continually keeps his feet in the aisle. I bumped into one of those chaps a few nights ago. He was sprawled all over the place with his feet out in the aisle. I flatter him when I say feet; as a matter of fact, I thought they were a couple of canoes. So, after telling him a few things about himself and his family which up to that time he had not even suspected, I said: "Will you kindly pull in your feet." He said he would if I pulled in my chin. This made me so angry, *I bit him on the ankle.*

I saw a very beautiful film drama a few weeks ago, the title of which I forget for the moment, but the plot of which will linger in my memory always. It was one of those sentimental things, all full of love and trouble and scenery. A kind of picture that makes a lump come into your throat, and then chokes you when you swallow the lump. They had the sweetest hero in it—one of those chaps that leave you in doubt as to whether he ought to be kissed or killed. In fact, he was a perfect lady; even more so than the heroine, who acted bold and dashing and vulgar, and behaved like a true gentleman, smoking cigarettes all the time and having a drink every five minutes. She had one of those fatally beautiful faces that you associate with a chamber of horrors. It was round, like a full moon, and every time she smiled it reminded you of someone opening a suit case. Really, she smiled so much, it's a wonder she didn't have a cramp in her dimples.

The plot was as follows: The hero wanted to marry the heroine. What for, heaven alone knows, unless it was to win a bet. The hero's father, however, a very wealthy millionaire, objected to the hero; for which no one could blame him, because the hero was objectionable to everybody including the audience.

Anyway, the couple planned to elope. Not having the wherewithal to hire a conveyance, the hero stole a meat-axe from somewhere and, going down the road, came upon an old peddler with a long beard and a horse and cart, all of which he had secured on the hire-purchase system. When the peddler turned his head for a moment, the hero hit him on the head with the meat-axe and then stole his horse. He would have stolen his whiskers as well, but didn't have the time.

While the peddler was separating himself from the meat-axe, the heroine helped the hero on to the horse with true gallantry, and they dashed off so fast that they passed a Ford. I think the Ford had broken down, but that has nothing to do with the story.

While the lovers were passing a watering trough on the stolen nag, the nag stopped to get a drink. Now, they knew the horse was wild, but they didn't know he drank. Therefore, when the horse stopped suddenly, *they kept right on going.*

The heroine, who was in front, floated over the horse's head like a balloon and landed, wallop, right in the middle of the trough with a big splash, incidentally swallowing enough water to float the British navy. The hero, who came sailing gracefully along as a sort of an afterthought, landed squarely in the middle of her diaphragm, and she spouted water like a whale.

This was a really corking situation, but, judging by the expression on the heroine's face, it was a good thing the audience couldn't hear what she said. As it was, it's a good thing her language didn't set the film on fire.

The hero helped the heroine to dust the water from her clothes and, after picking up his brains which he had lost while doing his parabola through the air, tried to catch the horse.

At this moment the father arrived on the scene in his Rolls and Butter and picked them up. Then he started to pick them to pieces. There was plenty of meat on the daughter, but the hero was all bone.

Then the hero, who by this time was very desperate, said to the father: "Either you consent to our marriage or I will shoot myself." So the father said: "Go ahead and

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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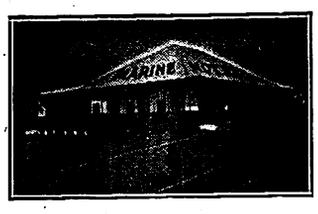

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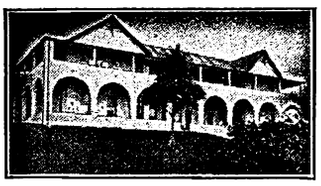

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shoot yourself and see if I care. But don't shoot yourself in the head; there is no sense in wasting a perfectly good bullet."

At this moment the old peddler came running up with blood in his eye and the remnants of the meat-axe sticking in his whiskers. Seeing the hero, he took the revolver from him and shot him in the chin. The bullet, however, glanced off and killed the father, thus removing the last barrier in the lovers' way.

A perfectly lovely policeman, who looked as though the only thing he had ever arrested was his own education, removed the old peddler to an old ladies' home, and the young couple continued, unmolested, on their happy way.

The last thing in the picture was the horse. He wandered disconsolately up the road, and I sure did feel sorry for the poor animal. *He never got his drink.*

And I know just how that feels; I've often had to go without one myself.

A Book of the Theatre.

Nobody who loves reminiscences—and amusing reminiscences—of the theatre should miss reading Arthur Roberts' book, "Fifty Years of Spoof." Arthur Roberts' name is, of course, known across the world as one of the greatest humorists of his day in England. He has now passed his seventieth year; in fact, he has been described as being seventy-five years young. Mr. Charles B. Cochran, the great entrepreneur, describes him as the greatest showman of our time, and he was instrumental in getting the great comedian to return to the stage during the war.

We have all been using the word "spoof" for so long—as a matter of fact it is to be found in most dictionaries—that we seldom stop to wonder where it came from. As a matter of fact, it was invented by Arthur Roberts. The late King Edward, when he was Prince of Wales, made Arthur Roberts one of his personal friends, and he was one of the first variety artistes to be recognised as worthy of representing the stage. In those days it was rather the fashion to decry the variety stage, the chief offenders in this respect being the members of the legitimate or "straight" stage. Arthur Roberts, however, survived their contempt and was never tired of "spoofing" them.

He tells the story of how, when he was invited to play in a great charity performance of Bulwer Lytton's "Money," he suggested, with a perfectly grave face, to Mrs. Bancroft, who was playing the lead, that the play needed brightening up, particularly at the end of the first act. Several royal personages were to be present, and Arthur Roberts suggested that he should be allowed to introduce a troupe of performing goats during the reading of the will by the lawyer.

(Continued on page 31.)

Maria Corda as "Helen" and Alice Adaire as "Aphrodite" in First Nationals coming special, "The Private Life of Helen of Troy." Miss Adaire was recently chosen from a field of several hundred girls as the winner of Alexander Korda's "Aphrodite" Contest, held to find the most perfect figure in Southern California.

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A scene from "Marigold," at the Kingsway Theatre, London. Angela Baddeley and Jean Cadell.

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CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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RED DAISY TEA IS THE BEST—TRY IT.

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Paris Fashions.

"Divinely Tall . . . . ."

Is it perhaps yet another sign of the conquering march of Woman that fashion, which has for some years past busied itself in catering almost exclusively for the "small" woman, should at last show signs of recognising the existence of her taller sister? If it be so, it explains a seeming paradox which has for some time made hard the path of the writer on the Modes of the Moment. All this season, that is to say, we have been hearing that the longer skirt and the higher waist have arrived, despite the fact that many dresses—perhaps even the majority—show no sign of either feature.

The Eternal Compromise.

Truth to tell, although the longer skirt has definitely arrived, it is not always longer, even when it seems so! The appearance of length, that is to say, is being arrived

One of the charming "new style" Reville evening gowns worn in "The Girl Friend," at the Palace Theatre, which has been entirely dressed by Reville, of Hanover Square, London, W.
[Photo (Copyright): Reville (1926) Ltd.

at by way of compromise! Length is given to dresses, sometimes, of course, by a real lengthening of the skirt, but more often by means of an arrangement of line and a wise use of trimming. For the dress-designer finds himself faced by the stern fact that, in Paris at any rate, the really long skirt is never likely to come back into favour—in our time, at least—and that the straight silhouette is too generally becoming to be abandoned without something like a general revolt.

Accordingly we are faced by tucks, various kinds of straight-down fur trimmings, long sashes and longer folds from the shoulder, all masking, while they maintain, the straight silhouette, while giving it freedom, added to by godets, flounces and circular cuts let into straight skirts.

The Evening Dress.

The evening dress, for fairly obvious reasons, has been the first to be experimented upon. To take a Yteb example. Of bright pastel blue moiré, it has the straight silhouette with a waist which is actually a little higher and a skirt which is no longer than previous models. But the waist is put back to the original line by means of complicated scalloping, while by similar methods the skirt is made to look longer than is actually the case. In each case the effect is reinforced by a bunch of ribbons on the shoulder and bunched folds on one hip, giving the longer downward tendency. This, in its turn, is emphasised by blue moiré shoes matching the dress, something of an innovation in themselves in days of gold, silver or jewelled shoes. Effective contrast is provided by flesh-coloured stockings and a little pink flower bunch on the left shoulder.

The longer line is no less noticeable in out-of-door clothing, even in the thickest of winter coats. Lelong has, for instance, a model in soft beige wool with collar and cuffs of castor. Instead of a border of fur round the edge, a long, narrow triangular slab of fur is set down the side opening of the coat, beginning with a point at the neck and finishing about a foot wide at the hem. It is held in, half way down, by a narrow belt of beige, the narrower the more convincing.

The Moving Cuff.

The desire to avoid shortening the figure shows itself in the prevalent tendency to avoid fur trimming straight round the collar or straight round the edge of the coat, which is bound to have that effect. Where fur is used at all round the skirt of a coat it is generally in connection with a roll collar and a wide edging of fur is brought up the front of the coat where its point meets the point of the roll collar. Cuffs have similarly—and for similar reasons—moved several inches up the arm, except in the frequent cases where almost the whole arm is made of fur. The once omnipresent fur cuff round the edge of the sleeve had, of course, the effect of widening the appearance of the coat, and thereby tending to shorten it.

In afternoon dresses the long line appears even more than in other kinds of clothes. Colour is given an important part to play in carrying the eye vertically instead of horizontally, and long triangles of white are let into the sides of black dresses to indicate length. Similar effects are obtained by the use of long, loose, triangular pieces of material hanging from the shoulder and falling in rippling folds to the hem.

Lace is sometimes set on in a long fin down one side. Bodices are made bolero shape with a loose edge on one side. One striking model has a gold lace "shirt-front" which, although the inconspicuous waist-belt is really low, gives the effect of a higher waist and, therefore, of a longer skirt. This effect is added to even more by an edging of gold lace on the skirt itself.

The Desire for Length.

This desire for length is also affecting the short coat. One smart suit in black reps has a fairly long bolero coat, opening in a V, edged with grey astrachan, one side of it being carried across the coat to the hip. A similar arrangement of the skirt prevented the suggestion of a cut up the suit. The skirt was very plainly made on wrap-over lines

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with a bias piece of grey astrachan from one hip to the hem on the opposite side, parallel with that on the bolero, giving the effect of one long bias line of fur across the whole suit. The sleeves were full just below the elbow and pleated into narrow cuffs of the same grey astrachan. The general effect was extremely smart and, carried out on long lines, made at once for height and slimness.

Without wishing to labour the point, there is no escaping the many evidences of this downward—and longer—trend. Sometimes it is very much less marked, so as to be scarcely noticeable to the casual eye. There may be a piece of white fur with an impulse down one side. There may be a number of tucks, so grouped as to suggest the same downward movement, or velvet incrustations curving downwards towards pleats so devised as to carry on the line. Whatever it may be, whether marked or incidental, it is always in the interests of the taller woman. No longer need she labour under the disability of looking overgrown—even, in extreme cases, ridiculous—in babyish frocks designed primarily only for the smaller figure. In the days to come—for this season at any rate—the "small" woman will have to look up to her taller sister fashionably as well as physically.

M.H.

Frank Freeman.

"Since I left South Africa," said Frank Freeman to me, lighting a cigarette, "I have been in all sorts of new rôles—rôles that I never expected to be asked to fill. For one thing I have been on the music halls. Oh, it's quite true, I assure you, and I can assure you, too, that I thoroughly enjoyed the experience.

Frank Freeman.

First of all, I was with Renee Kelly in a sketch—you remember Renee Kelly and her delightful acting in South Africa?—and then with Isobel Elsom in another sketch.

The reason I liked playing on the halls was that the audiences were so splendid. Laughs came in all sorts of odd places, and remarks which I never suspected of being funny brought forth shrieks of mirth.

Another reason why I like the music halls is that I have a secret conviction that people do not want long plays. Oh, yes, you may tell me how furious people get when the theatre begins at 8.40 and ends at 10.15. They rail that they don't get their money's worth. That is very true, but I personally think that what they want is not so much long plays as a mixture of plays. You know, the old idea of the stage was to give a comedy, a tragedy and a history all in one evening. These, of necessity, had to be very short, and that is how the music hall came into being, for the music hall is the legitimate descendant of the old idea of the theatre. In long plays I find that the attention of the audience wanders a little, and I long for the day when I shall be engaged to play a red-nosed cab driver in a comedy, a swashbuckling hero in a tragedy, and a philosopher in a historical play. Then I shall go home perfectly happy, and it is my own personal belief that the audience will do the same.

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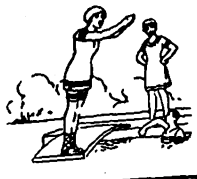

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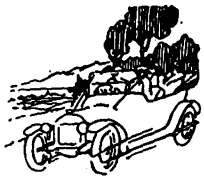
All the Year Round



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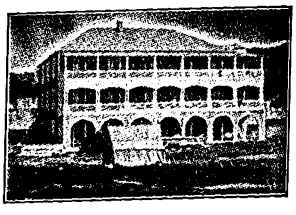

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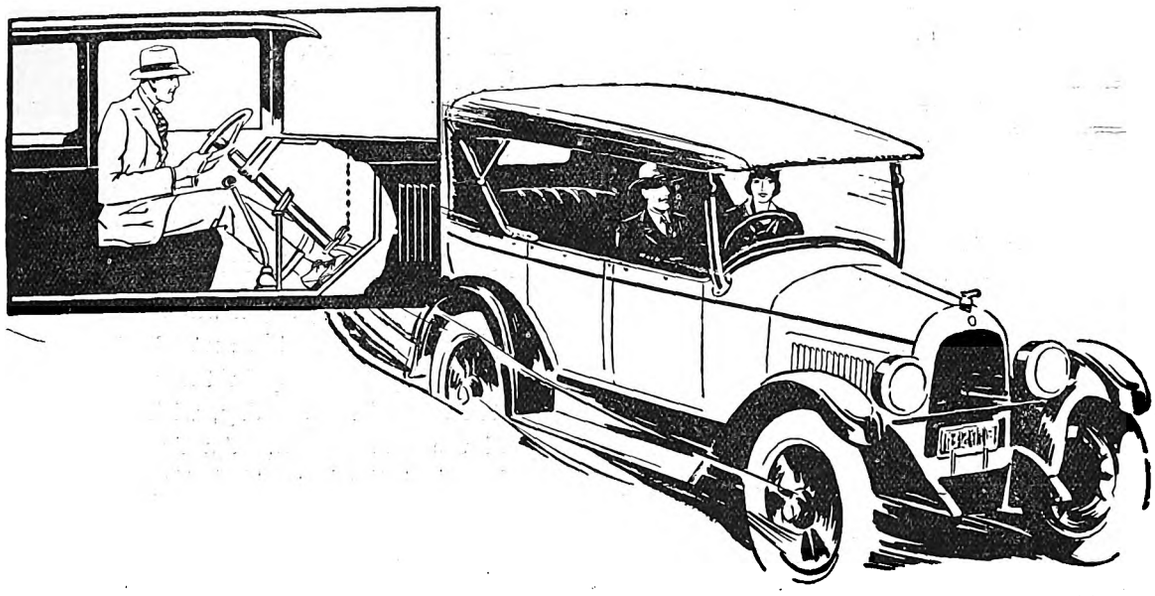

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Phyllis Neilson-Terry.

I have heard five plays mentioned in connection with Phyllis Neilson-Terry's forthcoming trip to South Africa. These are "Sweet Nell of Old Drury," "A Roof and Four Walls," "The Wheel," "The Letter" (which is at the moment running in London with Gladys Cooper in the lead) and a revival of "The Butterfly on the Wheel."

This is the latest news from the lips of rumour, but it must always be remembered that rumour is not always a dependable person, and the plays for Neilson-Terry's tour may differ largely from the list I have just set out.

"A Roof and Four Walls" is, by the way, one of the best and cleverest plays I have seen for some time. It was produced not very long ago at the Apollo Theatre with Phyllis Neilson-Terry in the part of "Mrs. Stenning."

"A Roof and Four Walls," though very amusing, is not all comedy—at least not for "Peter Stenning," who is in the unhappy position of being *de jure* master of the house, while that distinction really belongs to "Mrs. Stenning," who keeps the place going on the takings of her song recitals. Briefly, the theme is this: Should a husband, whose earning capacity is less than that of his wife, be allowed the privilege of saying whom she shall invite to the house? It is from this situation that the author, E. Temple Thurston, has taken his title, for he cleverly shows that in such circumstances "A Roof and Four Walls" does not always constitute a home.

On the first night of this production in London, several of the Terry family were present, including Dame Ellen and her sister, Marion. It was difficult, I remember, to get outside the theatre, for a huge crowd had congregated to see their darling Ellen. When the dear old lady emerged in her white lace cap, a burst of cheering arose and the clapping of hands could be heard at the other end of Piccadilly Circus. Her entry into her car was just like a royal progress.

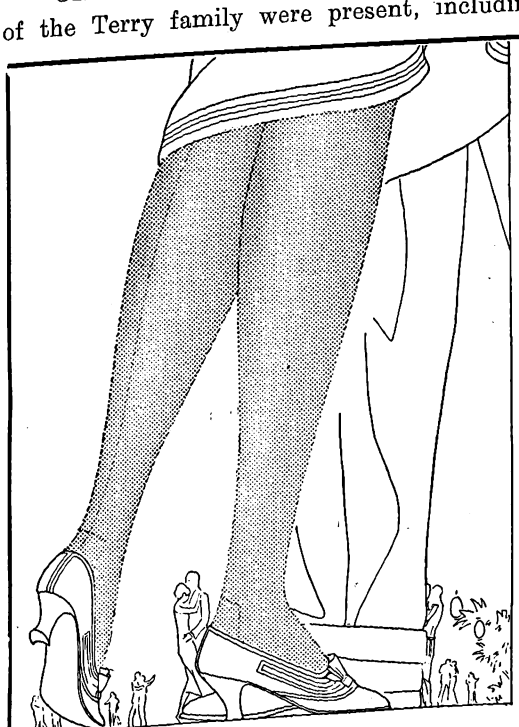
Needless to say, Phyllis Neilson-Terry's personality displayed even more splendour, temperament and accomplishment than was necessary to the play.

"A Roof and Four Walls" was produced just after Phyllis Neilson-Terry's return from her American tour. And when she was telling me of that tour she conjured up a sigh and a laugh as she recalled the following anecdote:—

"One sweltering day I was lunching at a restaurant in Mamphis, Tennessee—the sort of place at which everyone in the locality turns up in the evening for gossip, but is deserted throughout the day, with a bar running along the top of the dining-room. An American sauntered in and lolled against the bar. 'What's on at the the-aytre?' he drawled out. 'Phyllis Neilson Terry is the top turn,' answered the bar-keeper; 'there she is, dining at that table.'

"The inquirer looked in my direction. 'H'm,' said he after considering me carefully, 'she means nothing in my young life—what's next?'"

Whatever may have been the opinion of the American, Phyllis Neilson-Terry is bound to mean a great deal to many lives, both young and old, when she comes to South Africa.



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"Some" Recipes.

Who would ever think that the little curly-haired dancers who partners Monty Woolf in his excellent dancing act, added housewifery gifts to her theatrical ones. Yet this is true about Constance Evanss who is at the Empire, Johannesburg. She is an accomplished cook, and she has allowed me to append here some of her own personal recipes.

Constance Evans.

"You see," she says, "living so much in flats has taught me how to contrive appetizing dishes out of practically nothing. Here's one:—

Waldorf Salad.

You know how one longs for cool food on a hot day. Here is a very good salad:—

Chopped walnuts, as many as you like, and fruits in season, all chopped up as for fruit salad. Add a little cut celery. Cover with mayonnaise dressing and a grating of nutmeg.

It is delicious, I can assure you.

A Light Luncheon Dish.

Here is something else you can do with celery. You can stuff it and make an attractive addition to the luncheon table:

Fill up the long curve of celery with cream cheese or cottage cheese, and sprinkle it with red pepper.

Haddock with Eggs.

Now something for breakfast. Do you ever eat haddock with poached eggs? No? Well, they're delicious—especially when they are sprinkled with parsley sauce and little pats of peppered butter.

American Pancakes.

In America, as you probably know, breakfast mostly consists of fruit and pancakes. To make the latter, we take four cups of self-raising flour, one quart of milk, one egg (well beaten), a teaspoonful of sugar, and beat the whole together to make a thin paste. Grease a frying pan lightly with butter, only a thin coating. Put a small cupful of the paste into it, and fry over a bead of gas. Turn with an egg-slice when browned. Serve with molasses; your equivalent to that is, I think, golden syrup. We eat these with coffee made in a percolator and, when ready, an egg (unbroken) is dropped into it..

There! Those are a few of the things which I have cooked in my flat in London. Perhaps it is bringing coals to Newcastle to tell South Africa about new dishes. But I hope not. They're really awfully delicious."

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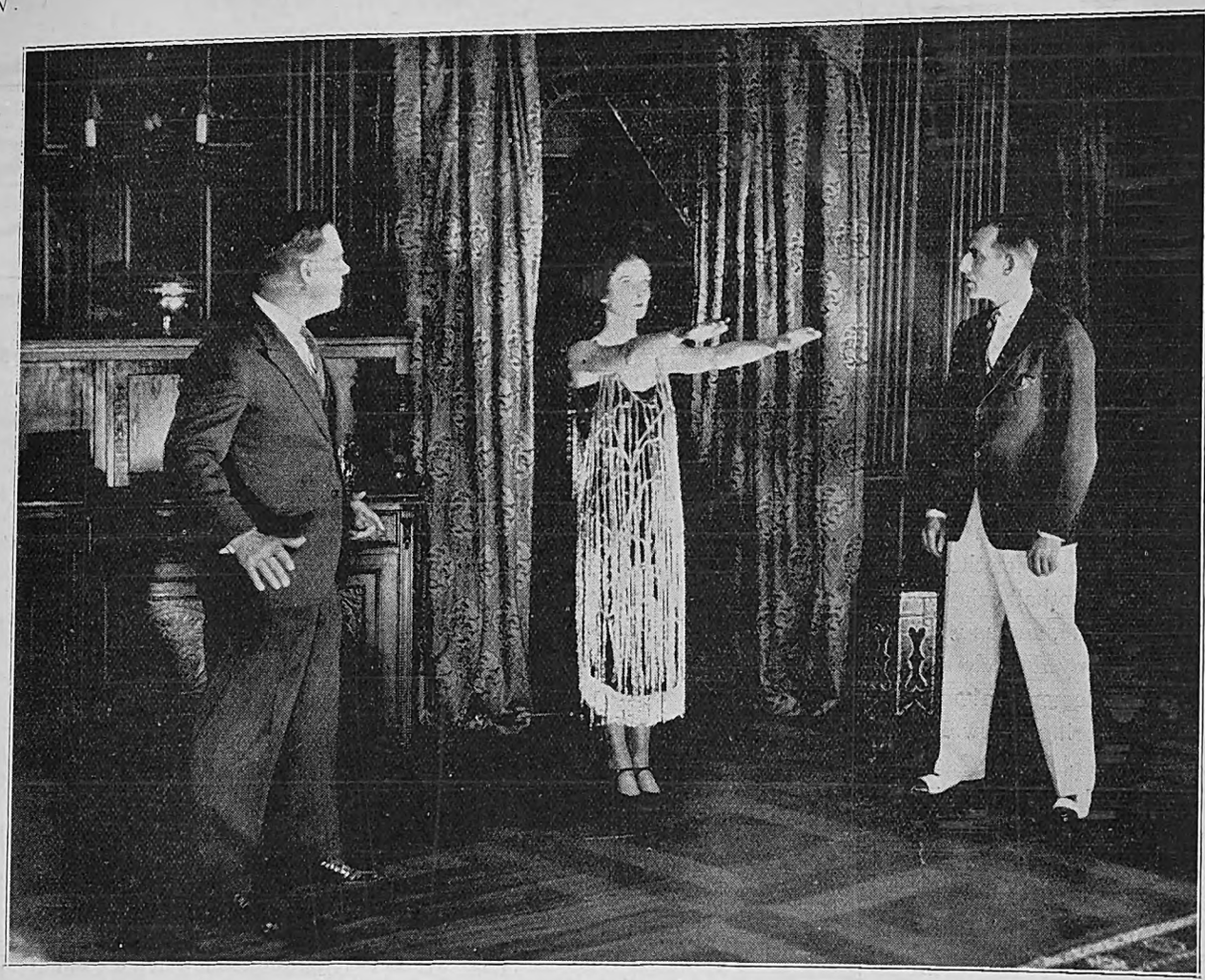
M Theatre,
burg.

tchison

LENT
E."



Things begin to happen in "The Silent House." Catherine Lacey as "T'Mala."

"Ho-Fang" (Edwin Morton) to the rescue.

[*Photos: African Film Productions, Ltd.*

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WIRELESS NEWS.

Pretoria 320 Metres. Capetown 375 Metres. Durban 400 Metres. Johannesburg 443·5 Metres.

In and Out the Capetown Studio.

Capetown, 13th October, 1927.

A military band in the Studio is rather a frightening thought. I remember the Saturday afternoon they came to rehearse. A football relay was working up to a fine frenzy at the same time, and as I looked through the control window at these brawny defenders of the realm in mufti, warming up their implements of music, I wondered how soon we would be ordering a new B amplifier. It seemed worth it, if only for the pleasure of seeing the gentleman entwined in a sousaphone playing with his hat on. I hope he wears it on monday night, October 24th, when the Defence Force Band (No. 1 Military District) broadcasts from the Studio, under the baton of Mr. Rendle, V.C.

Last time Mr. Rendle was down to give us a talk on "Military Bands," but the programme being too long, much to our regret, postponed it. However, he will not be allowed to escape the microphone on Monday night.

Mr. Rendle has been closely associated with military band music all his life. Indeed, he has the distinction of being the only bandsman to be decorated with the V.C.—a fact on which His Majesty specially commented. Mr. Rendle recalls the old days, some five and twenty years ago, when the military band used to play in the gardens and all Capetown flocked to hear them. His choicest story of that gay period is when the bandmaster decided to introduce a little dramatic effect by posting the cornet in the branches of a neighbouring oak. In due course the first B flat cornet was hoisted aloft and the concert began. But no echo transpired. The bandmaster shook his fist threateningly at the oak tree and out fell Echo from his leafy bower quite gloriously *ivro-mort*. But, as Mr. Rendle says, "that was in the good old days." Unfortunately, the Musicians' Trade Union will not allow the members of the Municipal Orchestra to climb trees.

Terri Storri.

Other Items on Monday.

Miss Connie de Gruchy and Ernest Travers are the vocalists on that evening. Both are known on the air, and both are popular. Ernest Travers is a happy example of a naturally well-produced voice—a pleasant relief in these days of money-to-spend but no-voice-to-speak-of young ladies and gentlemen from the numerous local Conservatoriums. It is a lovely word on a brass plate.

Why is Tuesday so Popular?

For a long time the popularity of Tuesday broadcasts has excited comment—somewhat bewildering comment, because the answer is not altogether the Capetown Orchestra and its talented soloists, as so many aver. The secret of their success is, I believe, directly due to the "programme instinct" of the man who chooses the music. It is well contrasted, expertly poised between the too ponderous classical and the ephemeral "popular." As is very often necessary in radio, it serves the double purpose of artistic back cloth and principal scenery. Whoever he is, congratulations.

This Tuesday Dorothy Macpherson and George Dimmack are the solo instrumentalists—artistes both.

Bessie Stein, whom illness prevented from singing a few weeks ago, and Mr. Brownlee are the vocalists. I wish Mr. Brownlee could be persuaded to tell some funny stories as well.

When our microphone travelled to Fish Hoek about a year ago and captured an excellent little concert among the sand dunes, one of its best trophies was the humorous interlude by one Mr. Brownlee. The other was our late announcer, changing his costume outside the hall, when the wind obligingly carried his music to an adjoining sand hill, and he followed in pursuit, minus several essentials of clothing, including the customary trousers. We understand the graceful flight of our hairy Atalanta was only witnessed by the engineer-in-charge. We hope so. The microphone has never been to Fish Hoek since.

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A South African Poet.

To be adopted by a really live poet is a honour any Studio might be proud of. Mr. Vine Hall has so honoured us. We have had the privilege of assisting at the public christening of several of his poems, and we are to be called upon to do so again on Tuesday, at 9.5 p.m.

Wednesday.

All the names on this programme have appeared before; some of them many times, but none, we think, too often. Isabelle Brodie will sing, as will Mr. Tweedie. The ever-popular banjo and mandoline pair, Lee and Harrison, are also to be heard, as well as Eric Bray, principal viola in the Capetown Orchestra. The quartette has not as yet revealed its intentions, which seems a pity, as their previous successes have begun to stimulate listeners' interest. A form of musical expression which I believe to be more peculiarly suited to radio than any other.

"The Caliph's Perfume"

When Flecker wrote "Hassan," he conferred on us not only the boon of his own delightful work, but a wealth of lesser efforts from Hassan-fired enthusiasts. We have to thank him for much. The East is big and alluring enough to need the imagination of a multitude of poets and dramatists. It probably has. And now Christopher Montana has gone to the East for his latest radio fantasy, "The Caliph's Perfume." It is to be produced on Wednesday, October 26th.

Opening Concert of Gala Season.

This will be broadcast from the City Hall on Saturday night. A "monster" (pardon the galaese) programme is being presented. The microphone will get it all.

The Sunday concert from the Pier is as attractive as the close proximity to Monday can make it, and the classical programme on Thursday reads excellently on paper, but I understand it may be altered. I hope not. "Don Juan," the Beethoven septett in E flat, and the "Italian Symphony" issue an irresistible invitation to stay at home and listen.

GLADYS DICKSON.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, OCTOBER 24th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

"Columbia" Records.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Some Song Requests.**

5.20 **Teens:** A Wonderful Gardener and a Famous Woman Painter.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Band of the Defence Force** (No. 1 Military District). Bandmaster, **T. E. Rendle, V.C.** By kind permission of **Col. Harvey, O.C.**

March: "Wellington" ... ... Sontini.

Overture: "Lustspiel" ... ... Bela.

Valse: "Lustige Bruder" ... ... Volstedt.

Songs:

"Salaam" ... ... Lang.

"Meadow Lark" ... ... Brahe.

Miss C. De Gruchy.

Piccolo Solo.

Songs:

"The Vagabond" ... ... Mallory.

"Glorious Devon" ... ... German.

Ernest Travers.

Selection: "Sunny" ... ... Kern.

9.0 **News Service** (English).

9.5 **"Experiences with Military Bands."** Talk by **Bandmaster Rendle, V.C.**

9.20 Selection: "The Blue Mazurka" ... ... Lehar.

Songs:

"Morning Prayer" ... ... Holliday.

"Pleading" ... ... Elgar.

Miss C. De Gruchy.

Serenade: "Standchen" ... ... Czibulka.

Songs:

"Even Bravest Hearts" ... ... Gounod.

"Thou Art Risen My Beloved" ... ... Taylor.

Ernest Travers.

Descriptive Piece: "Grand Military Tattoo" ... ... Rogers.

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, OCTOBER 25th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics:** Poisons and Poisoning.

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5.20 **Children's Hour:** Stories Told in Other Parts of the World. Music.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.5 Overture: "Carneval Romaine" ... ... Berlioz.

Two Intermezzi:

(a) "Salut d'Amour" ... ... Elgar.

(b) "The Mill in the Forest" ... ... Eilenberg.

Valse: "Mondaine" ... ... Bosc.

Songs: **Bessie Stein.**

Cornet Solo: **G. C. Dimmack.**

Songs:

Prize Song from "Meistersingers" ... ... Wagner.

Flower Song from "Carmen" ... ... Bizet.

H. J. Brownlee.

Selection: "The Quaker Girl" ... ... Monckton.

9.0 **News Service** (English).

9.5 "The Vegetarian" and Other New Poems, read by the Author, **A. Vine Hall.**

9.20 Ballet Music from "William Tell" ... ... Rossini.

Songs: **Bessie Stein.**

Violin Solo: **Dorothy MacPherson.**

Songs:

"I Know a Lovely Garden."

"O Sole Mio."

H. J. Brownlee.

Selection: "Veronique" ... ... Messager.

10.0 **News Service** (Afrikaans).

10.5 **Dance Music.**

10.30 Close down.

WEDNESDAY, OCTOBER 26th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics:** Radio Matters.

5.20 **Teens:** Great Events Described by Masters of Literature.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Alhambra Orchestra.**

Songs: **Isabelle Brodie.**

Viola Solo: **Eric Bray.**

Songs: **Mr. H. A. Tweedie.**

Banjo and Mandoline Duets: **Messrs. Lee and Harrison.**

8.35 **"The Caliph's Perfume."** An Eastern Comedy by **Christopher Montana.**

Characters as they speak: Abou Said, the Perfumer's Assistant; Noorema, the Perfumer's Daughter; Achmet, the Perfumer; a Beggar; a Vizier.

Scene: The scene is set in the workshop of Achmet at old Bagdad.

At the back of the small and dingy room burns a charcoal furnace, upon which stands a copper distilling retort. A thin trickle of water drips between the spirals of the condensing pipe, which leads to a stoppered crystal beaker. At long intervals a heavy tear of oil of perfume slowly forms at the end of the spiral pipe to slip noiselessly into the beaker.

A fragrance, as of a riot of blossoms in the sun, hangs heavy in the still air.

To the right of the room a low, curtained doorway admits to the shop, open to the street, from which comes, ceaselessly, the babel of an Oriental Bazaar.

To the left a steep stairway leads to the flat roof, affording access to the Harum.

Abou Said, a young man almost femininely beautiful, is abstractedly tending the furnace and singing softly to himself.

9.0 **News Service** (English).

9.5 Quartette:

First Violin, Inger Boberg; Second Violin, Dorothy Macpherson; Viola, Eric Bray; 'Cello, Mrs. Eric Leftwich.

9.25 Songs: **Isabelle Brodie.**

Piano Solo: **Edna Stanton.**

Songs: **Mr. H. A. Tweedie.**

Banjo and Mandoline Duets: **Messrs. Lee and Harrison.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, OCTOBER 27th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Travel Talk,** by a Woman Traveller.

5.20 **Children's Hour:** Our Bedtime Stories and Music, by **Aunty Lex.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay of Waldorf Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, OCTOBER 28th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

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Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Short Story: G. Wells.**

5.20 **Teens:** How a Machine Began to Talk.

EVENING SESSION.

7.30 **Market Prices** (issued by the Bureau of National Information).

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).

11.0 Close down.

SATURDAY, OCTOBER 29th, 1927.

LUNCH-HOUR SESSION.

1.15 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We Entertain Ourselves.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher & Cartwrights.** Leader, **V. Latronico.**

10.30 Close down.

SUNDAY, OCTOBER 30th, 1927.

EVENING SESSION.

6.50 **Announcements.**

7.0 Die Diens sal uitgesaai word vanuit **Die Groote Kerk,** Adderley Straat.

8.30 **Programme of Music by the Capetown Orchestra,** relayed from Adderley Street Pier (weather permitting). Conductor, **W. J. Pickerill.**

Items from the Durban Studio.

Durban, 13th October, 1927.

Programme.

The vocalists to broadcast from the Studio on Monday evening are Miss Ethel Smith (soprano) and Mr. Fred Kent (tenor). Both are well known to Durban audiences, and their appearances before the microphone will be looked forward to by many. Miss Smith has lately been successful in winning a scholarship at the South African University music examinations. This entitles her to a three year course of study in London. Her progress will be watched with interest. During the evening Mr. A. E. Ingle will broadcast a talk on "Julius Caesar."

The Redgwood String Octette.

A very popular combination at present broadcasting from B.B.C. Studios is the string octette. During the dinner hour session on Tuesday evening listeners will have the pleasure of hearing an ensemble of this nature in the Durban Studio. Mr. Reg. Woodroffe, whose musical activities in this town are on an extensive scale, is to be congratulated on getting together a band of enthusiasts whose object is the production of string tone. It is to be hoped that we will hear much of them in the near future.

Schubert. The "Unfinished" Symphony.

At Thursdays' classical concert the first movement of this immortal work will be performed by the Durban Orchestra. Why the Symphony itself was never finished nobody knows, for the composer lived six years after completing the two existing movements out of the intended four. In these two movements musicians have one of their greatest treasures. Next to Beethoven's Fifth Symphony, Schubert's "Unfinished" is probably the most popular Symphony in the world. An outline of the movement to be played is as follows:—

Allegro Moderato. (Moderately Quick.)

After a few bars of mysterious introductory music, for 'cellos and double basses alone, the first main tune enters, a rapid one, for strings, with, soon after, a mournful strain added above, by oboe and clarinet together.

After a time we come to a few bars of link, for horns and bassoons, and then the 'cellos bring in the cheerful second main tune.

Out of these two well-contrasted tunes the movement is made.

The vocalist on the occasion will be Miss Perla Siedle. She will sing an Aria of Mozart, and "Reverie" by Grieg. Miss Siedle is a true artist and the possessor of a gloriously rich voice of excellent broadcasting quality. Her choice of songs is a very happy one.

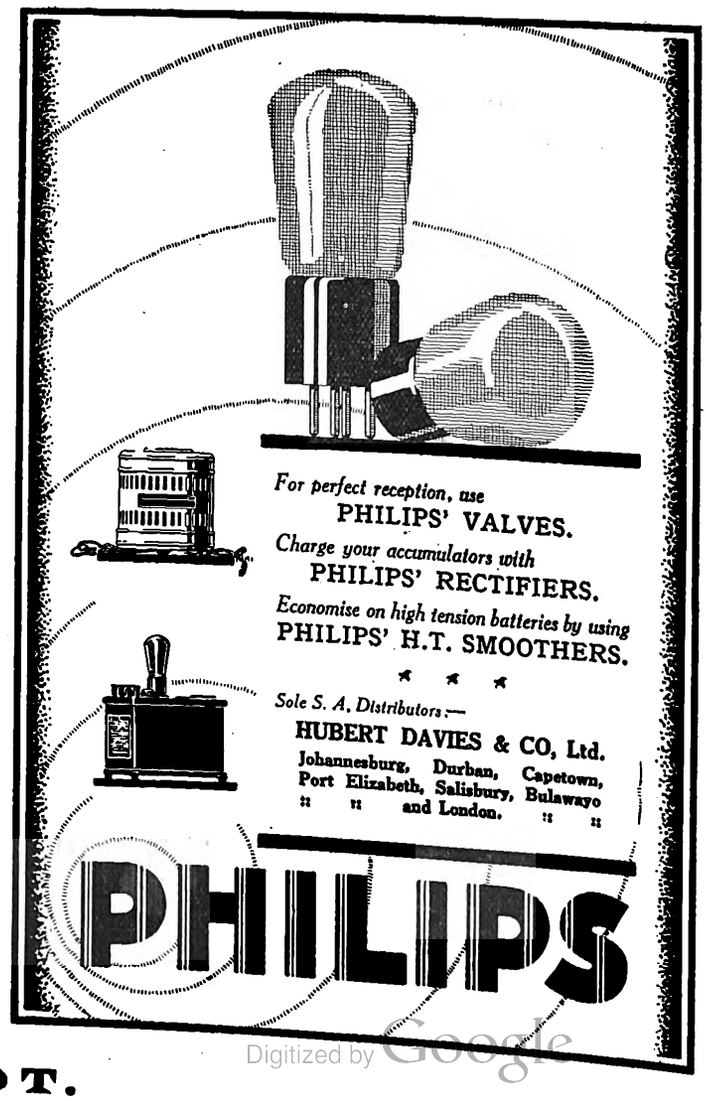
The Bells of St. Paul's.

The transmission by the Durban Station of the Bells of St. Paul's is now an outstanding feature in the Sunday programmes. It does more, perhaps, than anything else to broadcast throughout the length and breadth of the land the spirit of the Sabbath. There is something soul-stirring and inspiring in the reverberating tones of big bells—a peculiar melody in their resonant notes that proclaims the fullness of peace and goodwill.

Sunday's Popular Concert.

The venue of broadcasting fare on Sunday evening is the Durban Town Hall. These concerts are proving immensely popular, and the Durban Orchestra can always be relied upon to present an interesting programme.

Mr. Robert Wettergreen will sing during the evening. His following of radio admirers is a big one, and he is without doubt one of the most successful vocalists at present in Durban.



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Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the management.

Announcer ... ... Mr. GEORGE R. MONTFORD.

MONDAY, OCTOBER 24th, 1927.

12.30 **Lunch Hour Session:** Eileen Williamson (Mezzo). Mrs. Edgeworth (Contralto). Elvia Rayner (Pianoforte). Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** Fairy Tales from Japan, told by **Aunt Janet** of the Library. Violin Solos by **Master Charles Evans.** Birthday Greetings and Riddles. Songs by **Aunt Isobel.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Light Music.

7.30 **The Wireless Orchestra.**

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Talk:** Chats with the Masters—"Julius Caesar."

Mr. A. E. Ingle.

8.25 Selection: "Push and Go" ... ... Darewski.

The Wireless Orchestra.

8.35 Soprano:—

(a) "The Little Girl from Hanley Way" ... ... Clarke.

(b) "Daddy's Sweetheart" ... ... Liza Lehmann.

Miss Ethel Smith.

8.45 **General and Local News.**

8.55 Waltz: "Mountain Baron" ... ... Strauss.

"A La Gavotte" ... ... Finck.

The Wireless Orchestra.

9.5 'Cello: "Cantabile" ... ... Cui.

Miss Jenny Isaacson.

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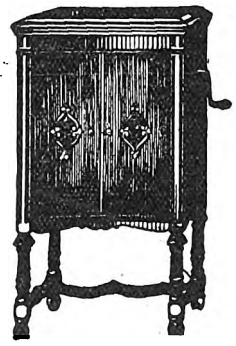

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9.10 Tenor:—

(a) "Beyond the Dawn" ... ... Sanderson.

(b) "O Mistress Mine" ... ... Quilter.

Mr. Fred. Kent.

9.20 Selection: "Tina" ... ... Rubens.

The Wireless Orchestra.

9.30 **Humorous Item.**

9.34 Soprano:—

(a) "Mignon, Here Is April" ... ... Del Riego.

(b) "Mighty Like a Rose" ... ... Nevin.

Miss Ethel Smith.

9.44 **Orchestral Item.**

9.48 Tenor:—

(a) "Thora" ... ... Stephen Adams.

(b) "Somewhere a Voice is Calling" ... ... Arthur Tate.

Mr. Fred. Kent.

9.58 **Jazz Item.**

10.0 Close down.

TUESDAY, OCTOBER 25th, 1927.

12.30 **Lunch Hour Session:** Thelma Edwards (Contralto). Hamilton Simons (Baritone). Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre. Light Music.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner:** Story, "The Smugglers' Cave," told by **Aunt Isobel.** A News Bulletin and Birthday Greetings. Two Songs by **Uncle Brownie.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** The Redgwood String Octette.

"Special Request" Gramophone Records.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 Mezzo:—

(a) "Husheen" ... ... Alicia Needham.

(b) "Le Portrait" ... ... Beatrice Parkyns.

Madame Gertrude Fouché.

8.20 **Hawaiian Music: Messrs. Van Der Westhuizen and Carter.**

8.30 **A Humorous Sketch: "The Marrying of William,"** by **L. Du Garde Peach.**

Characters: William Ashe (a burly young farmer), Mr. George Montford; Susan (about thirty, country born and bred); Miss E. Butterworth; Georgina (tall, and attempts the stately), Mrs. Ada Parker; Winifred (merry, and inclined to giggle on every occasion), Miss Iris Lewis.

Scene: The living-room kitchen of a Hampshire country cottage. A fire is burning and a kettle is on the hob. Outside it is late Autumn and cold and clear. The time is about four o'clock in the afternoon and the period the present.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, OCTOBER 26th, 1927.

12.30 **Lunch Hour Session:** Elvia Rayner (Pianoforte). Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Tony.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Soprano:—

(a) "Magic Evening" ... ... Sanderson.

(b) "The Lilac Tree" ... ... Gartlan.

Miss Kate Osborne.

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7.31 **Radio Talk:** "The Amateur's Contribution to Radio Science."
Mr. G. N. P. Allaway.

7.50 Soprano:—
(a) "Love's a Merchant" ... ... Carew.
(b) "Care Selve" ... ... A.L.
Miss Kate Osborne.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.15 Elocution:—
"The Obstructive Hat" ... ... Anstey.
"The Bald-Headed Man" ... ... Anon.
Mrs. Gaynor.

Pianoforte:—
"Liebestraume" ... ... Liszt.
Miss Elvia Rayner.

Baritone:—
(a) "Blow, Blow Thou Winter Wind" ... ... Roger Quilter.
(b) "The Ringers" ... ... Herman Lohr.
Mr. McGrigor Robertson.

8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

THURSDAY, OCTOBER 27th, 1927.

12.30 **Lunch Hour Session:** Mary Strachan (Soprano). George Bulley (Tenor). The "Pruchner" Piano Player. Light Music.
2.0 Close down.
4.0 **Afternoon Session:** Relay from Prince's Theatre. Light Music.
4.30 **Women's Session:** Arranged by Miss Isobel Niven.
5.0 **Children's Corner:** The Story of Saint Bridget and the King's Wolf, told by **Aunt Janet** of the Library. Songs and Recitations by Members of the Family and a Chat with **Aunt Isobel.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Overture: "Euryanthe" ... ... Weber.
(a) "Minuet d'Amour" ... ... Cowan.
(b) "Elegie for Strings" ... ... Tschaikowsky.
Aria: "Deh Vieni Non Tardar" ... ... Mozart.
Perla Siedle.
Poem: "On the Heights" ... ... Arthur Hervey.
"On the March."
8.50 (approx.) **General and Local News.**
"The 'Unfinished' Symphony" ... ... Schubert.
("Allegro Moderato.")
Song: "Reverie" ... ... Grieg.
Perla Siedle.
"Danse Macabre" ... ... Saint-Saens.
"Suite Petite" ... ... Bizet.
(a) "March—Trumpet and Drum."
(b) "La Poupee."
(c) "Impromptu Le Toupie."
(d) "Galop—Le Bal."
10.0 Close down.

FRIDAY, OCTOBER 28th, 1927.

12.30 **Lunch Hour Session:** The Studio Orchestra.
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by Miss Isobel Niven.
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** The Story of the King's Gift. A News Bulletin and a Chat with **Uncle Jack.** Birthday Greetings and Riddles.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
Light Music.
7.13 **Sports Talk,** by **"Natalian."**
7.30 **Dinner Hour Session:** The Studio Orchestra.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 **Talk No. 2:** "The Forty-Nine Days' Wonder," **Mr. J. Albrecht.**
8.25 Selection: "Lucia de Lammer Moor" ... ... Donizetti.
The Studio Orchestra.
8.35 Contralto:—
(a) "Dear Heart" ... ... Mattei.
(b) "Songs My Mother Sang" ... ... Grimshaw.
Miss Kathleen Chislett.
8.45 **General and Local News.**
8.55 "Wedding Dance" ("Rustic Suite") ... ... Goldmark.
"La Paloma" ... ... Yradier.
9.5 Viola:—
"Menuett" ... ... Handel.
Mr. A. McLoughlin.
9.10 Elocution:—
(a) "The Soliloquy of an Old Piano" ... ... Leslie Harris.
(b) "If We Only Knew" ... ... Spurr.
Mr. Frank Tarr.
9.20 Valse: "La Gitana" ... ... Bucalossi.
Morceau: "Cocheco" ... ... Reeves.
The Studio Orchestra.
9.30 Contralto:—
"Melisande in the Wood" ... ... Alma Goetz.
Miss Kathleen Chislett.
9.35 **A Bridge Hand will be Broadcast.**
9.50 **Jazz Item.**
9.55 Elocution:—
"The Statue of St. George."
Mr. Frank Tarr.
10.0 Close down.

SATURDAY, OCTOBER 29th, 1927.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.
12.30 Close down.

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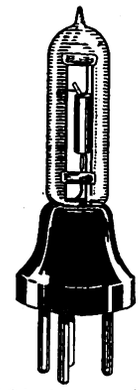

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7.15 **Reports:** Local Market Report, Weather Report and Shipping Intelligence.

7.20 **Dinner Hour Session:** Recital on the "Columbia Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

March from "Le Prophete" ... ... Meyerbeer.

Overture: "Si Jetais Roi" ... ... Adams.

Selection: "Petticoat Fair" ... ... Wood.

Baritone:—

"King Charles" ... ... Maud V. White.

Mr. Vernon Tunmer.

Cornet:—

"O Dry Those Tears" ... ... Del Riego.

Mr. A. W. Snell.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items.

11.0 Close down.

SUNDAY, OCTOBER 30th, 1927.

3.30 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: "The Merry Makers" ... ... Coates.

"Rapsodie Espagnole" ... ... Volpatti.

Scenes from "Gottenburg" ... ... Caryll.

Valse: "Omaha" ... ... Williams.

Piccolo Duet:—

"The Lark's Flirtation" ... ... Horne.

Messrs. J. J. Flanagan and Cecil Horne.

Scenes from "Don Giovanni" ... ... Mozart.

Morceau: "The Jolly Fellows" ... ... Vollstedt.

"Valse Aviation" ... ... Spindler.

4.30 **Children's Corner:** A Visit from **Uncle Brownie.** Some French Fables. Birthday Greetings and Riddles.

6.40 **"The Bells of St. Paul's."**

7.0 **Evening Service,** relayed from **St. Paul's Church.**

Order of Service: As in Prayer Book.

Voluntary: "Ave Maria" ... ... Henselt.

Hymn 178 (Part III).

Psalm 119, verses 81 to 96.

Anthem: "Jesu, Word of God Incarnate" ... Mozart.

Hymn before Sermon 22.

Preacher: **The Metropolitan of India—The Lord Bishop of Calcutta.**

Hymn after Sermon 179.

Concluding Voluntary: "Grand Choeur in A." Salome.

Organist: **Mr. W. Deane, F.R.C.O., F.T.C.L.**

8.30 **"A Popular Concert,"** relayed from the Durban Town Hall.

Baritone:—

"Eri tu che macchiavi quell' anima" ("Ballo in Maschera") ... ... Verdi.

"Egyptian Love Song" ... ... Dix.

Robert Wettergreen.

In conjunction with The Durban Municipal Orchestra.

Conductor, **Mr. T. H. Huddle.**

(Full details will be announced later.)

10.0 Close down.

African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. LAGO CLIFFORD.

Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, OCTOBER 24th, 1927.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Win).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m. Saturday: Weekly Advice Leaflet (issued in English and Afrikaans by the Department of Agriculture).

6.30 p.m., Close down.

7.0 p.m., daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m., daily, except Sunday: Time Signal.

9.0 p.m., daily, except Saturday and Sunday: General News Service broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

SOUTH AFRICAN RAILWAYS AND HARBOURS.

1927—1928

SUMMER SEASON.

(1)—SEASONAL EXCURSIONS TO SEASIDE RESORTS
at Single Fare for the Return Journey. Minimum Fares: £2, First Class; £1 7s., Second Class.

To CAPETOWN, CAPETOWN SIMONSTOWN SECTION, STRAND, BOT RIVER (for Hermanus) and SALDANHA (for Hoedjes or Saldanha Bay). From Transvaal, Orange Free State, Cape and South-West Africa stations one day each week during October and November, 1927, and January, February and March, 1928.

To EAST LONDON, FORT ELIZABETH, PORT ALFRED, JEFFREY'S BAY, UMTATA (for Port St. Johns) and GEORGE (for Knysna and Wilderness), and intermediate stations to MOSSEL BAY inclusive. From Transvaal, Orange Free State, Cape and South-West Africa stations one day each week during November, 1927, and January and February, 1928.

To SWAKOPMUND. From stations in South-West Africa one day each week during January and February, 1928.

(2)—GENERAL EXCURSIONS
from 1st December, 1927, to 3rd January, 1928, at Single Fare for the Return Journey between
ALL SOUTH AFRICAN RAILWAY STATIONS,
and in Through Bookings with the R. R. and B. & M. R. (First and Second Class only) and C. F. L. M. Also in Local Bookings over the R. R. and B. & M. R., including the Mafeking-Bulawayo Section, from 14th December, 1927, to 3rd January, 1928, at Single Fare for the Return Journey for First and Second Classes only, and Single Fare and One Half for Third Class.

(3)—INCLUSIVE LAND AND SEA EXCURSIONS
from certain inland areas, 1st December, 1927, to 3rd January, 1928.

Full Particulars Obtainable at Stations and at the Agencies of Messrs. Thos. Cook & Son.

W. W. HOY,
General Manager.

Johannesburg,
September, 1927.

CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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MONDAY, OCTOBER 24th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Hygiene by **D. J. J. Middleton.**
8.25— 3. Overture: "Crown Diamonds" ... ... Auber.

"JB" Studio Orchestra.

8.35— 4. Soprano:
(a) "The Lute Song" ... ... Hope.
(b) "The Four Maries" ... ... Dunn.
(c) "Bless You" ... ... Novello.

Miss Agnes Crawford.

8.45— 5. Fantasia: "Cavalleria Rusticana" ... ... Mascagni.

"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**
9.10— 7. Humorous: "Solomon Jock Mackenzie Rubenstein" —Gus Harris.

Mr. Joe Shand.

9.20— 8. Jazz: **"JB" Studio Orchestra.**
9.30— 9. Weekly Sports Talk: "Famous South Africans—No. 1," by **Mr. W. D. Powell.**
9.45—10. Soprano:
(a) "The Scottish Blue Bells" (by request) ... Barker.
(b) "Little Window Looking West" ... ... Phillips.

Miss Agnes Crawford.

9.55—11. Suite: "Scenes Rustiques" ... ... Mouton.

"JB" Studio Orchestra.

10.10—12. Humorous: "Abe, Take an Example from your Father" —Brockman.

Mr. Joe Shand.

10.20—13. Jazz: **"JB" Studio Orchestra.**

10.30.—Close down.

TUESDAY, OCTOBER 25th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Astronomy, No. 4, "Clocks," by **Mr. H. E. Wood, M.Sc.**
8.25— 3. Overture: "Le Philtre" ... ... Auber.

"JB" Studio Orchestra.

8.35— 4. Baritone:
(a) "A Brown Bird Singing" ... ... Haydn Wood.
(b) "Me and My Shadow" ... ... Jolson and Drayer.

Mr. Walter Rees.

8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**

RELAYED TO DURBAN:

9.0 — 7. Selection: "Faust" ... ... Gounod.

"JB" Studio Orchestra.

9.10— 8. Songs.
9.20— 9. Item by **Mr. Lago Clifford.**
9.35—10. Baritone:
(a) "The Girl in the West" ... ... Eric Davidson.
(b) "Huguette" (Vocal Waltz from "The Vagabond King") ... Friml.

Mr. Walter Rees.

9.45—11. **Vaudeville Act,** relayed from Empire Theatre.
10.0 —12. Waltz: "Deux a Deux" ... ... Waldteufel.

"JB" Studio Orchestra.

10.10—13. Songs.
10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30.—Close down.

WEDNESDAY, OCTOBER 26th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. "Die Volstruis," 'n Humoristiese Verhall deur **Mnr. B. Northling Swemmer, M.I.S.A.**
8.25— 3. Overture: "The Mistress" ... ... Suppe.

"JB" Studio Orchestra.

8.35— 4. Tenor:
(a) "Devotion" ... ... Haydn Wood.
(b) "In Sympathy" ... ... Leoni.

Mr. R. V. Griffiths.

8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**

RELAYED TO DURBAN:

9.0 — 7. Elocution:
(a) "Dumb, Dumb, Dumb" (Old English Ballad).
(b) "Lasca" ... ... Frank Desprez.
(c) "The Puzzled Dutchman" ... ... Adams.

Miss Edyth McCurdie.

9.10— 8. **Vaudeville Act,** relayed from Orpheum Theatre.
9.25— 9. "Piece Romantique et Gavotte" ... ... Chaminade.

"JB" Studio Orchestra.

9.35—10. "Chats by an Ex-Police Officer" (Third Series), No. 4.
9.50—11. Tenor:
(a) "In Your Dear Eyes" ... ... Trotere.
(b) "I Hear a Thrush at Eve" ... ... Cadman.

Mr. R. V. Griffiths.

10.0 —12. Selection: "Rigoletto" ... ... Verdi.

"JB" Studio Orchestra.

10.10—13. Three Musical Monologues:
(a) "Earthenware."
(b) "The Green Eye of the Little Yellow God" —Milton Hayes.
(c) "Johnny, Me and You" ... ... C. Grain.

Miss Edyth McCurdie.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30.—Close down.

THURSDAY, OCTOBER 27th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. "Adventures in the East," No. 5, by **Mr. Eric Blackwell.**
8.25— 3. Piano Solo: "Prelude and Toccata" ... ... Lachner.

Miss Margaret Williams.

8.32— 4. Overture: "La Sirene" ... ... Auber.

"JB" Studio Orchestra.

8.40— 5. Bass:
(a) "Captain Mac" ... ... Sanderson.
(b) "Spanish Gold" ... ... Howard Fisher.
(c) "Inverness to Fell" ... ... Howard Fisher.

Mr. R. Ellenberger.

8.50— 6. Selection: "San Toy" ... ... Jones.

"JB" Studio Orchestra.

9.0 — 7. **General News Service. Announcements.**
9.10— 8. Tenor:
9.20— 9. Jazz: **"JB" Studio Orchestra.**
9.25—10. Excerpts from **"Pagliacci,"** with a few remarks by the Announcer.
9.55—11. Bass:
(a) "The Cobbler's Song" ... ... F. Norton.
(b) "Bells of the Sea" ... ... Arthur Solman.
(c) "Blow, Blow, Thou Winter Wind" ... ... Sargent.

Mr. R. Ellenberger.

10.5 —12. Suite: "Nuits Algeriennes" ... ... Gregh.

"JB" Studio Orchestra.

10.15—13. Tenor:
10.25—14. Jazz: **"JB" Studio Orchestra.**

10.30.—Close down.

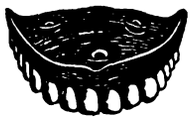
FRIDAY, OCTOBER 28th, 1927.

8.0.—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Three Scotch Songs:
(a) "Mary of Argyle."
(b) "Afton Water."
(c) "McGregor's Gathering."

Mr. Gordon Kinghorn.

Alfred Koonin Dental Institute, Ltd.



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8.20— 3. Overture: "Rakoczy" ... ... Keler Bela.
"JB" Studio Orchestra.

8.30— 4. Sketch by **"JB" Studio Dramatic Company.**

8.50— 5. Contralto:
(a) "Oh, that We Two were Maying" ... ... Nevin.
(b) "Solace" ... ... Aylward.
Mrs. Ian Rae.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Waltz: "Jolly Brothers" ... ... Vollstedt.
"JB" Studio Orchestra.

9.20— 8. Two Irish Songs:
(a) "Little Town in the Ould County Down."
(b) "Molly Bawn."
Mr. Gordon Kinghorn.

9.30— 9. Saxophone Solo: "Saxaphobia" ... ... R. Weidoft.
Mr. G. E. Spencer.

9.35—10. Jazz: **"JB" Studio Orchestra.**

9.40—11. Monthly Talk on "Jewish Topics" (No. 2): "Jewish Legends," by **Advocate Schlosberg.**

9.55—12. Selection: "La Juive" ... ... Halevy.
"JB" Studio Orchestra.

10.10—13. Contralto:
(a) "Hushabye Birdie" (Scotch Lullaby) ... Bunten.
(b) "The Wee Hoose 'mang the Heather" —Lauder—Elton.
Mrs. Ian Rae.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30.—Close down.

SATURDAY, OCTOBER 29th, 1927.

8.0.—EVENING PROGRAMME.

1. **General News Service. Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James Restaurant and the Carlton Hotel.

11.45.—Close down.

N.B.—The Programme between 9.0 and 10 p.m. will be relayed to Durban

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SUNDAY, OCTOBER 30th, 1927.

7.30 p.m.—FIRST SESSION.

Relay of Service from **Wesleyan Central Hall.**

Concert by "JB" Studio Orchestra.

8.45 p.m.—SECOND SESSION.

8.45—1. Overture: "Poet and Peasant" ... ... Suppe.
"JB" Studio Orchestra.

8.55—2. Songs: **Miss V. Meiring.**

9.5 —3. Selection: "L'Africaine" ... ... Meyerbeer.
"JB" Studio Orchestra.

9.20—4. 'Cello Solo: **Mr. E. Levitz.**

9.25—5. Suite: "English Folk Songs" ... ... Vaughan Williams.
"JB" Studio Orchestra.

9.35—6. Songs: **Miss V. Meiring.**

9.45—7. Selection: "Il Trovatore" ... ... Verdi.
"JB" Studio Orchestra.

10.0.—Close down.

The "ladye faire" in "Winds of Chance," to be screened at the Bijou, Johannesburg, on October 24th.

MILKA & VELMA SUCHARD'S CHOCOLATE

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Tears and Smiles.

The singer of the "Songs of Araby" sang his sweet melodies to his love, as he very gracefully put it—

"To cheat thee of a sigh
And charm thee to a tear."

When I saw "The Music Master," I needed no "Songs of Araby" to cheat me of sighs and tears—ay, and of smiles, too. I needed no songs, I say, for the acting of Harry Green was more potent in the creating of emotion than any song.

This actor is full of a most strange and compelling human power. Whenever he is on the stage the audience is still and tense, listening for every word, ready to fall into laughter at the slightest provocation on his part, or to resort to their handkerchiefs when Harry Green stirs up some sadness in their hearts. Harry Green has an uncanny power of showing his audiences what they themselves think. He does not, for instance, suggest "Here am I, a poor old man—lonely and sad," but instead he suggests to the audience that it is only through their own powers of sympathy and understanding that they realise the depths of loneliness and sadness to which the old man is sinking. Now, this is what we call great art. The aim of every actor should be not so much to dominate his audience, but to so saturate his audience with his personality, with his own aspirations and his own sorrows, that they themselves feel these things as something personal to them.

"The Music Master" ran for over twenty years in America, and its success, largely, though not entirely, due to the popular American actor, David Warfield, who played the leading part, is a by-word in the United States. There can be very few people in that country who have not seen "The Music Master" at least once.

The story is a simple one. But in these days of complex plots and the psychological creations our dramatists are now giving us, simplicity is something to be very grateful for. Until "The Music Master" came to London it seemed as though we were being given over to sombre, morbid plays on the one hand, and to light musical comedy and revue upon the other. But the production of "The Music Master" has served to show us that our tastes are still simple, and that the old human emotions still stir us profoundly.

When the curtain goes up, we see the three friends of the music master, "Louis Pinac," the Frenchman, "Tagliafico," the Italian, and "August Poons," the German, in his room in a lodging house. These three accompany "Anton Von Barwig" in most of his vicissitudes, though they are not aware that this gifted musician and music master is compelled for his living to play the piano at night in a freak show orchestra. To "Jennie," the little lodging house servant, is given the task of finding out the secret that lies locked up in "Anton Von Barwig's" heart. And the secret is this:—

Long ago, in Vienna, before the master's hair grew grey and a vivid future lay before him, he lived happily with his beautiful young wife and his small and delightful daughter. But "Von Barwig" devoted too much time to the study of music and to the writing of his great symphony, and returning home one day he found that his wife, "Hélène," had left him for his best friend and taken the precious child with her. Determined upon finding them, and if necessary searching the whole world, "Anton Von Barwig" set out upon his quest, and at the time when we first see him his hair has grown white with the ineffective search, and the passing of years. He is still seeking, however, though hope seems to get further and further away.

There comes to him a lovely girl who wants him to take as his protégé a small slum child called "Danny." In the half-light of "Von Barwig's" room the girl's face seems strangely familiar. He brings the lamp closer to it and finds to his amazement that she resembles his wife. A great hope rises in him that she is his daughter found at last. It fades a little when she tells him that she has a father, but grows to great heights when she begs him, seeing his poverty, to take her as well as "Danny" as a pupil. He is to go to her house and give her lessons. Good! he'll be there to-morrow at 10 o'clock. But it would not do to disclose the whole plot.

Harry Green

Fate, however, has a pretty and sweet future for the music master. "Helen Stanton, now "Helen Cruger," comes up to his attic. There is a scene full of tears and sudden bright rays of happiness, in which the child, having found out her parentage, makes the old man confess it.

"How long will it take you to pack?" she asks. "You are coming with us."

The "Helen Stanton" of the London production was Erin O'Brien Moore, and I was glad that "The Music Master" had discovered such a beautiful and charming daughter in her.

This play, which has proved so popular in America, and which moved London to tears will, it is hoped, be seen in South Africa some time next year.

LADIES

We offer a fine assortment of Guerlain's, Houbigant's and Morny's Perfumes, Face Powders, Eau de Colognes and Lavender Waters at Special Reduced Prices.

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High Class Viennese and French Pastry and Assorted Cakes.
Finest Assortment of Fancy Biscuits.

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A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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"T'Mala" (Catherine Lacey) is forced into the gas chamber in the Red House. A scene from "The Silent House."

[Photo: African Film Productions, Ltd.

Next Week's Calls.

Provisional Tour List, Week Commencing October 24th, 1927.

Tivoli, Capetown.—(Opening Wednesday, October 26th) Ross and Goodwin, Two Stuarts, Angela Guilberte and Partner.

Empire, Johannesburg.—Fred Duprez, Constance Evans and Monty Woolf, Herbert La Martine and Teddy Sherry, Les Storks, Les Augustines, Jimmy Greyville, The Lampinos, Miniature Marie.

Orpheum, Johannesburg.—Zetta Mor, Maggio Trio.

Grand, Pretoria.—Two Dewers.

Criterion Benoni.—Leslie Elliott, Du Calion.

Criterion, Durban.—Rebe Kesslova, Morry Blake and Ena Hazel Dean, Molly Stoll and Douglas Steward.

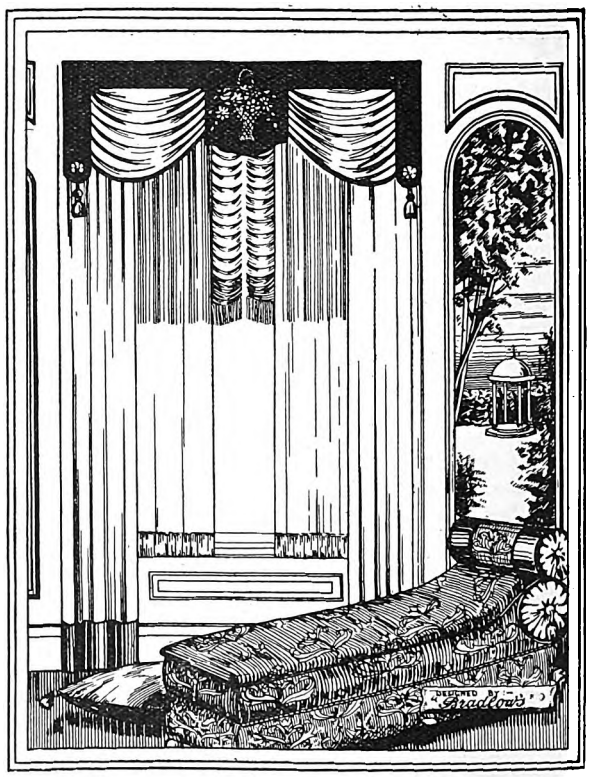
Apollo, Germiston.—Onesime and Kid.

Empire, Brakpan.—(Friday and Saturday, October 28th and 29th) Clarke and Fry.

His Majesty's Theatre, Johannesburg.—Percy Hutchison and Co. in "The Silent House."

Theatre Royal, Kimberley—"Tip-Toes."

Opera House, Capetown.—(October 25th) Arthur Bourchier's Company.



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make the Room.

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83 MARKET STREET — JOHANNESBURG.

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Our Childrens Column

The Doll Queen's Ball.

(Continued from last week).

Then off they started, and what a ride it was! At first the beam was fractious and kicked and plunged about a good deal; but by degrees he got quieter and went quite smoothly, except when he passed a cloud, and then he shied, just like a horse when it sees a traction engine.

Suddenly, down they shot—down, down with a rush, until they stopped short at the door of the very same toy-shop Marie had visited in the morning.

There were many more moonbeams there, and from them a great many dolls were alighting. No one could have told that they were not real gentlemen and ladies but for a slight jerkiness in their joints when they moved.

Marie and Bella got off the moonbeam and went inside the shop, and there was such a curious sight that it quite took her breath away, for she saw before her hundreds of dolls of all nations; some standing, some sitting, and all talking animatedly together. French dolls, German dolls, Polish dolls; dolls from Russia, dolls from Spain, and even Turkish dolls were there—in fact, dolls from every country. But the sight that most interested her was ten or twelve little girls seated on chairs in one corner of the room by themselves, and all dressed only in their nightgowns.

"Who are those children?" she whispered to Bella; "and why are they sitting there?"

"They have come, like you, to see the ball," was the answer. "Come, I will take you to sit by them." And she led the way, followed by Marie.

"Now, dear, sit here till I come for you," she said, turning away. "You can see all that is going on quite well from here."

Marie settled herself comfortably to observe all that was happening around her. A short distance away stood a little group of dolls—three ladies and two gentlemen—and in the middle of them all a dainty little shepherdess in a white satin gown tucked over a blue quilted petticoat, disported herself. Marie turned excitedly to the little girl on her right.

"Look!" she said, pointing to the shepherdess, "is not that the pretty doll which used to stand in the shop window with a group of toy sheep around her?"

But she received no answer, for the child was quite absorbed in watching the gay, picturesque scene before her.

At last one, who appeared to be the Master of Ceremonies, jumped on to the shop counter and from that elevated position cried:—

"A dance; let us now have a dance!"

At once a party of musicians who were seated near the door struck up a lively jig, and all the dolls joined in dancing a measure together.

Round and round they whirled, couple by couple, round and round till they could dance no more, but were ready to sink from sheer weariness.

At last a clock began to strike—I, II, III, IV, V, VI, VII, VIII, IX, X, and, as if by magic, the music stopped and the dancers stood still. The roof seemed suddenly cleft in two; the lightning flashed and the thunder rolled, and flying down came a most beautiful doll. She wore a white flowing robe adorned with diamonds and rubies; and on her head was a golden crown. Alighting on the floor she bowed low to the assembled company, who broke into a cry of welcome, while the music burst forth louder than ever.

"Welcome, aye, thrice truly welcome, oh lovely Queen of the Dolls!"

Her Majesty smiled sweetly and, sitting down on a golden throne that Marie felt certain had more than once graced a window-coronation in the toy-shop, spoke a few words in a low tone to the M.C.

"Will each doll kindly bring forward whoever she desires to present to her Majesty?"

Then Marie noticed a smart young actress in pink satin come forward, and taking the hand of one of the children, led her up to the Queen for introduction.

Her turn came last, and Bella presented her to her Majesty.

"Who is this child?" she inquired.

"Marie Furness," answered the M.C.

"And you are her doll," continued the Queen, turning to Bella. "How does she behave? Well, I suppose, or you would hardly have brought her here."

"Oh, yes, may't please you," answered Bella, smiling and curtseying (which I must confess she did rather awkwardly; but really, you see, she was very stiff-jointed, poor thing, having only that morning come into existence; for, of course, I don't count the months she lay on a shelf in the toy-shop).

"Although I have only been with her one day I think she is a very good child, and her other dolls say so as well."

"Ah! I am pleased," said the Queen. "Come, my dear, let me reward you." And she placed a shining gold locket and chain round the astonished child's neck.

"But now," she continued, more gaily, "the business of the night being over, let us have supper."

Four footmen came in carrying a long table, laden with all sorts of delicacies, at which the dolls and the children sat down. But the funny thing about it all was that no one ate anything, but sat gazing at the tempting dishes until they were taken away.

"Don't you eat any?" whispered Marie to Bella. "Oh!" she continued, touching a savoury dish of duck, "why, it's all paper, just like the things in my doll's house!"

"Of course," answered her opposite neighbour, overhearing the remark, "where have you been brought up, child, that you do not know that? But you are a mortal," she added, "I quite forgot that you do not understand. Why, if we sat as you do we should grow fat and clumsy like the mortals. And then what would become of our fine complexions? We eat, but not as you do; we feast on it with our eyes, not our mouths."

"Thank you; I understand," said Marie, as she got up with the others from the table.

"Now," said the M.C., "one more dance." And suiting the action to the word he led off with Bella. But the Queen came and sat near the children, and told them many things they had never known before about the Doll Kingdom.

"During the day," she finished by saying, "we are lifeless, motionless as dolls. In this form we suffer much cruelty from our owners, and not a few of us meet with untimely deaths; but at night, no matter how we have been disfigured, so long as our heads are intact, we become well again and join the dance. It is never held in the same

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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place twice during a year, so that few children see us more than once, because, as years go by, and they grow up, other things take the places of the once dearly loved dolls. It makes me sad to see this, for were not the dolls, whom they in their wisdom (?) now despise, their oldest friends? But, with promotion from the nursery to the school-room comes utter disregard of the many once time-honoured customs. 'Putting dolly to bed' is spoken of as 'being only fit for babies.' Oh! that there were more of these innocent so-called 'babies.'" For a minute or two the Queen sat lost in thought, and seemed to have entirely forgotten the children; but then she roused herself and continued: "Once every three years we retire for six months—half of us for three months, and the other half for the following three—so that our presence is not missed by the children. We go to our own beautiful island of Doll-land, and there rest from the toils of our life." She ceased speaking as Bella came up and told Marie that it was time to go.

"Good-bye, dear," said the Queen, "and remember all I have told you."

"Yes, dearest Queen," answered the little one. "You will let Bella take me to see you on Doll Island one day, will you not?"

"We'll see," answered her Majesty, laughing; "but good-bye for the present."

"Good-bye," echoed Marie, turning to follow Bella. "How shall we get home, it is raining so hard, Bella?" she asked.

"On a lightning flash; the moonbeams have all gone home to Dame Lunar," replied Bella.

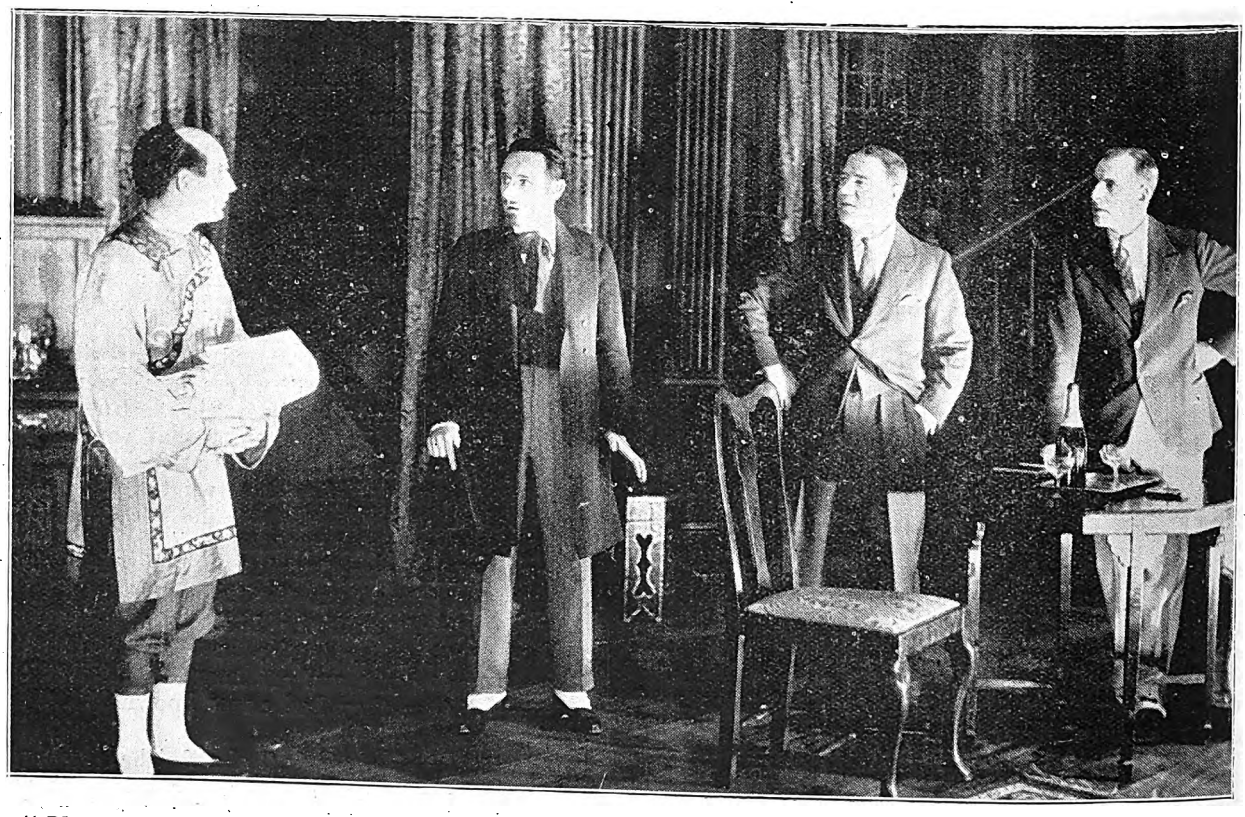
It was wonderfully snug inside the flash, with all the doors and windows shut, and before they had gone half way home Marie fell asleep so soundly that she knew no more till next morning when nurse came to wake her. And although she often talked to Bella, the doll did not seem to understand.

. . . . . .

At first dawn of day the fairy had flown home to her rosebud, well satisfied with her night's work.

Carrie Rothkugel.

Allen Aynsworth, a fine London actor.



"Plenty old papers." "Ho Fang" (Edwin Morton) tries to help. From right to left: "Captain Barty" (R. Steuart-West), "Captain George Winsford" (Percy Hutchison), and "Peroda" (Victor Watts-Weston) in the Silent House.

[Photo: African Film Productions, Ltd.

JANE PLOTZ FOR EVERY BRANCH OF PHOTOGRAPHY.

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Denys Blakelock, who is playing in "The Silver Cord," at St. Martin's Theatre, London.

SAFRIC AGENCIES LTD.

We much regret that incorrect prices were given in the above firm's advertisement in last week's issue. The correct prices should have been:—

Special Indian Drill White Trousers, Sun Bleached. All sizes	7/-
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(Continued from page 8.)

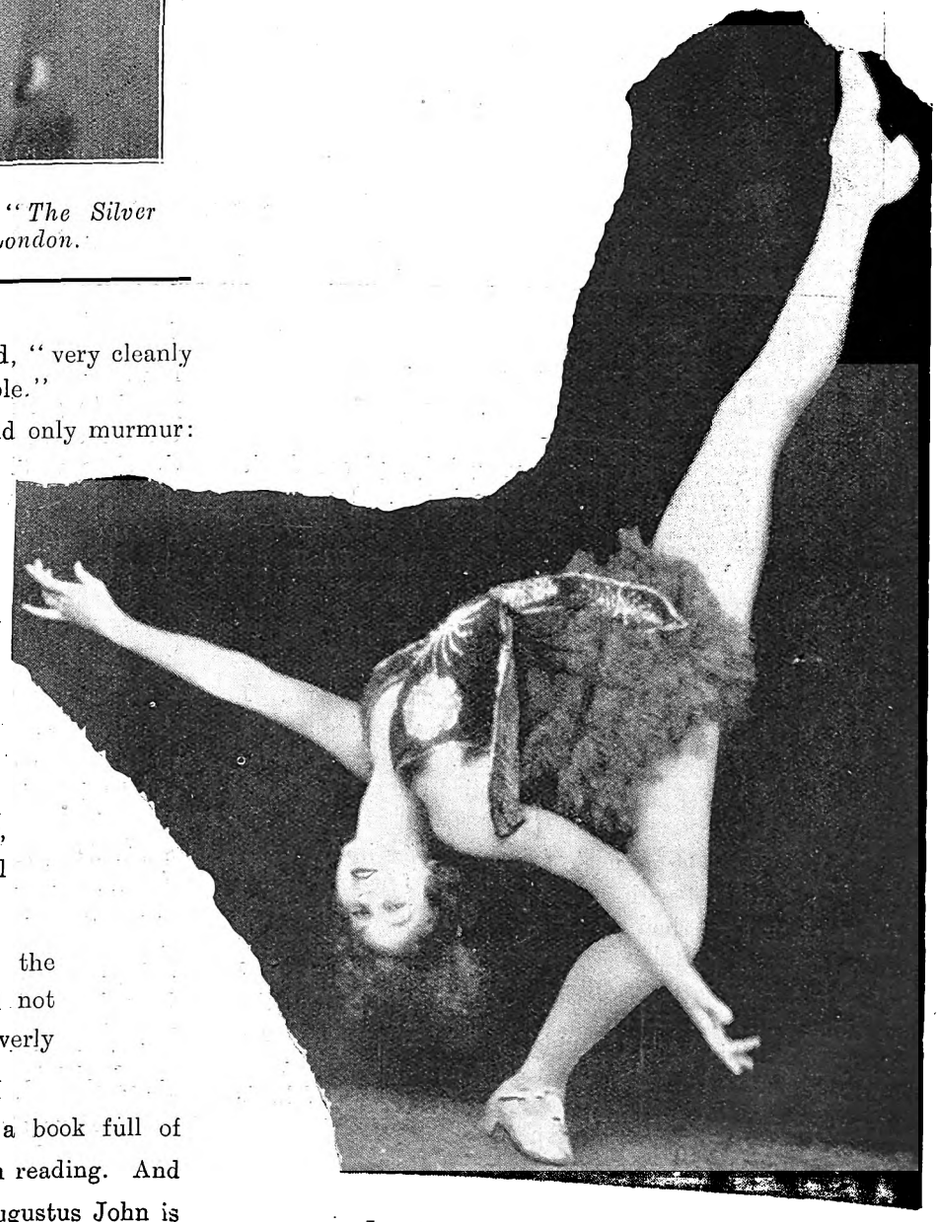
"They are my own goats," he insisted, "very cleanly and well-groomed and thoroughly respectable."

Imagine the sensation. The lady could only murmur: "But, Mr. Roberts—just think—Bulwer Lytton—one simply couldn't!"

Still not to be put off, and still treating the matter with acute gravity, Arthur Roberts expressed the hope—accompanied by a horrified expression—that she had not already engaged two goats called Bulwer and Lytton, which he had lately seen at Nottingham, "Those are good enough for a country fair, but not fit to perform before royal personages.

In the end the laugh was on the members of the legitimate stage, who did not realise that they were being very cleverly "spoofed."

This is merely one of the stories in a book full of amusing anecdotes. I assure you it is worth reading. And the portrait of the author by the famous Augustus John is well worth looking at.



Janette dances in "Shake Your Feet," at the London Hippodrome.

FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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Joyous dancers in a film.

Will Fyffe Held Up!

Said Will Fyffe, "My dear young lady, please don't interview me; I'm tired of being interviewed. I want to go and play golf.

"You won't let me? Well, well, what can I tell ye? I know. I'll tell you some stories; how'd that do?"

I signified that it would "do" very nicely.

"Wull, here goes.

"I was playing golf at Aberdeen on one occasion. I went round with a caddie, and played a very indifferent game. Turning to the boy, I remarked, 'I think I'm off my game to-day.' 'Guid heavens,' replied the caddie, 'has ye played before?'

"Perhaps one of the most vivid memories in my early days, when I worked with a show called a 'fit-up' owing to the fact that we had to 'fit-up' our theatre in each town, as it was a portable arrangement. We were playing on what is known as a 'commonwealth' basis—share and share alike. Just before the curtain went up, one of the company poked his head through the curtain, and after a momentary pause, turned round to the company who were waiting to make their first entrance, and asked, "What's the twelfth pairt o' three an' saxpence?'

"Before I specialised in character studies, as I do in my present show, I did a turn of impersonations, finishing with my own interpretation of 'Svengali,' from 'Trilby.' In this I had the usual black beard and dishevelled look. It was after the show one evening in Armadale that I happened to get into conversation with a number of colliers. One of them turned suddenly and asked me if I was not the chap who had been on the stage a few monites before. I replied that I was.

"'Weel,' he said, 'gie's a shake o' your haun. Ah've been in watching ye, and min' you, sir, although some o' the people dinna understaun whit ye were doing, Ah did. Ah've been a 'wer the place and seen mony guid things, but that impersonation of "Swivingali" is the best impersonation of a Chinese Ah've ever seen in ma life.'

"On another occasion I was appearing in Edinburgh, at the same time as another Scottish comedian. He was at the King's Theatre, while I was at the Empire. An English comedian, while on the stage at the Empire, cracked a good gag at the expense of both of us.

"'I don't think there will be a Scotch comedian at either the King's or the Empire to-night,' he said. 'I saw them on the course, and both of them had lost a golf ball. They had not found them by the time I left, but they had just sent a caddie to get a couple of lanterns!'"

As he finished this story, Will Fyffe looked at me with those shrewd, kindly, twinkling eyes of his.

"Four stories," he said. "Four good whole stories. And what do I get for that?"

"A game of golf!" I replied. He laughed and, with one bound, shouldered his clubs, and was out of the room with the swiftness of a hare.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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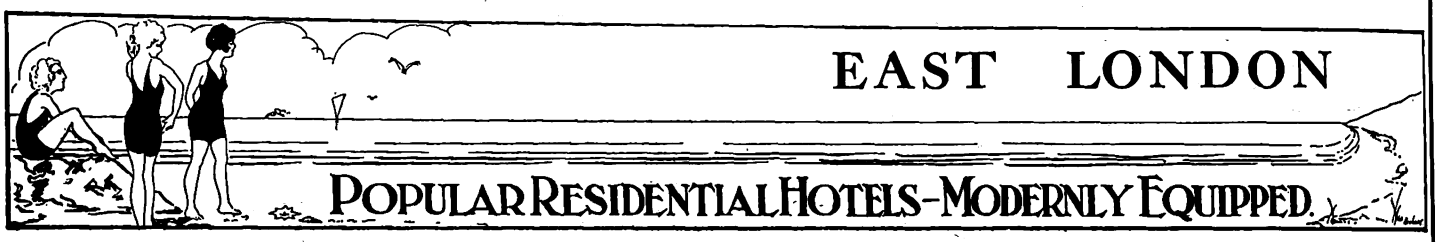

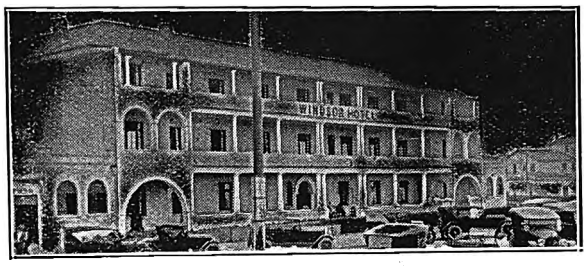

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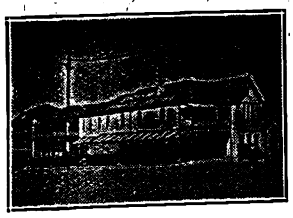

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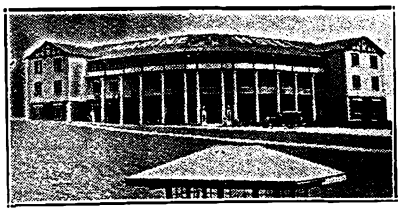

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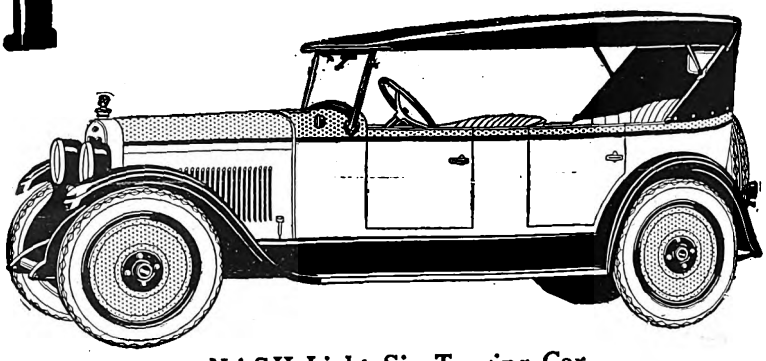

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VOL. XX. No. 639. WEDNESDAY, OCTOBER 26TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

"Tell them I just love Africa and am looking forward ever so much to my stay here," was Phyllis Neilson-Terry's message to theatre-goers on her arrival yesterday in Johannesburg.

[*Photo: Alexander Corbett.*

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Stage, Cinema & Listener-In

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"Sweet Nell" Arrives.

Yesterday, Phyllis Neilson-Terry arrived, and so another chapter is begun in the annals of South African theatrical history. Tall and fair, with a charming smile, she bids fair to outrival her brother Dennis in the affection of playgoers in this country, and on making her entrance among us one feels that this short biography of the delightful actress-manager will be of interest to our readers.

Born in London. Daughter of Julia Neilson and Fred Terry. Educated at Westgate-on-Sea, Paris and Royal Academy of Music. Made her first appearance on the stage at the Opera House, Blackpool, October, 1909, as "Marie de Belleforet," in "Henry of Navarre," under the name of Phillida Terson; she made her first appearance on the London stage at the New Theatre, 3rd January, 1910, in the same part; in February, 1910, during the indisposition of her mother, she played the part of "Marguerite de Valois" in the same play; at His Majesty's Theatre, 7th April, 1910, she scored a complete success when she assumed the part of "Viola" in "Twelfth Night," her father appearing on that occasion as "Sebastian." She was again successful when she played "Princess Priscilla," of Lothen Kunitz, in "Priscilla Runs Away"; at the same theatre she played "Olive Kimber" in "All That Matters." At the New Theatre she scored a further success as "Rosalind" in "As You Like It," and at the same theatre she played "Juliet" in "Romeo and Juliet." Was then engaged for "lead" at His Majesty's Theatre by Sir Herbert Tree, and appeared there 19th February, 1912, as "Trilby" in the play of that name. Has also appeared as "Desdemona" in "Othello," "Portia" in "The Merchant of Venice"; at the Duke of York's in June, 1912, played "Lady Noeline Belturbet" in a revival of "The Amazons." At His Majesty's, September, 1912, appeared as "Queen Elizabeth" in "Drake," and after many further triumphs in London, subsequently left for the United States, where she made her first appearance at the Liberty Theatre, November, 1914, as "Viola" in "Twelfth Night," and after a very successful season in America and Canada, returned to England in 1919, and subsequently toured in the leading provincial variety theatres. At Wolverhampton, February, 1920, played "Trilby," and toured in the same part during 1920-21; entered on the management of the Apollo Theatre, January, 1922, when she played "Ruth Dangan" in "The Wheel"; in May, 1922, toured in "The Wheel"; returning to the Apollo, January, 1923, played "Mrs. Stenning" in "A Roof and Four Walls"; toured the provinces in the autumn of 1923 with the same play; during 1924 toured as "Gemma dei Savorigi" in "Stigmata," and as "Mrs. Chepstow" in "Bella Donna"; made her debut on the concert platform as a vocalist at the Queen's Hall, 6th February, 1913.

"I know Johannesburg will love her," says "D.J.," as D. J. Williams, Miss Terry's stage director is affectionately called in the profession, "and they will be very astonished at her lovely voice, for not much has been said about it in the press. I could tell you of her charm and her genius as an actress—for she is a genius—but it would not do; you would think I was just prejudiced in her favour, so I won't say too much."

When Julia Neilson and Fred Terry went into management at the Haymarket Theatre (which earlier was also the theatre of my debut under Beerbohm Tree), I had the honour of being their first stage manager.

For their initial venture in management, Julia Neilson and Fred Terry could only secure the Haymarket Theatre for a period of six weeks: but what wonderful business "Sweet Nell of Old Drury" did in that short season! All London flocked to see the play, and visitors from the provinces and abroad showed a feverish eagerness to witness the phenomenal success of that enchanting 17th century romance.

I well remember saying to our general manager, R. G. Legge, an old Bensonian, during the final rehearsals of "Sweet Nell of Old Drury: "Do not let us whisper it to anyone, but this play is going to be a second 'Trilby.'"

That judgment I had formed while following the daily rehearsals, when I allowed my emotions to be played upon, much as I anticipated the emotions of the audience would be.

What profound relief there is in the pronouncement of success on a first night!—a feeling of relief that the whole team work during production has not been in vain.

I look back with immense pleasure to three phenomenal successful plays with which I have been associated, viz., "Trilby," with Beerbohm Tree, and "Sweet Nell of Old Drury" and "Scarlet Pimpernel," with Julia Neilson and Fred Terry. I suppose I can also quote George Edwardes' production of the "Quaker Girl," in which I created the part of "Larose"—the man with a limp.

Invisible Cloaks and Swords.

I used to think that great acting—in fact, acting of all kinds—was largely a matter of technique and of learning one's words. I have now come to believe that imagination is the greatest, and probably only, necessity. If one has imagination, technique and a capacity for study will come.

I came to this conclusion through watching the Phyllis Neilson-Terry Co., rehearsing "Sweet Nell of Old Drury." They were in a long, low room, which had nothing more beautiful in it than a few ancient chairs and an old piano, and yet, by the power of their imagination, and by the extraordinary magnetism of Phyllis Neilson-Terry herself, this room was transformed into a positive palace of mirrors, rich carpets, old, beautiful furniture and flowers.

Each actor wore ordinary every-day garb. But their imaginations clothed them in the silks and laces of an older day, set jewels upon their fingers, swords at their hips and feathered hats upon their bewigged heads.

As they rehearsed in this dim, shadowy room, the women moved as if heavy satin trains followed in the wake of their footsteps, and fans hung from their wrists. The men held themselves as though cloaks hung from their shoulders, their knees were buckled and covered with satin, and their waists bound with sword-belts.

And even I—a mere commoner among this royalty of the stage—sensed those invisible garnishings. It was the excellence of the acting that made me realise the invisible cloaks and swords. Phyllis Neilson-Terry was not wearing a blue and white very modern Paris creation, but a tight satin bodice, beautified with jewels and lace, and a huge bouffant skirt that flounced about her like a river. Frank Freeman, who to an outsider might have seemed to be wearing an ordinary grey suit, had lace at his wrist and at his throat, jewels upon his fingers, and a black satin coat, such as Charles the King himself wore. And there was Judge Jeffreys, in the person of Eugene Leahy, clad to the naked eye in his usual garb, but to the inner eye in the sombre, black robes of the bitter judge.

All the rest of the characters were caparisoned in the same manner. And they drew their invisible swords, or trailed their invisible trains, with great effect in that dim rehearsal room.

It is to be my fortune to see on Monday at His Majesty's Theatre, Johannesburg, "Sweet Nell of Old Drury" played upon the stage in all the glory of its silks, satins and laces.

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Leila Hyams, film star, experiments with a little black magic for Hallowe'en.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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This is no scene in a Grand Guignol play that Hana Studios have photographed, but a moment in one of the Apache dances of Jan and Janette, two clever London artists.

Eugene Leahy.

After having seen Eugene Leahy as the "Bishop of Beauvais," that suave, bitter, cruel upholder of the church in "St. Joan," at whose instigation "Joan" is eventually sentenced to a dreadful death, it was very interesting to meet him and find that behind the Bishop's scowl was hidden one of the most jovial and attractive personalities I have ever come across.

As his name will tell you, Eugene Leahy is an Irishman—"a name, by the way," he says, "which is very difficult to say clearly on the telephone. Not long ago I rang up somebody and left my name. The person who received the message was told that a Chinese gentleman called Lee Hee had rung up. Needless to say, I have never seen China in my life, and my only knowledge of that country exists in an extreme affection for the tea it produces."

After seeing Eugene Leahy act, one is convinced that he must have studied the technique of the stage from his earliest days. This, however, is not so, for Eugene Leahy was destined for engineering.

"I don't know why I chose that career," he says, "because all my life I have wanted to go on the stage. Unfortunately, I had the usual conventional parents who looked upon the stage as a sink of iniquity. They held up their hands in holy horror at the very thought of grease-paint in connection with their son. So to Trinity College I went to study engineering, and there I had my first experience of the theatrical world. I became one of the prime movers in the University Dramatic Club there, and sang in many of the operas we produced. It was then that I tasted blood, so to speak, and it was with a very heavy heart I went to India, having got my degree as an engineer. I was in Bombay for three years, then came home for a time, and then went to Shirota, and came back once more when war broke out. After deciding to go on the stage, I put it aside once more and joined up.

"After the war, having made a friend of Arthur Whitby in my Trinity College days, and having been introduced him to T. B. Fagan, the latter gave me an engagement in 'The School for Scandal,' in which I played 'Sir Harry Bumper.' This was my first long part on the stage, and I don't think there was a prouder person in the world than I, when, after six weeks, I was given the part of 'Charles Surface' to play.

"I played ever so many Shakespearean parts at the Court Theatre: 'Theseus' in 'The Dream,' and many others.

"So there, you see, I was launched on my career. I played later with Norman McKinnell in 'A Family Man,' by Galsworthy, in which I took the part of the funny Irish policeman. Then followed 'Cardinal Riverola' in 'The Pilgrim of Eternity' with Yvonne Arnaud. This was a good play, but somehow the public did not like it, and off it came after eight days."

What next?

"Oh, then I went to Paris and played 'Peachum' in 'The Beggar's Opera,' and by doing that I missed an engagement with Phyllis Neilson-Terry in 'The Wheel.' I am now looking forward very happily to rectifying that mistake in South Africa."

Eugene Leahy has a very fine singing voice, and it was not long ago that he launched out into musical comedy and played the lead in "The Lady of the Rose."

"After that," he continued, "came 'Success,' which was paradoxically a failure. 'The Prisoner of Zenda' with Fay Compton and 'The Fairy Tale' with Godfrey Tearle led me up to 'St. Joan' and my part of the 'Bishop of Beauvais,' which is, by the way, one of my pet parts."

And well it might be, for I cannot imagine any other actor on the English stage giving the necessary suavity and bitterness to the part of the cruel "Bishop."

There is one scene in "St. Joan" in which the "Bishop of Beauvais," the "Earl of Warwick" (played by E. Lyall Sweete) and "Sir John Stogumber" (Lewis Casson) talk together and discuss the future of the "Maid" at great length. There is no action in this scene at all. The three men sit round a table and simply talk, but the talk is so fascinating and the acting so perfect in every detail that, in spite of the lack of action, the attention of the audience never wavers for a minute. I, myself, saw "St. Joan" no less than three times, and not upon one occasion did I hear any restlessness during that marvellous scene.

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Bits About People.

Theatrical Personalities in London.

I have occasionally mentioned Sean O'Casey in these columns. He is, of course, the Irish dramatist who made such a success with "Juno and the Paycock" and "The Plough and the Stars." People who like to know what is happening in the theatrical world will be interested to know that this hitherto confirmed bachelor has just been married to a young Irish actress, Eileen Carey, who recently played a part in "The Plough and the Stars." Sean O'Casey is now engaged in writing another play.

Some time ago there was a very well-known act called the Trix Sisters. The sisters have, however, been split by Josephine's departure into revue. She is now playing in "Blue Skies." When she and her sister played together, Josephine was the "dumb" one, but she is now making up for it with a vengeance. She is on the stage most of the time in "Blue Skies," and is the moving spirit of the revue.

There has been a great fuss at the Duke of York's Theatre over the playing of the part of "Blanquette de Veau" by Mabel Russell in "The Vagabond King." Some weeks ago Mabel Russell was given a new reading of the part to learn. The actress did not like the alterations, and there was some talk of her resigning the part.

The differences between the actress and the management have, however, been settled, and Mabel Russell will continue to play the part until her parliamentary duties, in the capacity of Mrs. Hilton Philipson, call her from the bright footlights to the dim and shadowy halls of the House of Commons.

"The Fanatics"—Miles Malleson's play, which has had such a phenomenal success—recently caused a sensation in Cardiff. The chief constable, having heard that there were some passages in the play which might offend squeamish people, demanded to see the script before the play was produced at Cardiff. This was given to him, with the result that the play was allowed to proceed, and the squeamish-minded—if there were any—had to cavil in silence.

Not only members of the theatrical profession, but the Strand Theatre itself, will feel sadly the loss of the late Arthur Bourchier. Probably the Strand Theatre will never witness the productions of a more thorough and conscientious producer than Arthur Bourchier was.

Many members of the theatrical profession remember that when he was rehearsing "Old Bill" in "The Better 'Ole" he used to dress as a "Tommy" and come to breakfast with Captain Arthur Eliot—part-author of the piece—every day for weeks, insisting all the time on Captain Eliot talking "old-soldier" dialect with him.

I believe that Arthur Bourchier wrote to Captain Eliot from South Africa and said that he intended to produce "The Better 'Ole" out there.

I was at the first night of "The Golden Calf" at the Globe Theatre, and saw with delight the warm reception which Marion Terry received when she entered the stalls. She had come especially to see her niece, Mabel Terry Lewis, who has a small part in the play.

Evelyn Laye, one of our foremost musical comedy actresses, has received an offer of a gigantic salary to play in America. I hear that it is in the vicinity of £700 a week. This sounds very fantastic, but I can vouch for its truth, and it shows that if America does take our good actresses from us, she is, at any rate, prepared to pay for them.

The old Elephant and Castle Theatre in the East End is becoming more and more popular with West-End audiences. The revival of "Maria Martin," or the "Murder in the Red Barn," has brought hundreds of people to the Elephant who, in the ordinary course of events, would go no further west for theatrical entertainment than the Princes in Shaftesbury Avenue. It looks as if barn-storming melodrama is coming into its own again.

Henry de Bray, who is as clever a comedian as he is a dancer, recently appeared as the Frenchman in the "Music Master." South Africa will, of course, remember him well.

At the end of the first performance of "The Silver Cord" the play was greeted with great enthusiasm, and Lilian Braithwaite, that charming comedienne, made a neat little speech about the American author, Sidney Howard. He, in his turn, made a most delightful speech about Lilian Braithwaite.

"She is," he said, "a great actress and a *perfect* darling."

Who could have greater praise than that showered upon them.

Isadora Duncan, the well-known exponent of Greek dancing, died tragically the other day as a result of a motor car accident. She was a most beautiful woman, but it has been said that she was never known to look in a mirror. She did not care whether her hair was straight or curly, and she never used any kind of cosmetic. There are some kinds of beauty which do not need the help of mirrors and lip-salve to make them perfect, and Isadora Duncan's was of this kind.

I hear it is possible that Sir Harry Lauder will return to the stage after all. A prominent West End manager has undertaken the task of writing a suitable musical comedy for the Scots comedian. It is also rumoured that Frederick Lonsdale, the well-known dramatist, may be asked to write a libretto that will appeal to Lauder.

Sir Harry Lauder, it will be remembered, lost his wife sometime ago, and it was thought then that he would never act again. Nobody will be more pleased than members of the London audiences when the great Scotsman returns to the stage.

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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Name.....

Address.....

Jimmy Greville.

When I first saw under the name of Jimmy Greville the words "Fun, Face and Phono-fiddle," I was astonished. I quite understand "Fun and Phono-fiddle," but what had the "Face" to do with it. After all, I argued, everybody has a face. In some cases this is unfortunate, but, in any case, it seemed a little obvious to bill Jimmy Greville as displaying such an ordinary thing as a face.

But when I saw Jimmy Greville's face at the Empire, Johannesburg, I realised that he had been perfectly right in drawing attention to it on the programme. For what Jimmy Greville cannot do with his face is hardly worth mentioning.

He uses no make-up whatever to get his effects, and yet in the space of a few minutes you will see Jimmy Greville present you with a parson; a young blood who has dined not wisely, but too well; a navvy, an American, an angry father, or a village idiot. He has the most amazingly facile face I have ever seen. One wonders why he is still on the vaudeville stage and not starring in comic pictures.

When I mentioned this to Mr. Greville, he laughed and admitted that he had several times been advised to go to America and try his luck on the films.

"So far," he said, "I have not gone, but perhaps some day I shall have a shot at it."

Jimmy Greville's phono-fiddle is an important factor in his act. He has been named—and very truly named—the Kreisler of the phono-fiddle. What the violin is to Kreisler and Ysaye, the phono-fiddle is to Jimmy Greville. He has a marvellous magnetism, and when he plays his instrument and invites the audience to join in his singing of old popular songs, one would have to be either dumb, or very hard of heart, not to sing with him.

Like most stage-folk, Jimmy Greville remembers distinctly the occasion upon which the desire to go on the stage first fired.

"I went to a fair, just outside Norwich, as a boy," he said, "and there I saw the kind of beautiful maiden in which all such fairs abound, dancing to the tune of a very ancient organ in the centre of the fair. For me the maiden very soon became the centre of the universe. Day after day I went there and watched her, thinking what a lucky person she was to be able to dance for the delight of a huge audience, and to the tune of such lovely music. What did I care that the organ wheezed and snorted as the sounds

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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came through. Indeed, for me, the wheezing and snorting did not exist.

"But sorrow entered my life. The fair moved on to Yarmouth, and the vision went with it.

"However, enthusiasm made me bold, and I took my few savings out of my money-box and went to Yarmouth. There I was able to stand again for whole days on end, watching the performance of girl and organ. Then my family discovered me and ignominiously brought me home. But my desire to imitate the dancing girl grew rather than diminished, and it is from that time that I date all my aspirations to the stage."

Fairs are now old-fashioned and are seldom seen by us who dwell in the cities. We are lucky, however, that Jimmy Greville once went to the fair in Norwich, for that visit has given us a comedian of high rank.

La Revue de la Danse.

Dancing Time.

Dancing Time.

For the programme at the Empire, Johannesburg, on October 31st, Terri Storri and Jean Perri, the two fine dancers who have been seen on the African Theatres, Ltd., circuit, have arranged an attractive series of dances, introducing characteristic dances of Toyland, Holland, Russia, Ancient Greece and the Prehistoric Age. Mr. Philip D. Levard is responsible for the staging. A special feature will be the music, which has been arranged by Mr. H. Lyell Tayler—a guarantee of success, this. A corps de ballet of twenty-four will take part, and on the programme will, of course, be seven celebrity vaudeville acts.

Dolores Costello.

The Ree Bertin Sisters wear some chic costumes.

RED DAISY TEA IS THE BEST—TRY IT.

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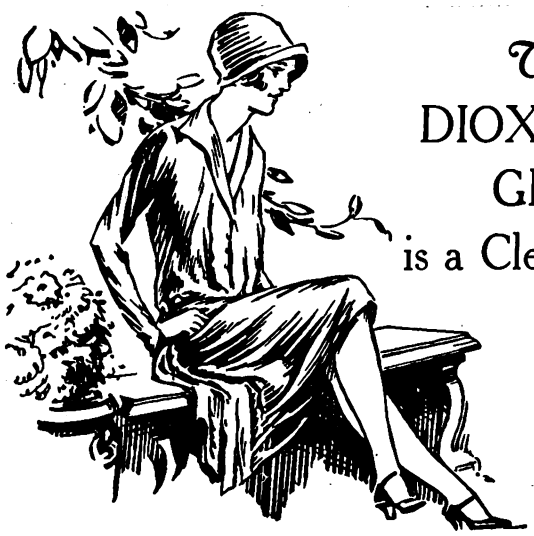
One of Jackie's Best Friends.

Jackie Coogan and Ollie May Baker, his financial secretary. Miss Baker wrote Jackie's first cheque when he came to work for Charlie Chaplin, and she has been writing his cheques ever since.

Stanley Lupino, as "Albert Chuff," the insurance agent in "Princess Charming."



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Few young women of the screen possess the alluring beauty and grace of Gwen Lee, whose eyes reflect the deep blue of the sea.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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"SAN TOY,"

"Dudley" (Kathleen Johnson) and the Mandarins.

[*Photo: O'Byrne.*

"San Toy."

Tuneful melodies, tuneful voices and charming music—what more can one ask when visiting the theatre? Once again we have to congratulate the Johannesburg Operatic and Dramatic Society on their production—"San Toy" this time—which was received with great enthusiasm at the Standard Theatre, Johannesburg, on Monday evening.

Gwen Robarts, "San Toy," is an attractive little person who wins the hearts of the audience at once. Although not possessed of a very "carrying" singing voice, she is always tuneful and acts with a chic and insouciance that gets there every time. She and "Bobby" (Mr. Tal George) make a delightful couple. Mr. George, although handicapped by a bad cold, sang well, and when he has had a little more experience to rub off the corners of his acting, as it were, should go far. His smile and apparent joy in his Chinese sweetheart quite won over the female members of the audience.

One of the gems of the evening was the performance of Mr. A. T. Bird, as "Sir Bingo Preston," the peppery, jolly old Consul, bringing a breath of old England into a foreign country.

Mr. Tom Carrick, as "Li," as a popular figure, and is always to be depended upon to give a sound rendering of any part he undertakes.

Mr. George Absolom, as "Yen How," acted with dignity and sang well. Smaller parts were all well taken by Mr. G. L. Pike ("Hu Pi"), Mr. R. Arthur Louw ("Sing-Hi"), Mr. Gordon Cumming ("Lieut. Tucker"), Mr. G. A. Clark ("Fo-Hop"), Miss Joan Carlin ("Poppy"), Miss Kathleen Johnson, who deserves a special word for her vivacious acting and singing, as "Dudley"; Mr. W. Winterbourne ("Emperor") and Miss Kate Otway ("Ko Fan").

Delightful dances, arranged by Vivien Tailleur, were interspersed; especially good in Act II. were the Misses Ruby Buchanan, Eileen Reid, Elaine Colborne and Muriel Westcobb.

The chorus was full of pretty girls, and the singing excellent.

The African Theatres, Ltd., were responsible for the costumes and scenery, which were very fine, and a special word is due to Mr. W. H. Charteris, under whose direction "San Toy" was staged, and to Mr. Harry Tyhurst, the Musical Director, who, with his orchestra, did so much to help the success of the evening.

C.R.

A PHOTOGRAPH OF YOURSELF IS A MOST WELCOME PRESENT—JANE PLOTZ.

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LONDON THEATRES.

Claude Hulbert.

As September draws to its close, London is beginning to fill up again. People are coming back from mountains and moors and from the Continental places, and the world of the theatre is blooming.

One felt a sort of completeness in the stage again with the return, yesterday, of George Robey from South Africa. The parrot which he has brought with him from South Africa has caused a great deal of amusement. Joey was given to George Robey at Capetown, and the two are very great friends. George Robey speaks with great enthusiasm of his tour in the South.

"I was thoroughly delighted with everything," he said, "and although I am glad to be home, my tour in South Africa will always be one of my pleasantest memories."

The chief production of this week has been "Oh, Kay," the new musical comedy, in which Gertrude Lawrence makes her return to the London stage after a tour in America. This clever and tuneful musical comedy deals generally with the practice of bootlegging in America. Claude Hulbert, brother of the famous Jack Hulbert and a very clever comedian, was the bootlegging duke, and Gertrude Lawrence played the part of his bootlegging sister. There was also a bootlegging butler and a whole chorus of less important bootleggers. Among the dancers were the Dodge Twins, the clever young Americans, who wore ostrich feathers—which looked, indeed, as if they might have come from South Africa—with great effect.

One thinks of the play and the rest of the company, however, only when Gertrude Lawrence is off the stage. Neither matter when she herself is visible. She is one of the cleverest musical comedy artists we have had for a long time, and her stay in America has served to mature and ripen her genius. "Oh, Kay" will, I fancy, continue its bootlegging course for a long time at His Majesty's Theatre.

It looked as if most of the women "stars" of London musical comedy were at the first night at His Majesty's Theatre. Cecily Courtneidge, Evelyn Laye, Binnie Hale, Phyllis Dare and Violet Loraine were all there to welcome Gertrude Lawrence on her return to the West End.

To-night the managers of the Princes Theatre have promised us a new play with a cast which includes many West End actors and actresses, and, what is more to the point, popular prices. There will only be two rows of stalls at 10s. 6d. These will be the most expensive seats in the house, and the rest of the seats will come within range of the more moderately-filled purses. This is something in the nature of an experiment, but if it succeeds it is possible that other theatres may follow the example of the enterprising "Princes." The new farce is called "Compromising Daphne," and is by Arthur Valentine, part-author of "Tons of Money." The cast includes such well-known people as John Deverell, Bromley Davonport, Joan Barry, Jean Webster-Brough and Jessie Bateman. The two last artists are, of course, well known to South Africa.

And to-morrow night we are to have Edith Evans in a new play under joint management with Leon M. Lion. The play will be "The Lady in Law," and its production will be Edith Evans' first step in management.

I hear, also, that Noel Coward, whose last appearance on the stage as an actor was in the part of "Lewis Dodd" in "The Constant Nymph," is to reappear in London shortly in a play called "The Second Man."

Pavlova has gone from us again. And no sooner had she retired from the Royal Opera House, Covent Garden, than the stage carpenters began their task of transforming auditorium and stage into a vast ball-room for modern dancing. The same roof and walls that watched the delicate tripping feet of Pavlova in old and beautiful classic steps will now watch fat women and thin women, and men of all sizes, making good, bad and indifferent attempts at those ultra-modern dances: the Charleston, Black Bottom and the Yale. Walls and roofs, you see, are not allowed to have any prejudices, and probably, if one were to ask their opinion,

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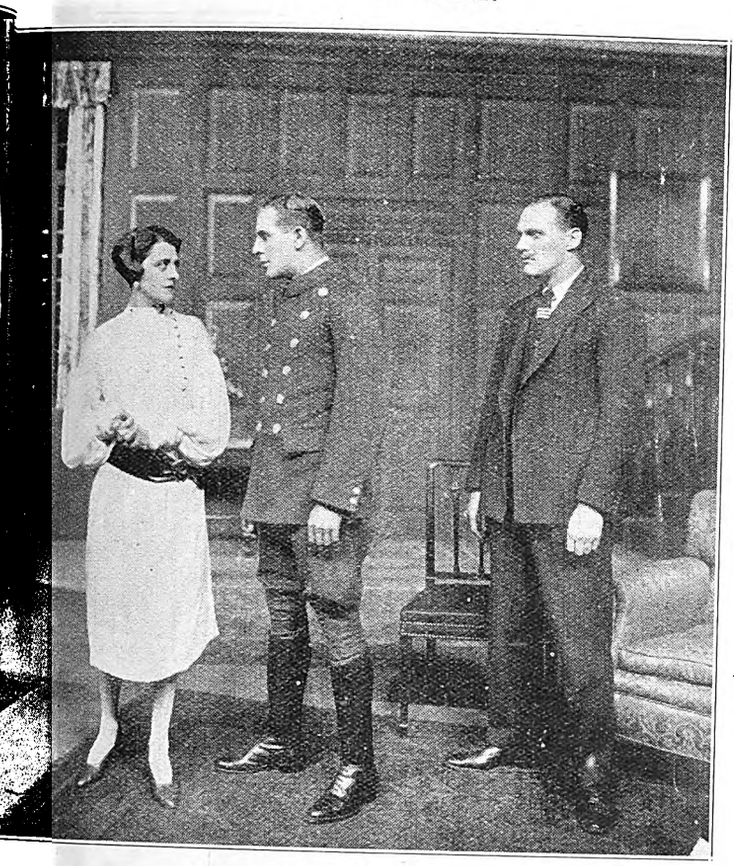
POTIPHAR'S WIFE.



A scene in "Potiphar's Wife," at the Savoy Theatre. Jeanne de Casalis as the "Countess of Aylesbrough"; Paul Cavanagh, as "Allan"; and Reginald Arthur, as Detective-Sergeant Rogers.

[*Photo: Stage Photo Co.*

A charming picture of Gloria Swanson.

they would say: "Any kind of dancing is good dancing as long as it makes people happy. Pavlova pleases some, and exponents of the Charleston please others. What more could you want?"

The programme for Pavlova's last performance was the outcome of a plebiscite. The public made its choice by letters, and the works which received most votes were "Snowflakes," "Autumn Leaves," "The Swan" and "Christmas."

You will be sorry to hear that the well-known English comedian, G. P. Huntley, died last week. He was one of the softly-spoken dude type of comedian, full of very quick and subtle humour, and he got his effects without any ostentation. In spite of this, however, he could keep an audience amused for as long as he wished. Whenever he was on the stage, one could hear an unending ripple of laughter and chuckling running through the theatre. He did not aim at getting great bursts of hilarity. I think that that undercurrent of chuckling pleased him more than any roar of laughter. The stage has lost a very great comedian in G. P. Huntley.

I saw "The High Road" again the other night, and was pleased to find that it is a play which will bear seeing any number of times. The accompanying photograph shows you Cecily Byrne, one of our best known actresses, who, curiously enough, plays the part of an actress in "The High Road." It is not improbable that this play will be seen in South Africa before very long.

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May McAvoy forsakes the portrayal of ingenues to become an exotic show girl in filmdom.

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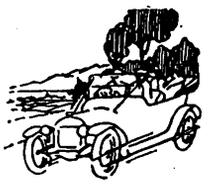
Pretty Jane Winton of the silver screen.

PORT ALFRED SEASON

All the Year Round



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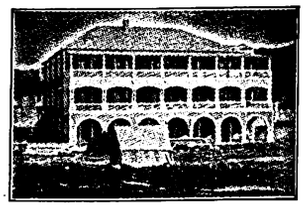

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His Majest
Johann
On Octob
"Sweet Nell

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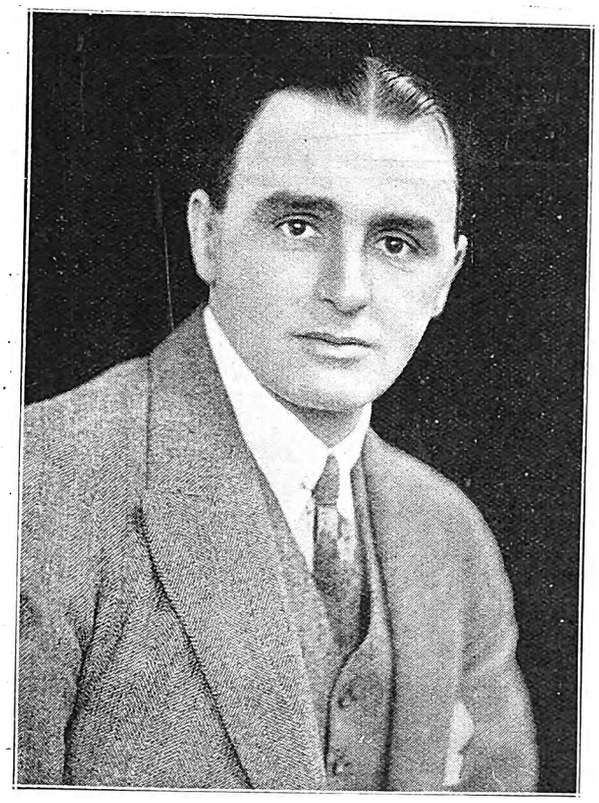
he to Mhyllis Nel Terry.

-Terry.



Eugene Leahy.

Atholl Fleming.

Lumena Edwardes.

Gladys Dale.

Andrew Churchman.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, OCTOBER 31st, 1927.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Win).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m. Saturday: Weekly Advice Leaflet (issued in English and Afrikaans by the Department of Agriculture).

6.30 p.m., Close down.

7.0 p.m., daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m., daily, except Sunday: Time Signal.

9.0 p.m., daily except Saturday and Sunday: General News Service broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, OCTOBER 31st, 1927.

8.0—EVENING PROGRAMME.

1. 'Boy's Week" Talk, No. 1: "Boys will be Men," by **His Worship the Mayor.**

8.10— 2. Overture: "Tito Strozzi" ... ... Zerco.
"JB" Studio Orchestra.

8.20— 3. Soprano:
(a) "She Wandered Down the Mountain Side" ... Clay.
(b) "Spring is in My Garden" ... ... H. M. Tennant.
(c) "Nightingale of June" ... ... W. Sanderson.
Miss Phyllis Seligmann.

8.30— 4. Selection: "Si J'Etais Roi" ... ... Adam.
"JB" Studio Orchestra.

8.45— 5. Baritone:
(a) "The Curfew" ... ... Monk Gould.
(b) "Two Australian Bush Songs" ... ... W. G. James.
Mr. John Macfarlane.

8.55— 6. **General News Service. Announcements.**

9.5 — 7. Suite: "Trianon" ... ... Lachaume.
"JB" Studio Orchestra.

9.20— 8. Weekly Sports Talk by **Mr. W. D. Powell:** "Famous South Africans, No. 2."

9.35— 9. Jazz: **"JB" Studio Orchestra.**

9.40—10. Soprano:
(a) "Ave Maria" ... ... Gounod.
(b) "April Morn" ... ... Robert Batten.
(c) "Indian Love Call" ... ... R. Friml.
Miss Phyllis Seligmann.
(The Violin Obligato to "Ave Maria" will be played by **Mr. J. Schulman.)**

9.50—11. Selection: "The Arcadians" ... ... Monckton.
"JB" Studio Orchestra.

10.5 —12. Baritone:
(a) "The Glory of the Sea" ... ... Sanderson.
(b) "Beloved, it is Morn" ... ... Florence Aylward.
Mr. John Macfarlane.

10.15—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, NOVEMBER 1st, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Literary Talk, by **Professor M. Drennan, M.A.**

8.25— 3. Overture: "Jabel" ... ... Weber.
"JB" Studio Orchestra.

8.35— 4. Quartette:
(a) "In this Hour of Softened Splendour" ... Pinsuti.
(b) "Brightly Dawns our Wedding Day" ... Sullivan.
Mr. H. N. McEwan's Quartette.
(Misses E. Chapman, A. Graham, Messrs. A. Tyson and R. Ellenberger.)

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**

RELAYED TO DURBAN:

9.0 — 7. Selection: "Faust" ... ... Gounod.
"JB" Studio Orchestra.

9.10— 8. Solo: "A Song" ... ... H. N. McEwan.
Mr. A. Tyson.

9.15— 9. **Vaudeville** Act, relayed from Orpheum Theatre.

9.30—10. Quartette:
(a) "Shepherd's Cradle Song" ... ... Somerville.
(b) "Come to the Fair" ... ... Easthope Martin.
Mr. H. N. McEwan's Quartette.

9.40—11. Jazz: **"JB" Studio Orchestra.**

9.50—12. Duet: "Boy and Girl" ... ... Monckton.
Miss E. Chapman and Mr. A. Tyson.
Duet: "The Two Beggars" ... ... Lane Wilson.
Messrs. A. Tyson and R. Ellenberger.

10.0 — 13. Suite: "Carnival" ... ... Montague Ring.
"JB" Studio Orchestra.

10.15—14. Quartette: "Good-night, Good-night Beloved" ... Pinsuti.
Mr. H. N. McEwan's Quartette.

10.20—15. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

WEDNESDAY, NOVEMBER 2nd, 1927.

7.0 p.m. Dinner Hour Concert by **"JB" Studio Orchestra.**

7.45 p.m. Dinner Hour Concert (continued).

7.40 p.m. "Boys' Week" Talks, No. 2: "Our Duty towards the Boy," by **Sir William Dalrymple.**

Use **ROYAL CORD TYRES**

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8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Afrikaans Talk by **Mr. Tommie Beckley.**
8.25— 3. Overture: "Semiramide" ... ... Rossini.
"JB" Studio Orchestra.
8.35— 4. Physical Culture Talk by **Miss Edith Bayley.**
8.50— 5. **General News Service. Announcements.**
RELAYED TO DURBAN.
9.0 — 6. Bass: **Mr. A. W. Hutchings.**
9.10— 7. **Vaudeville Act,** relayed from Empire Theatre.
9.25— 8. Jazz: **"JB" Studio Orchestra.**
9.30— 9. Soprano:
(a) "Spring Morning" ... ... Lane Wilson.
(b) "Songster's Awakening" ... ... P. E. Fletcher.
Miss Edna Lee.
9.40—10. Selection: "Zampa" ... ... Herold.
"JB" Studio Orchestra.
9.50—11. Bass: **Mr. A. W. Hutchings.**
10.0 —12. "English Folk Song Suite" ... ... Vaughan Williams.
"JB" Studio Orchestra.
10.10—13. Soprano:
(a) "Pipes of Pan" ... ... Lionel Monckton.
(b) "Spring Comes Laughing" ... ... Molly Carew.
Miss Edna Lee.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

THURSDAY, NOVEMBER 3rd, 1927.

7.0 p.m. Dinner Hour Concert by **"JB" Studio Orchestra.**
7.40 p.m. "Boy's Week" Talks, No. 3: "The Boy and Citizenship," by **Mr. Harry J. Hofmeyr,** formerly Mayor of Johannesburg.
7.45 p.m. Dinner Hour Concert (continued).

8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. "The Romance of the Human Body," No. 12: "The Glands," by **Dr. A. D. Stammers.**
8.25— 3. Overture: "Opera Bouffe" ... ... Finck
"JB" Studio Orchestra.
8.35— 4. Baritone: **Mr. W. Matthews.**
8.45— 5. Selection: "La Traviata" ... ... Verdi.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Mezzo:
9.20— 8. Excerpts from **"Patience,"** with a few remarks by the Announcer.
9.50— 9. Jazz: **"JB" Studio Orchestra.**
10.0 —10. Baritone: **Mr. William Matthews.**
10.10—11. Mezzo:
10.20—12. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, NOVEMBER 4th, 1927.

7.0 p.m. Dinner Hour Concert by **"JB" Studio Orchestra.**
7.40 p.m. "Boys' Week" Talks, No. 4: "The Boy and his Career," by **Mr. F. C. Sturrock,** President of the Chamber of Commerce.
7.45 p.m. Dinner Hour Concert (continued).

8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Tenor: **Mr. C. H. Olivier.**
8.20— 3. Overture: "Maritana" ... ... Wallace.
"JB" Studio Orchestra.
8.30— 4. Sketch by **"JB" Studio Dramatic Company.**
8.50— 5. Violin Solo:
Mr. J. Schulman.
8.57— 6. **General News Service. Announcements.**
9.10— 7. Mezzo:
(a) "Carmena" ... ... Lane Wilson.
(b) "When my Ships come Sailing Home" ... Dorel.
(c) "Daddy's Sweetheart" ... ... Lehmann.
Miss Angelique du Preez.
9.20— 8. Selection: "Philemon and Baucis" ... ... Gounod.
"JB" Studio Orchestra.
9.35— 9. Tenor: **Mr. C. H. Olivier.**
9.45—10. **Vaudeville Act,** relayed from Empire Theatre.
10.0 —11. Suite: "Spanish Dances" ... ... Moskowski.
"JB" Studio Orchestra.
10.20—12. Mezzo:
(a) "To the Forest" ... ... Tschaikowsky.
(b) "Rose Marie of Normandy" ... ... Teresa del Riego.
Miss Angelique du Preez.
10.20—13. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

SATURDAY, NOVEMBER 5th, 1927.

7.0 p.m. Dinner Hour Concert by **"JB" Studio Orchestra.**
7.35 p.m. "Boys' Week" Talks," No. 5: "The Boy and Games," by **Mr. Herby A. Taylor,** South Africa's greatest cricketer.
7.40 p.m. "Boys' Week" Talks, No. 6: "The Boy and his Body," by **Dr. A. J. Orenstein,** President, British Medical Association of South Africa.
7.45 p.m. Dinner Hour Concert (continued).

8.0—Evening Programme.

1. **General News Service. Announcements.**
8.10—2. **Bijou Orchestra,** relayed from Bijou Theatre.
8.30—3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.
11.45—Close down.

N.B.—Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

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SUNDAY, NOVEMBER 6th, 1927.

10.30 a.m.—FIRST SESSION.

Relay of Service from **Irene Dutch Reformed Church.**

11.30 a.m.—Close down.

3.30 p.m.—SECOND SESSION.

Relay of Boys' Mass Meeting. Address by **His Honour the Administrator.**

7.15 p.m.—THIRD SESSION.

Relay of Service from **St. George's Presbyterian Church.**

7.15—7.30. Organ Recital by **Mr. R. Lees Ingles, Mus. Bac., F.R.C.O.**

"Leider Ohne Worte," No. 1 ... ... Mendelssohn.
"Choral Prelude," ("Martyrdom") ... ... Parry.
"Andante Tranquillo" ... ... Harris.
"Largo" (from "Concerto") ... ... Handel.

7.30. Introit.
Psalm 121 (Tune, "French").
Prayer.
Hymn 377.
Anthem: "O Worship the Lord" ... ... Hollins.
Scripture Reading.
Intimations and Collection.
Prayer.
Hymn 430.
Sermon: "The Boy and his Needs" (by request of "Boys' Week" Committee), by **Rev. James Anderson, M.A.**
Hymn 352.
Benediction.

8.45—1. Overture: "Morning, Noon and Night" ... ... Suppe.
"JB" Studio Orchestra.

8.55—2. Bass:
(a) Recit, "I Feel the Diety Within"; and Air, "Arm, Arm, ye Brave" ... ... Handel.
(b) "The Blind Ploughman" ... ... Coningsby-Clarke.
Mr. Leslie Buckingham.

9.5 —3. Selection: "Fra Diavolo" ... ... Auber.
"JB" Studio Orchestra.

9.15—4. Trumpet Soli:
(a) "For You Alone" ... ... Geehl.
(b) "At Dawning" ... ... Cadman.
M. T. Jones.

9.23—5. Suite: "Coppelia" ... ... Delibes.
"JB" Studio Orchestra.

9.35—6. Bass:
(a) "The Watchman" ... ... Squire.
(b) "There is a Green Hill Far Away" ... ... Gounod.
Mr. Leslie Buckingham.

9.45—7. Selection: "Tip-Toes" ... ... Gershwin.

10.0—Close down.

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MONDAY, OCTOBER 31st, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.2 **Travel Talk:** Incidents in Russia.
5.20 **Children's Hour:** The True Story of a Blind Man and Other Stories. Music.

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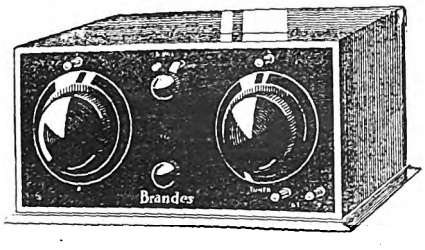

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Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Henry Moore.**
'Cello Solos: **Mrs. Geoffrey Miller.**
Songs: **Willa Moffatt.**
" Violin Concerto " ... ... Mendelssohn.
Fritz Kreisler.
(Transmitted by Gram Radio.)
9.0 **News Service** (English).
9.5 **" More About Astrology."** Talk by **Mr. J. R. Bennett.**
9.25 **Alhambra Orchestra.**
Songs: **Willa Moffatt.**
'Cello Solo: **Mrs. Geoffrey Miller.**
Songs: **Henry Moore.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

TUESDAY, NOVEMBER 1st, 1927.

Lunch-Hour Session.

1.0 **Time Signal.**
News Service (by courtesy of " Cape Times ").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

Afternoon Session.

4.30 **" Edison Bell " Recital.** Only " Winner " and " Velvet Face " Records used.
5.0 **An Afternoon of Russian Songs, Music and Stories.**
5.20 **Birthday Greetings.**

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**
8.5 March: " Entry of the Gladiators " ... ... Fucik.
Valse: " Reve " ... ... Ambrosio.
Selection: " San Toy " ... ... Jones.
Songs:—
" The Poet's Life " ... ... Elgar.
" Songs My Mother Taught Me " ... ... Dvorak.
Mrs. Hubert Roberts.
'Cello Solo: **Granville Britton.**
Songs: **Mr. A. G. Harte.**
Suite: " Miniature " ... ... Coates.
9.0 **News Service** (English).
9.5 (approx.) **Amateur Boxing Tournament, Western Province " versus " Transvaal.**
Certain of the more interesting bouts will be described during the evening by **Tom Widdowson,** Sporting Editor of " The Cape."
Selection: " The Quaker Girl " ... ... Monckton.
Songs:—
" Mighty Like a Rose " ... ... Nevin.
" They Say " ... ... Warwick Even.
Mrs. Hubert Roberts.
Violin Solo: **Corrie Meyer.**
Songs: **Mr. A. G. Harte.**
10.0 (approx.) **News Service** (Afrikaans).
10.30 **Dance Music.**
Note.—On account of details of Boxing Tournament not being to hand at time of going to press, the above programme is subject to alteration.

WEDNESDAY, NOVEMBER 2nd, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of " Cape Times ").
Musical Items. " H.M.V." Records used.
1.45 Close down.

Afternoon Session.

4.30 **Records.**
5.2 **Short Long Recital.**
5.20 **Teens:** Men Who Began Newspaper Writing.

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Constance Bensimon.**
Violin Solos: **John Spink.**
Songs: **Goyen Hart.**
Cornet Solo: **Theodore Karlsson.**
Afrikaanse Pieknieklied jes, by **H. Melk.**
" Le Chauve Souris " (repeated by general request).
9.0 **News Service** (English).
9.5 **Organ Recital,** by **Mrs. A. P. Abbott.**
9.20 Songs: **Goyen Hart.**
Violin Solos: **John Spink.**
Songs: **Constance Bensimon.**
Afrikaanse Pieknieklied jes, by **H. Melk.**
Cornet Solos: **Theodore Karlsson.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

THURSDAY, NOVEMBER 3rd, 1927.

Lunch-Hour Session.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

Afternoon Session.

4.30 **Records.**
5.2 **Afternoon Topics:** Jerusalem, the Weary (by request).
5.20 **Children's Hour:** Stories and Music to Send You to Bed Happy.

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**

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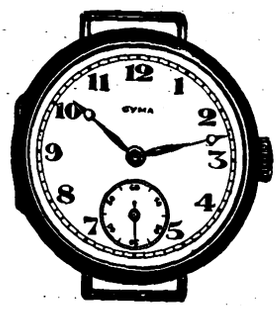

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8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
Overture: "Carnival" ... ... Dvorak.
"Piano Concerto" ... ... Grieg.
Edna Stanton.
9.0 **News Service** (English).
9.15 "Symphony No. 4" ... ... Tschaikowsky.
10.0 (approx.) **News Service** (Afrikaans).
10.5 **Relay of Waldorf Orchestra.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, NOVEMBER 4th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

Afternoon Session.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Short Story:** A Ghost Legend.
5.20 **Teens:** A Great Soldier and a Great Man. Music.

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, NOVEMBER 5th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

Afternoon Session.

5.0 **Children's Hour:** We Entertain Ourselves.

Evening Session.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
Concert Version of "Faust" (Act I) ... ... Gounod.
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 **Relay from Fletcher and Cartwright's.** Leader, **Y. Latronico.**
10.30 Close down.

SUNDAY, NOVEMBER 6th, 1927.

7.20 **Announcements.**
7.25 **Divine Service** will be relayed from **St. George's Cathedral.**
8.45 **Programme of Music by the Capetown Orchestra,** relayed from Adderley Street Pier, weather permitting, otherwise from Studio. Conductor, **W. J. Pickerill.**

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the management.

Announcer ... ... Mr. GEORGE R. MONTFORD.

MONDAY, OCTOBER 31st, 1927.

12.30 **Lunch Hour Session:** Soprano:—
(a) "Charming Chloe" ... ... German.
(b) "At Dawning" ... ... Cadman.
Miss Ethel Rachmann.
Elvia Rayner (Pianoforte).
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** Arranged by Miss Isobel Niven.
4.45 **The Studio Orchestra.**
5.0 **Children's Corner:** The Story of the "Taming of the Shrew," told by **Aunt Janet** of the Library. Two Songs by **Master Tom Price** and another Chat with **Aunt Isobel** about "Why Things Are Done." A News Bulletin and Birthday Greetings.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Light Music.**
7.30 **Dinner Hour Session:** The Wireless Orchestra.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 **Travel Talk No. 1:** "The Fascination of Mosul."
Mr. Harold F. Dunning.
8.25 March: "Off We Go" ... ... Baynes.
Overture: "Richard III" ... ... German.
The Wireless Orchestra.
8.35 **Mr. H. H. Sherlock** (Humorist).
8.45 **General and Local News.**
8.55 A Selection of Scotch Airs" ... ... Myddleton.
9.5 Viola:—
"Berceuse" ... ... Gungl.
Mr. A. McLoughlin.
9.10 Mezzo:—
(a) "Homing" ... ... Del Riego.
(b) "Carmena" ... ... Lane Wilson.
Miss Y. Brooks.
9.20 Pizzicati: "The Serenaders" ... ... Langey.
"Two Hungarian Dances" ... ... Brahms.
9.30 **Vocal Item.**
9.34 **Mr. H. H. Sherlock** (Humorist).
9.44 **Orchestral Item.**
9.48 Mezzo:—
(a) "An Old Garden" ... ... Hope Temple.
(b) "Sincerity" ... ... Clarke.
Miss Y. Brooks.
9.58 **Jazz Item.**
10.0 Close down.

TUESDAY, NOVEMBER 1st, 1927.

12.30 **Lunch Hour Session:** Mezzo:—
(a) "Love the Pedlar" ... ... German.
(b) "The Temple Bells" ("Indian Love Lyrics") —Amy Woodforde Finden.
Miss Grace Brewer.
Baritone:—
(a) "Sombre Woods" ... ... Lully.
(b) "She Is Far From The Land" ... ... Lambert.
Mr. W. du Plessis.
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** Relay from Prince's Theatre. Light Music.
4.30 **Women's Session:** Arranged by Miss Isobel Niven.
5.0 **Children's Corner: Aunt Isobel** will tell you the Story of Scragg, the Little Wild Rabbit Who Lived in the Hazel Wood. Fun and Frolic for the Family, **Uncle Eric** at the Piano and Songs by **Aunt Isobel.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

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7.5 **Dinner Hour Session:** Special Request Gramophone Records.
Soprano:—
"Down in the Forest" ... ... Landon Ronald.
"Happy Song" ... ... Del Riego.
"So Fair a Flower" ... ... Herman Lohr.
"A Brown Bird Singing" ... ... Haydn Wood.
Mrs. Clifford Cross.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 Tenor:—
(a) "Duna" ... ... McGill.
(b) "Stars Have Eyes" ... ... Groome.
Mr. Cecil Stafford.

8.18 Pianoforte:—
"Thistle" ... ... Oheme.
Miss Elvia Rayner.

8.22 Mezzo:—
(a) "My Ships" ... ... Barratt.
(b) "A Request" ... ... Woodforde-Finden.
Miss Ivy Espitalier.

8.30 **A Humorous Sketch: "Reggie Makes a Complaint,"** by **L. du Garde Peach.**
Characters: Reggie, Mr. George Montford; Delia (his wife), Miss Isobel Niven; Manager, Mr. Reginald Brown.
The Scene is a large General Store.
Time: The Present.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, NOVEMBER 2nd, 1927.

12.30 **Lunch Hour Session:** Richard Walbridge (Violin). Elvia Rayner (Pianoforte). Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

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4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.** Birthday Greetings and Riddles.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone," supplied by Brunswick (S.A.), Ltd., of 434, West Street.

7.13 The Blind Tenor:—
(a) "In An Old-Fashioned Town" ... ... Squire.
(b) "A Perfect Day" ... ... Jacobs-Bond.
Mr. Jack Hart.

7.31 **Radio Talk:** "Short Wave Reception," by **Mr. J. S. Ramsay.**

7.50 The Blind Tenor:—
(a) "Until" ... ... Sanderson.
(b) "Mother Macree" ... ... Olcott.
Mr. Jack Hart.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March from "Tannhauser" ... ... Wagner.
Selection: "Carmen" ... ... Bizet.
Valse from "The Sleeping Beauty" ... ... Tschaikowsky.
Contralto:—
"The Promise of Life" ... ... Cowen.
Miss Ethel Coppard.
Scenes from "Aida" ... ... Verdi.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, NOVEMBER 3rd, 1927.

12.30 **Lunch Hour Session:** Soprano:—
(a) "Give Thanks and Sing" ... ... Harris.
(b) "My Lovely Celia" ... ... Old English.
Miss Audrey Lee.
Miss Elvia Rayner (Pianoforte).
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre. Light Music.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

5.0 **Children's Corner: Aunt Isobel** will take the Family to Bubble Land. We start at five o'clock sharp! Don't be late!! Story: "The East Indian and the Pirate Ship," told by **Aunt Janet** of the Library. Recitations by **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).

8.0 **Time Signal.**
Light Music.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion.
"A Night with French Composers."
Overture: "Mignon" ... ... Thomas.
"L'Apres Midi d'un Faun" ... ... Debussy.
Jewel Song from "Faust" ... ... Gounod.
Madame De Folcka Mazery.
Suite: "Sylvia" ... ... Delibes.
(a) "Valse Lente."
(b) "Pizzicati."
(c) "Cortege du Bacchus."
Poeme Symphonique: "Phaeton" ... ... Saint-Saens.

9.5 (approx.) **General and Local News.**
Suite No. 1: "L'Arlesienne" ... ... Bizet.
(a) "Minuet."
(b) "Cathedral Scene."
(c) "Carillon."
Solo Piano:—
(a) "Dance Sacree."
(b) "Dance Profane" ... ... Debussy.
Mr. Edgar Heap.

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Song: " L'ete " ... ... Chaminade.

Madame De Folcka Mazery.

(a) Ballet des Sylphes: " Faust " ... ... Berlioz.

(b) " Hungarian March."

10.0 Close down.

FRIDAY, NOVEMBER 4th, 1927.

12.30 **Lunch Hour Session:** The Wireless Orchestra.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by Miss Isobel Niven.

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Little Play: " The Radio Fairies," to be acted by Members of the Family. A News Bulletin and Birthday Greetings.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **" Natalian."**

7.30 **Dinner Hour Music:** The Studio Orchestra.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Mr. George Montford:** " Child Humour."

8.25 Airs from " Patience " ... ... Sullivan.

The Studio Orchestra.

8.35 Soprano:—

(a) " Blackbirds " ... ... Cyril Scott.

(b) " Butterfly Wings " ... ... Montague Phillips.

Miss Muriel Rogerson.

8.45 **General and Local News.**

8.55 Fox Trot: " I'm Gonna Marry " ... ... Arnold.
Morceau: " Traume " ... ... Wagner.

9.5 Violin:—

" Romance " ... ... Sarasate.

Mr. Stanislan Mikosz.

9.10 Banjo Duets:—

Messrs. Skinner and Thornton.

9.20 Airs from " Tangled Tunes " ... ... Ketelbey.

9.30 Soprano:—

(a) " A Farewell " ... ... Samuel Liddle.

(b) " I Heard You Singing " ... ... Eric Coates.

Miss Muriel Rogerson.

9.40 Pianoforte:—

(a) " Romance " ... ... Sibelius.

(b) " Automne " ... ... Chaminade.

Miss Elvia Rayner.

9.50 Banjo Duets:—

Messrs. Skinner and Thornton.

10.0 Close down.

SATURDAY, NOVEMBER 5th, 1927.

11.15 **Morning Session:** Elvia Rayner (Pianoforte). Light Music.

12.30 Close down.

7.15 **Reports:** Local Market Report, Shipping Intelligence, Weather Report.

7.20 **Dinner Hour Session:** Recital on the " Columbia Grafonola " (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

March: " El Albernico " ... ... Javaloyes.

Overture: " William Tell " ... ... Rossini.

Selection: " Poppy " ... ... Samuels.

Baritone:—

Prologue to " Pagliacci " ... ... Leoncavallo.

Mr. Keppoch MacDonald.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from " JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel.

11.0 Close down.

SUNDAY, NOVEMBER 6th, 1927.

3.30 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: " Opera Bouffe " ... ... Finck.

" Galop Chromatique " ... ... Liszt.

Scenes from " Samson and Delilah " ... ... Saint-Saens.

Solo Euphonium:—

" Nazareth " ... ... Gounod.

Mr. F. J. Beswick.

Pot Pourri: " Round the World " ... ... Lindermann.

Morceau: " Chimes at Sunset " ... ... White.

Pizzicati: " Sorrento " ... ... Jaxone.

Valse: " Danube Legends " ... ... Finck.

4.30 **Children's Corner:** A Surprise Visit from several Aunts and Uncles. Birthday Greetings and Riddles.

6.40 **" The Bells of St. Paul's."**

7.0 **Evening Service,** relayed from **Musgrave Road Congregational Church.** Preacher, **The Rev. Harsum Taylor, M.A., B.D.** Organist, **Miss Cookson Armitage.**

8.30 **" A Popular Concert,"** relayed from the Durban Town Hall. **Miss Muriel Clark, L.R.A.M.** (Soprano), in conjunction with The Durban Municipal Orchestra.

Conductor, **Mr. T. H. Huddle.**

(Full details will be announced later.)

10.0 Close down.

In and Out the Capetown Studio.

Capetown, 20th October, 1927.

In this scientific era, when it is the custom for middle age to share its most cherished cynicisms with youth, when father and son mix the same cocktail, and mother and daughter Eton crop together, it is surprising to find a talk on Astrology accorded the honour of a full fifteen minutes silence in a couple of thousand homes. Usually, it is regarded as a weak concession to the sentimental, hoping-for-the-best part of us which stringent injections of Freud, Wells and Michael O'Carey should have mortified in late adolescence. But such was the popularity of Mr. J. R. Bennett's last talk that he has been prevailed upon to give another on Monday, October 30th. To make this lecture more explicit, a chart, indicating the twelve signs of the Zodiac and other matters of astrological interest, will be published in the *Week-end Argus* the Saturday before he broadcasts.

Feature on Monday's Programme.

This will be a Gram-radio rendering of the Mendelssohn violin concerto, played by Kreisler. It is one of the evergreens of the concert platform, and, perhaps, the secret of its success, as Parry says, is that Mendelssohn " was too full of occupation to brood over the troubles of the world, or to think much of tragedies and the stern workings of fate . . . . . it has not been the lot of many men to win so much affection and to give so much pleasure." A large part of the world still prefers to laugh with Mendelssohn than to brood with Brahms. Most of the big violinists have cut their wisdom teeth on this work, and it will be interesting, particularly for those who are fortunate enough to possess early Kreislers, to hear the mature interpretation of the great violinist as given to the world just recently, by the sound wizards of Hayes, Middlesex.

The vocalists on Monday night are Miss Willa Moffatt, who is shortly to be married, and carries with her the very good wishes of the Studio, and Mr. H. Moore. Mrs. Geoffrey Miller will contribute some 'cello solos.

Another Boxing Relay.

The pugilistic epidemic continues unabated, but the next ringside report will be given sometime between the hours of 8 and 10.30 on Tuesday night. The occasion will be the eagerly awaited tournament between the Western Province and Transvaal Amateur Boxing Associations. The scene is the City Hall, and Mr. Tom Widdowson, who described last year's fights so graphically, will again officiate at the microphone. It should be a field night for those listeners who are boxing enthusiasts, and the rest will be

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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catered for by what looks like a very good programme including Granville Britton, principal 'cellist of the Capetown Orchestra, Corrie Meyer, also of the Orchestra, and Mrs. Hubert Roberts and Mr. A. G. Harte in vocal numbers. The Alhambra Orchestra and Tivoli Theatre will also be tapped for contributions Unfortunately, we cannot guarantee that the same comedian will not be giving the same jokes again. Comedians are like that.

"Le Chauve Souris" again.

We have to be grateful to somebody for demanding a repeat of these delightful numbers on the Wednesday Programme. Seldom do we hear such artistry with such beautiful blending of voices. The "Russian Barcarolle" is nothing short of perfection.

A recital by Mr. A. P. Abbott on the Metropolitan Church organ will be broadcast at 9.5 p.m. For a long time now Mr. Abbott has been in the habit of giving us well chosen, melodious little recitals of this kind, and they have become increasingly popular with listeners, particularly those out of town. But lately the sudden influx of gramaphone records of all sorts and sizes of organs has whetted the public taste for more and yet more organ. We are almost sorry that our regard for Mr. Abbott's health prevents our forwarding the letter from a certain misguided enthusiast asking for "I Wonder How I Look When I'm Asleep."

Miss Constance Bensimon, always enjoyable, and Mr. Goyen Hart are the singers for the evening, while John Sprink will play again and also Theodore Karlsson, a recent medallist at the Durban Eisteddfod.

Grieg Piano Concerto.

Edna Stanton, who has done a great deal of solo and accompanying work at the studio recently, is playing at the Great Concerto with the Capetown Orchestra on the Thursday evening. This is quite easily one of the three most popular works of its kind in existence. Grieg, himself, loved it, and just a few months before he died, Percy Grainger found him altering it. He never could keep his mind away from it for long; he always believed he could take it one step nearer perfection.

The Tchaikowsky No. 4 Symphony will be given in the second half of the programme, which opens splendidly with Dvorak's "Carnival."

"Faust."

The concert version of the first act of the world's most popular opera will be broadcast from the City Hall on the Saturday night. It was in this opera that Caruso made his *début*, and it was this opera that the great Augustus Harris and Frederick Gye crossed to Paris to hear, and then told an anxious London that it only contained two numbers—a soldier's chorus and one for old men. But Napleson (Gye's rival impressario) was convinced it would succeed, and immediately put it into rehearsal. A few days before the production, finding only £30 worth of tickets had been sold, he boldly announced that all seats were sold for the first three performances. The sequence was all London rushed to hear "Faust." and proclaim its success.

In the first act we meet the philosopher, Dr. Faust. He is aweary with life, and contemplates a cup of poison. Mephistopheles appears and promises him back his youth. He also shows him the vision of the lovely Marguerite. The price? What matter the price, think of the offer! Faust sells his soul.

The Sunday night concert by the Capetown Orchestra will be broadcast from the pier. The programme is not yet to hand, but during the last season these concerts have fallen into the habit of being so melodious and delightful that there is little fear of their changing for the next week at least.

GLADYS DICKSON.

Items from the Durban Studio.

Programme.

On Monday evening our programme will be broadcast from the Studio. The artists on the occasion are Miss V. Brooks, who comes to us from "J.B." with a big reputation, and Mr. H. H. Sherlock, who will give us some humour in his own inimitable style. Earlier in the evening, Mr. Harold F. Dunning will broadcast the first of a series of interesting travel talks, "The Fascination of the Mosul."

The Blind Vocalist.

Listeners will have the pleasure of hearing Mr. Jack Hart, the blind vocalist, during the dinner hour session on Wednesday evening. This gentleman, who, since the war, has steadily been losing his eyesight, is an ardent supporter of the Children's Corner, and is popularly known as "Uncle Jack."

A French Night.

Thursday's classical programme, relayed from the Pavilion, is to be "A Night with French Composers."

In the development of French music we see the leavening influence of the sturdy, independent characteristics of that great people. As innovators, they have done striking work, from the very earliest days of art music, when the Troubadours, those well-born minstrels, fashioned their charming ballads; but not only have the French been inventors of musical styles; they have generally had the strength to infuse a great deal of individuality into any form of art they took up from another country. This has kept their music fresh and vivid through its long history.

Eighteenth-century French taste was all for theatrical music, and it was at this time that France had need of all her individuality in order to avoid being overwhelmed by the products of the weaker Italian operatic style. She did not altogether escape the influence; and in one way and another there came about a rather bleak period, from the '70's of the eighteenth century until the coming of Berlioz in the early nineteenth century.

Dramatic music at this time languished somewhat. Bizet did not live long enough to let us see if he could have followed up the striking success of "Carmen," and in other quarters there was too much pale imitation of Gounod or Wagner.

Then came Debussy's electric clarity, in a new phraseology that delighted us all. In him, and in Ravel, is something of the classical spirit, refined, subtilized and made highly suggestive by the use of the most beautiful orchestral colours.

But Debussy, and even Ravel, are thought a little old-fashioned by the younger generation—Poulenc, Auric, Milhaud and the rest. Their music has not had a very long innings, but it has made us all sit up and take notice of them, whether or not we find ourselves yet able fully to understand and enjoy their art.

Singing in conjunction with the Durban Orchestra is Madame de Folcka Mazery. In the musical circles of Durban this lady is a much respected figure. Many of her pupils are well known to listeners, and their efforts are always favourably received. She is herself an accomplished artist, and her musical career an extensive one, having studied for several years at the Conservatorie de Paris. During the second half of the programme Madame de Folcka Mazery will sing Chaminade's "L'ete." At a concert in Paris she had the good fortune to be accompanied by Chaminade himself, and at the conclusion of the song was heartily congratulated by the composer for her rendering.

Many well-known works by French masters will be featured by the Durban Orchestra.

At Saturday's concert, in the Pavilion, the vocalist will be Mr. Keppoch Macdonald, a popular young baritone, whose appearance on the public platform is always looked forward to.

Sunday's Popular Concert.

This, as usual, is to be broadcast from the Durban Town Hall. The vocalist is Miss Muriel Clark, L.R.A.M. (soprano), who needs no introduction to her radio audience. An appreciative programme will be rendered by the Durban Municipal Orchestra, under the direction of Mr. T. H. Huddle.

H.E.D.

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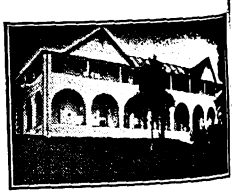

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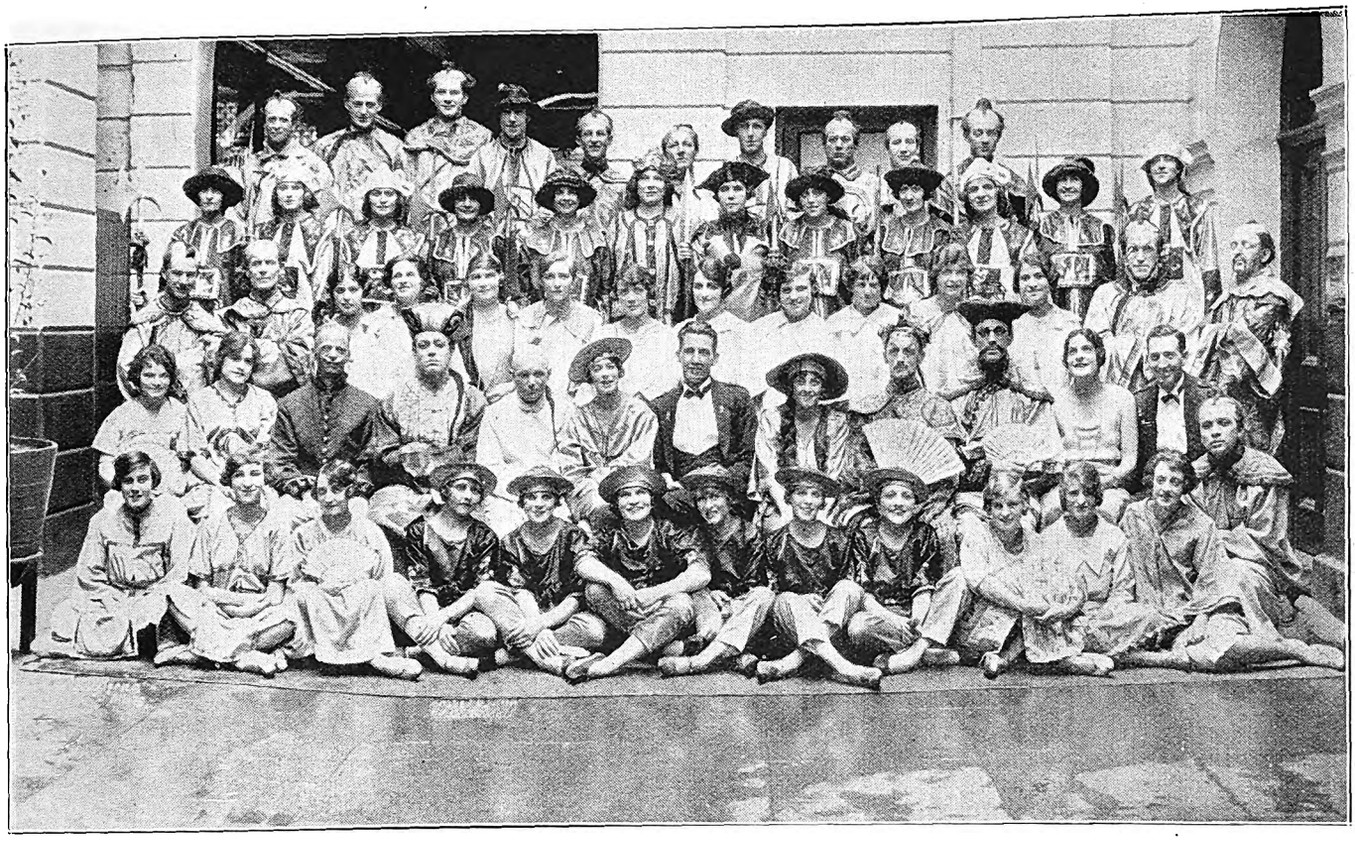

The members of the Johannesburg Amateur Dramatic Society, who are playing in "San Toy" this week at the Standard Theatre, Johannesburg.

[*Photo: O'Byrne.*

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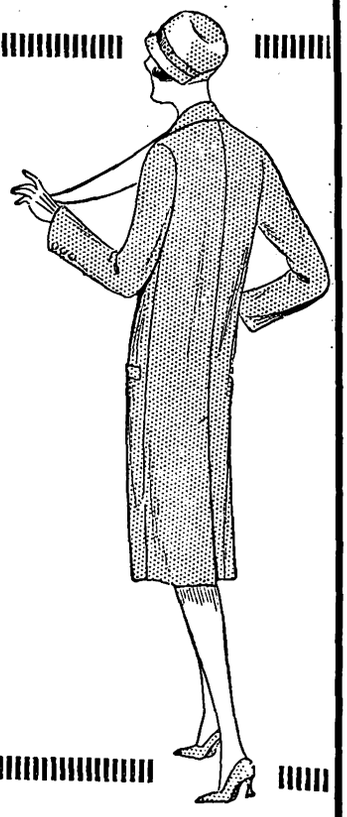

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Paris Fashions.

Sports Suits and Hats.

The sports suit has altered its character this season, but whether it is made of velvet or of tweed, it has to maintain its main features, which are comfort and suitability. For this reason the sports skirt has not lengthened this autumn. Here and there tunics have grown a little longer, but, in some cases, they have been exchanged for a coat effect, the coat of which is actually shorter than many tunics. One more adaptation of the sports dress occurs when the bodice part of dress or suit appears to be tucked into the skirt rather than worn over it. This is sometimes really the case, but the waist is lowered again by belting the skirt rather lower down than the top, so that the upper part of the dress consists of the blouse or tunic with a little piece of skirt besides. The idea is carried even further when braces are used. Here the belt is set right down on the hips, and from them braces are extended over the shoulders, which act, however, more as decoration than as articles of use.

Velvet and Velveteen.

One of the great differences between the sports suit of this year and last is the use of velvet and velveteen. These materials were seen here and there some months ago, but they were tentative. A crop of velvets and velveteens have now, however, been brought forward with patterns printed on them, sometimes in bright colour, sometimes in dull, but always with very shiny surfaces. These new velvets have a good deal of artificial silk in them, which gives them additional shine. The patterns mostly take the form of overlapping spots, which are not too big and which are carried out most successfully in greys, blacks and greens, or sometimes in reds, blacks and greys. Velveteen appears very largely in corduroy with a fine stripe. This also may be in two or three shades. There are mole and grey corduroys with a thin black stripe, which hardly shows, but which gives them a good deal of character. One of the advantages of the modern velvets is that they can be nearly as light as ninon and that they can be easily pleated. A good many black and white or grey and white velvets are made with a checked pattern. The skirts of these are pleated so that the pattern is altered considerably, and this compares in interesting fashion with the plain check of the bodice.

The new anklet watches are worn in "The Midnight Sun," a film coming to the Alhambra, Capetown, on October 31st.

Vests and Shirt Fronts.

Velvet sports dresses show a very slightly higher waist. This often consists of the raising of the belt, while the tunic may be the same length as before. Many of them are made with high necks. When the collars are stand-up, they often fasten on one side, and the opening of the tunic is then down the side. When the collar turns down, it can be fastened closely up to the throat or thrown open if more convenient. Shirt-fronts of the material or of something

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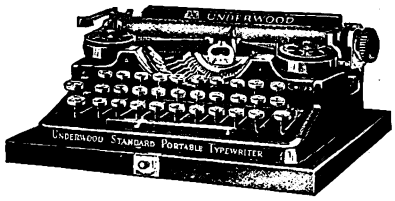

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which forms a contrast are used in the making, and there are also little vests like waistcoats which may be scored by a number of diagonal lines. Some sports dresses fasten up closely to the throat, and for all trimming have tucks or piping or pieces of velvet inset to make triangles or circles. Sports suits are often made with a top completely different from the skirt. Here the little coat comes in as a sweater and may be worn underneath it. Worth has a charming sports suit, in which the skirt is made of black velvet, made very trimly to wrap over on one side. The coat is made of black and white checked velvet, and it has fluffy white collar and cuffs of fox. Some of the prettiest suits are in squirrel grey, with fur exactly matching, while others are in black velvet, trimmed with grey astrakhan.

The "Clumsy" Effect.

Velveteen and corduroy are used for sports suits almost more than sports dresses. Here the little square-cut suit is to be seen. It is made wide and straight, and the sleeves are cut on equally rectangular lines. Very often there is no collar, but merely a round neck close up to the throat, like that of a Chinese coat. This allows of a separate collar of fur or of the velveteen, which can be put on for outdoor wear. Chantal makes a great point of the wide, square-cut coat. Her models have a deliberate clumsiness, which makes the wearer of the coat look fragile. Velveteen coats are often worn with tweed skirts in large patterns of brown and ochre, red and black and what not. Buttons are emphasised, and are often very big. Sometimes the coat is fastened down the front with leather tags, which give it a severely decorative effect.

Tweed and jersey continue to be worn a good deal together, and while the tweed may be thick and conspicuous, the jersey cannot be too light and soft. Here Angora wool comes in, or the finest, thinnest wool without any fluffy surface. Some jersey tops have edgings or pockets of the tweed, and this makes a very complete dress with the tweed of the skirt. This is generally box-pleated, as it is so arranged that it has all the kick of the Scotch kilt. Some of these tweed and jersey effects are extraordinarily smart, and for the country are everything that is most suitable.

Hats and Skull-Caps.

Hats do not appear to have altered very much this year, and yet the mere cloche of last year hardly looks right with the sports suit of this. The close-fitting cap has made its way, and so also has the sailor cap, which sometimes takes the form of a beret. The skull-cap is often decorated with a strip of felt laid crosswise across the front, or stretched from ear to ear, though this fashion is less new than the other. Inset felt is the main decoration just now, especially when it is combined with velvet and the edges are stitched round with button-holing. A grey hat had ovals of felt inset in place of a ribbon round the crown, and the edges of the oval were button-holed in grey silk. Sometimes metal threads are used, either for the button-holing or for intricate stitching on either felt or velvet. On the brown and beige hats the gold thread gives a charming effect of brightness. Grosgrain ribbon is also a favoured decoration of the felt hat, and it is similarly let in and the felt cut away to show it. Sometimes it is laid on in the form of a bow, and the felt is then cut away in this shape. Greys, beiges and pale blues are combined in this way with dark blue, which is a becoming colour to most complexions. Chocolate is another colour which, unattractive in itself, is becoming to many faces. The lower parts of hats are made of chocolate felt and the upper parts of rose-beige, the two being connected by a variety of gold stitching.

One of the smart features of the season's sports dresses and hats is the wearing together of a number of different patterns, and even shades. If these can be made to harmonise, and are, perhaps, clinched by a plain, thin jersey worn under them all, the wearer has an entirely successful and seasonable outfit.

M.H.

Nita Danita, in "The Queen was in the Parlour," coming to the Grand Bioscope, Capetown, on October 31st, and to the Bijou, Johannesburg, later, in November.

PHUL-NANA
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BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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Cecily Byrne, a well-known London actress.
[*Photo: Novana.*

Next Week's Calls.

Provisional Tour List, Week Commencing October 31st, 1927.

Tivoli, Capetown.—(Opening Wednesday, November 2nd) Zetta Mor, Onesime and Kid, Angela Guilberte and Partner, Two Dewers, Evans and Wolf, The Vernons, Betty Bruce.

Empire, Johannesburg.—Rebe Kesslova, Blake and Hazeldean, Stoll and Stuart, The Lampinos, Jimmy Greville, Les Augustines, Ballet.

Orpheum, Johannesburg.—Clarke and Fry, La Martine and Sherry.

Grand, Pretoria.—Du Calion, Maggio Trio.

Criterion, Benoni.—Fred Duprez, Les Storks.

Criterion, Durban.—Leslie Elliott, Four Phillips, Miniature Marie.

His Majesty's Theatre, Johannesburg.—Phyllis Neilson-Terry, in "Sweet Nell of Old Drury."

Palace Theatre, Bulawayo.—(November 1st) Percy Hutchison and Company.

City Hall, East London.—"Tip-Toes."

Opera House, Capetown.—Arthur Bourchier and Company.

A scene from "The Midnight Sun, to be screened at the Alhambra, Capetown, on October 31st.

Terri Storri.

A WELCOME GIFT—A PHOTOGRAPH BY JANE PLOTZ.

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Lumena Edwardes.

Lumena Edwardes, of the Phyllis Neilson-Terry Co., has been very well dowered by fortune, not only in the matter of theatrical talent, but in her parents. She has for a mother that famous singer, Mdme. Edvina, and her father, who was killed in the war, was the Hon. Cecil Edwardes, brother of Lord Kensington. Lumena herself was born in Vancouver, and has lived a great deal abroad, particularly in Italy and France, with her famous mother. She has been able to speak French and Italian from childhood, and has even inherited a little of her mother's gift of song.

"Not that I ever dare sing while mother is about," she told me. "Her own lovely voice makes all other voices sound shrill and foolish."

"No, my mother put no obstacle in the way of my going on the stage. In fact, she rather helped me. She let me study at the Royal Academy of Dramatic Art, and there I won several diplomas and prizes, and eventually got my first part with Phyllis Neilson-Terry in "The Folly of Youth." It was only the tiniest part, but I was so keen on my work that I was shortly understudying every woman's part in the play. I used to stand in the wings, watching every gesture that Phyllis Neilson-Terry made, noting every inflection of her voice. I soon knew the parts so well, that I could go on for anybody who was out of the cast.

"Once I play the part of a very old woman. My later engagement was in 'Scotch Mist,' when I understudied Tallulah Bankhead. But more exciting still is the thought that I am in South Africa and again associated with that great artist, Phyllis Neilson-Terry."

Some scarecrow, for "Hallowe'en."

A scene in "Early to Wed," at the Grand Bioscope Capetown, on November 3rd, 4th and 5th.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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The Sisters Ree Bertin, whom you see here, are two clever dancers at present entertaining Continental audiences.

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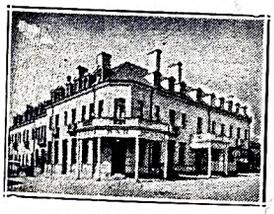
VOL. XX., No. 640] JOHANNESBURG, NOVEMBER 2ND, 1927. [Registered at G.P.O. as a Newspaper PRICE 6D.

HOTEL METROPOLE



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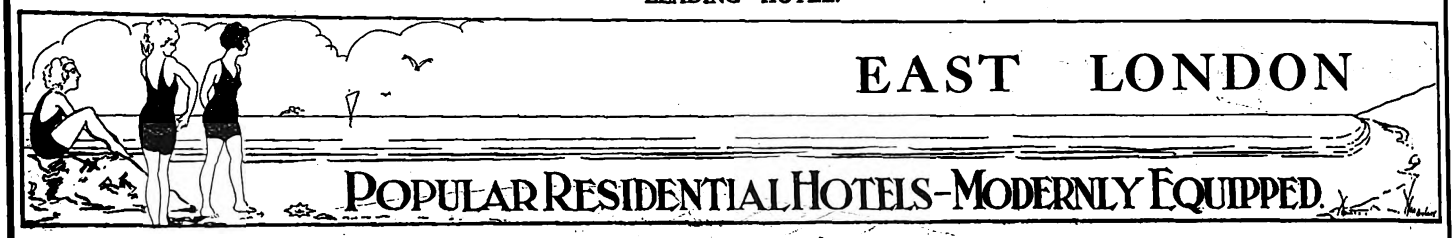

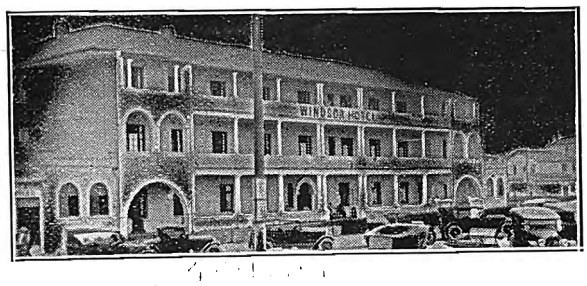

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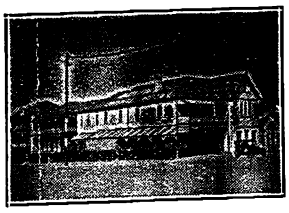

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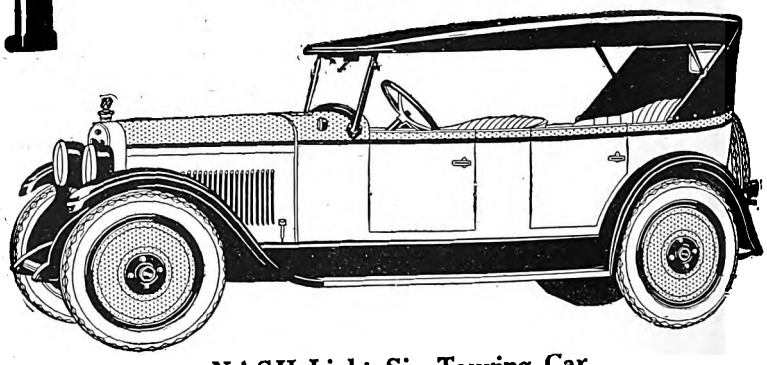

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WITH WHICH IS INCORPORATED THE SOUTH AFRICAN PICTORIAL.

VOL. XX. No. 640. WEDNESDAY, NOVEMBER 2ND, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

This is not a sybil looking into a crystal bowl to find the secret of her future, but Noranna Rose, one of our most delightful young London dancers, in a head-dress which Cleopatra might reasonably have envied.

[*Photo: Hana.*

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"Sweet Nell."

Gay, sparkling, mischievous "Nell" has come to town! Plied her wares in the Lane, crying them lustily in her clear, young voice. Spitfire "Nell," heroine of one of the most charming love stories that has ever been presented upon a stage. And out of Paul Kester's play, the producer, Cecil King, has unfolded for us a series of delightful pictures, rich in colouring—cameos that one will long remember.

"Nell" has come to town—and surely was touched at the warmth of her reception. In the first few moments of her appearance on the stage, Phyllis Neilson-Terry found her niche in the hearts of the theatre public. The ovation accorded her on her entrance was tribute to a great actress, tribute to Fred and Julia Neilson-Terry whom so many people in the audience always remember with affection. Her ovation at the fall of the curtain was for herself alone; loud, long-sustained applause, tribute to the genius of the young actress herself. Yesterday it was "Miss Phyllis Neilson-Terry" in the hearts of the public; to-day it is "Phyllis." There is all the world of difference. Warm hearted yet intensely critical as South African audiences are, "Phyllis" has become one of their own.

I wrote of the "genius" of Miss Terry—her acting is nothing less. The divine spark is there, the magnetic personality, whether "Nell" dons her shabby garments and sallies out into the Lane among the gallants, crying her wares, or receives His Majesty the King in her gorgeous home, her golden skirts floating around her. "Nell," of the corn-coloured hair, you wrought as much mischief in the hearts of the men who were at His Majesty's Theatre, Johannesburg, on Monday night as you ever did in the heart of Charles II. Will they ever forget the picture of you going down the stairs singing, oh, so tenderly, the light from the large windows shining on the gold of you, on the green shimmering robes, on the jewels on your corsage and hands? It was dear of you, "Nell," to give us that little cameo to take away with us.

And your voice! It held the crowded house spellbound; so spellbound that they forgot to applaud; sat in silence till the last note had long died away—tribute indeed. It was a wonderfully artistic performance, "Nell."

And of "Charles II." Of the gallants and ladies who surrounded him, with the awe-inspiring figure of the dreaded "Judge Jefferies" moving like a sinister, evil influence through Drury Lane, through the castle, through my ladye's chamber.

Frank Freeman, no stranger to South Africa, as "Charles II.," was a fitting lover to "Nell Gwynn," a kingly figure who found it hard to see the light of truth among the plots and counter plots of the castle. A frail lover, but always a king.

It was Eugene Leahy's first introduction to us, and, as the dreaded "Judge Jeffries," he gave a magnificent performance, living each moment in the life of the stern and cruel man.

Of "Lady Castlemaine," played by Louise Regnis, one can only say "Bravo," and a word of praise is certainly due to her "co-conspirator," "the Duchess of Portsmouth" (Naomi Rutherford). Of course, beauty and virtue shone triumphant and they were banished—it is the prerogative of kings to weary of their playthings.

One was glad that dainty "Lady Olivia Vernon" (Lumena Edwardes) was united to the gallant "Roger Fairfax" (Atholl Fleming), although they had a difficult time before it happened. They were a pair of the sincerest stage lovers I have ever seen and left the fragrance of lavender behind them in a jazz world.

Gerald Pemberton gave a delightful study of the foppish "Lord Lovelace," and was "aided and abetted" by his friend, "Lord Rochester" (Andrew Churchman).

To "D.J." (D. J. Williams) one must pay tribute, not only as stage director, but for his playing of the part of "Percival," the broken-down hanger-on of the stage, and the smaller rôle of "Captain Clavering." "Percival," by the power of his personality, became a force in Old Drury, a living figure moving tragically among the gallants of the Lane.

Gladys Dale, as "Tiffin," made a neat serving maid; "Nebuchadnazzar" (Joan Heyman), although on the stage only a few seconds, left us a delightful memory of the grinning blackamoor. One would wish for room to mention all those who took the smaller rôles, each and every one of which were played perfectly, making a whole of which it was difficult to believe this was a first night performance—it ran so easily and smoothly.

And last, but not least, a word to "Alderman" King for his clever little sketch of the somewhat pompous, though exceedingly abashed, dignitary, and for his stage production. The African Theatres, Ltd., too, are to be congratulated on the settings, which were lovely.

We lived for three hours in a world of romance, of kings and ladies fair, of silks and satins, of ruffles and neat silk encased legs, of billowy skirts and priceless jewels, and who knows but that it has made this every-day world the easier for us. A peep into the age when chivalry was the password and Charles II. reigned.

And amid the flowers that almost hid the stage, Phyllis Neilson-Terry stood and voiced her thanks in a charming little speech. An historic occasion this for South Africa.

C.R.

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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"Nell Gwynn."

[Photo: Alexander Corbett.

A JANE PLOTZ PHOTOGRAPH IS A MOST ACCEPTABLE GIFT.

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Rebe Kesslova.

The Empire.

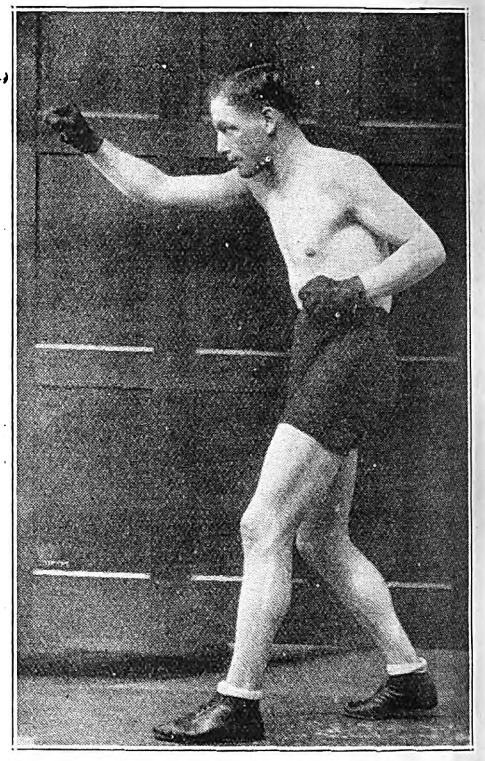
The Revue de la Danse at the Empire, Johannesburg, certainly deserves every word of praise that critics can conjure up, for it has all the charm of freshness, the gaiety of youth, and the joy of irresponsiveness so dear to us in this jaded age. Headed by Terri Storri and Jean Perri, twenty-four pretty girls give an excellent account of themselves—little dancers of whom Johannesburg, their mother city, can be very proud. Beginning with a Toy Soldier Ballet, right through Happy Holland, Greece, Russia, and back to the Prehistoric Age, we are given sound work and delightful phantasies. As the French soldier and the doll, as the gorilla and Tarzan—their best piece of work, this—the two principals are to be heartily congratulated. It was a rare treat to see Mr. Lyell Tayler in the chair, and the orchestra, under his able baton, gave a splendid account of themselves. Mr. Philip D. Levard as, shall we call it, the arranger? also deserves his word of praise. "Dancing Time" would be a very welcome addition to any programme.

Peggy Whiteside, Les Augustines, Jimmy Greville and the Lampinos remained over from last week. Rebe Kesslova, of the attractive personality, played her violin and gained great applause. Morry Blake and Ena Hazeldean showed us the latest London ballroom dances, and Molly Stoll and Douglas Steward deserved their reception for their songs and dances.

Altogether, one cannot afford to miss the Empire.

Sunshineland.

A review of "Sunshine Land" will appear in our next issue.



Willie Smith.
[By kind permission "The Star."

Fight Film.

Owing to the enterprise of the African Theatres, Ltd., who arranged for the only film of the Smith-Baldock fight to be taken, patrons of the Orpheum Theatre, Johannesburg, will have the opportunity of seeing the Rand's idol on November 7th, when this exclusive film will be screened.

On November 14th the Dempsey-Tunney fight will appear on the silver screen at the same popular house. So one word of advice—book early; it's necessary.

Maitland Moss, of the "Cabaret Kittens."

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JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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CHATS ABOUT THE JOHANNESBURG EMPIRE.

Molly Stoll and Douglas Steward.

Douglas Steward, whose name is well known to South Africa, in conjunction with that of his partner, Molly Stoll, was one of the few lucky people who came through the war without a scratch. He was in the Navy, and declares that he proved to be a mascot for his ship.

"Although," he says, "ships quite close to us were mined and sunk, our ship never had even a bruise—no bruises, merely cruises. The other officers used to say that the Germans heard I was on board, and heard, too, that I was a fairly decent comedian, and so magnanimously refrained from attacking us."

While Douglas Steward was braving the perils of the high seas, Molly Stoll served her country at the Aeronautical Inspection Department, and, after the war, these two joined up with Malcolm Scott, and toured with him for twelve months. Later, they were part of the galaxy of Wyllie Tate's "Stars of 1923." The other members of the galaxy included Wee Georgie Wood, Jennie Hartley and many other well-known names. Molly and Douglas were so successful with their comedy sketches, singing and dancing in this revue, that everybody advised them to go on the music-hall stage.

"For the first time in our lives," said Douglas, "we took advice, and we have never regretted changing from revue to variety. On the rare occasions when we do have a week to spare, we put all our oldest clothes into a bag and dash up to Norfolk, where we hire a yacht and go yachting on the Broads. There is no sport like it in the world."

One imagines that Douglas Steward's life in the Navy during the war would fit him admirably for the rôle of master yachtsman.

Both he and Molly Stoll recall their early days on the stage.

"They were trying in many ways," they said, "but, looking back, they seemed to us very happy days."

Douglas turned to Molly with a smile. "Do you remember that time when we set out with a show of our own, in company with several other young people?"

Molly smiled reminiscently. "Yes; it was at Aberystwith. We had to go there on our baggage."

"Going on one's baggage" has a special significance in the theatrical world. It means that a company is allowed to travel from one place to another on condition that the railway takes charge of all baggage and does not give it up until the railway fares are forthcoming at the next town.

"However," continued Douglas Steward, "we discovered at the next town there was no hall in which we could play, and our baggage had to remain in custody. We, therefore, bought a large tuppeny cigar for the manager, and sent him round to interview the managers of likely places for our show. Unfortunately, nobody appeared to have a room large enough for us to play in. But a kindly friend whom we met in the town got up a benefit for us a little later on, thus enabling us to pay our train fares and retrieve our baggage."

Molly Stoll and Douglas Steward are two of the cheeriest people imaginable, and one can well see what courage and sense of humour they brought to bear upon their early misadventures. They are the kind of people to whom all experiences, whether it be good or bad, pleasant or unpleasant, is given a welcome, because it is part of that amazingly varied game we call life.

The Four Phillips.

Acrobatic jugglers—that is how The Four Phillips describe themselves. But these words seem very cold and ineffectual, as you will see when you visit the Empire on November 7th. They are, of course, acrobatic jugglers, nobody denies that, but they are acrobats to the 'nth degree. They have juggled and, if I may coin a word, "acrobated" all over the Continent and England, and have learnt the great secret of stage art—that of appealing to many varied kinds of audiences.

The most precious possession of The Four Phillips is a small Peke dog, which, whenever possible, travels with them. He is the delight of the two men and the two girls, and there is considerable friendly jealousy among them as to whose bed he will sleep on.

The Four Phillips are like a happy party of children, and one almost expects to hear that they are travelling with a mother, who accompanies them for the express purpose

(Continued on page 31.)

Clara Bow uses AMAMI

"It's simply keeping on using Amami," says Clara Bow, the famous Film Star, when people talk of her glowing auburn tresses.

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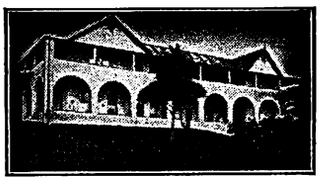

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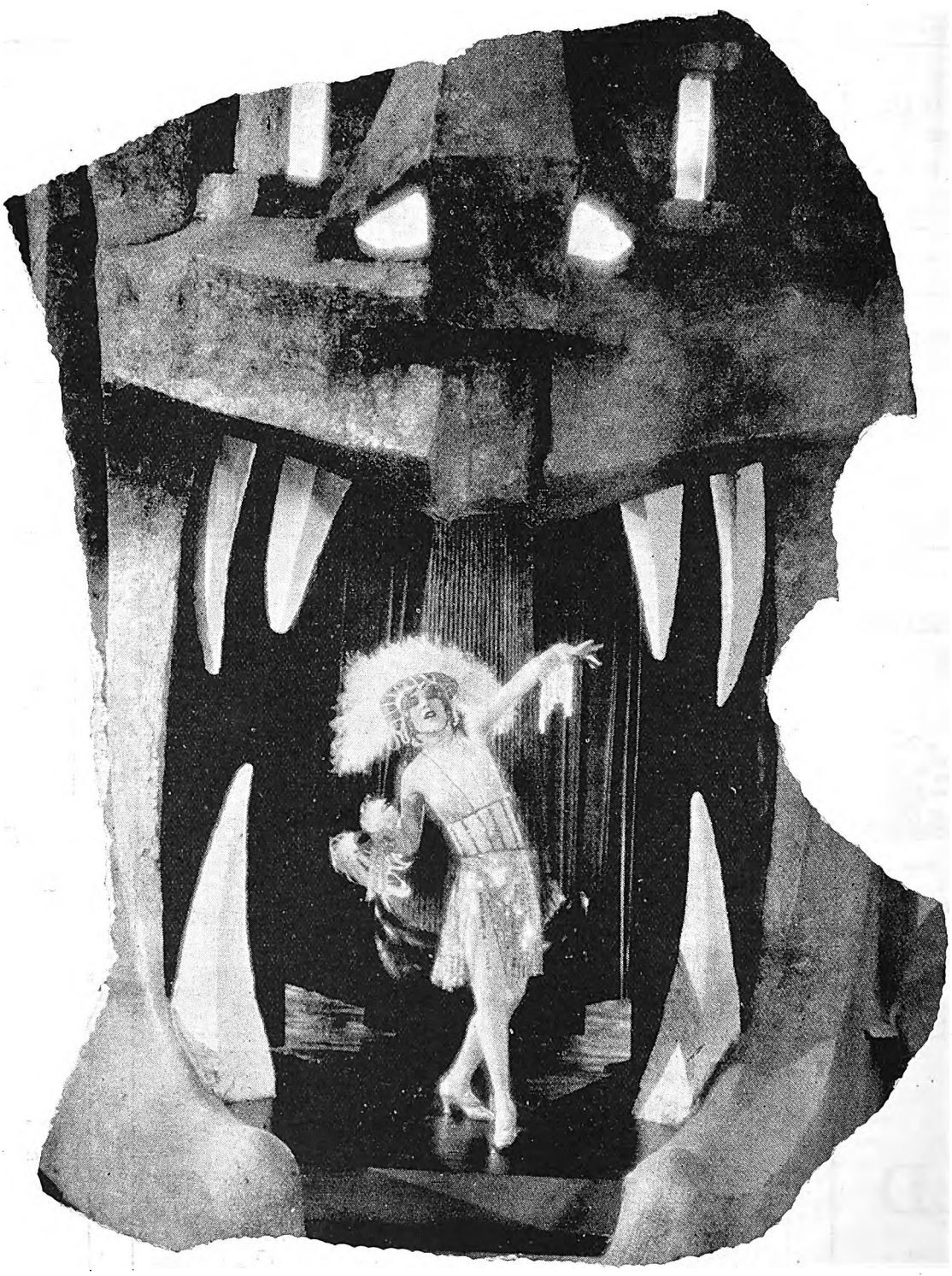

Mae Murray in an exotic scene.

JANE PLOTZ, ARTISTIC PHOTOGRAPHER, THRUPPS BUILDINGS, PRITCHARD STREET.

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One of the latest coats trimmed with summer fur and worn by a piquant mannequin in "Irene," the film coming to the Bijou, Johannesburg, on November 7th.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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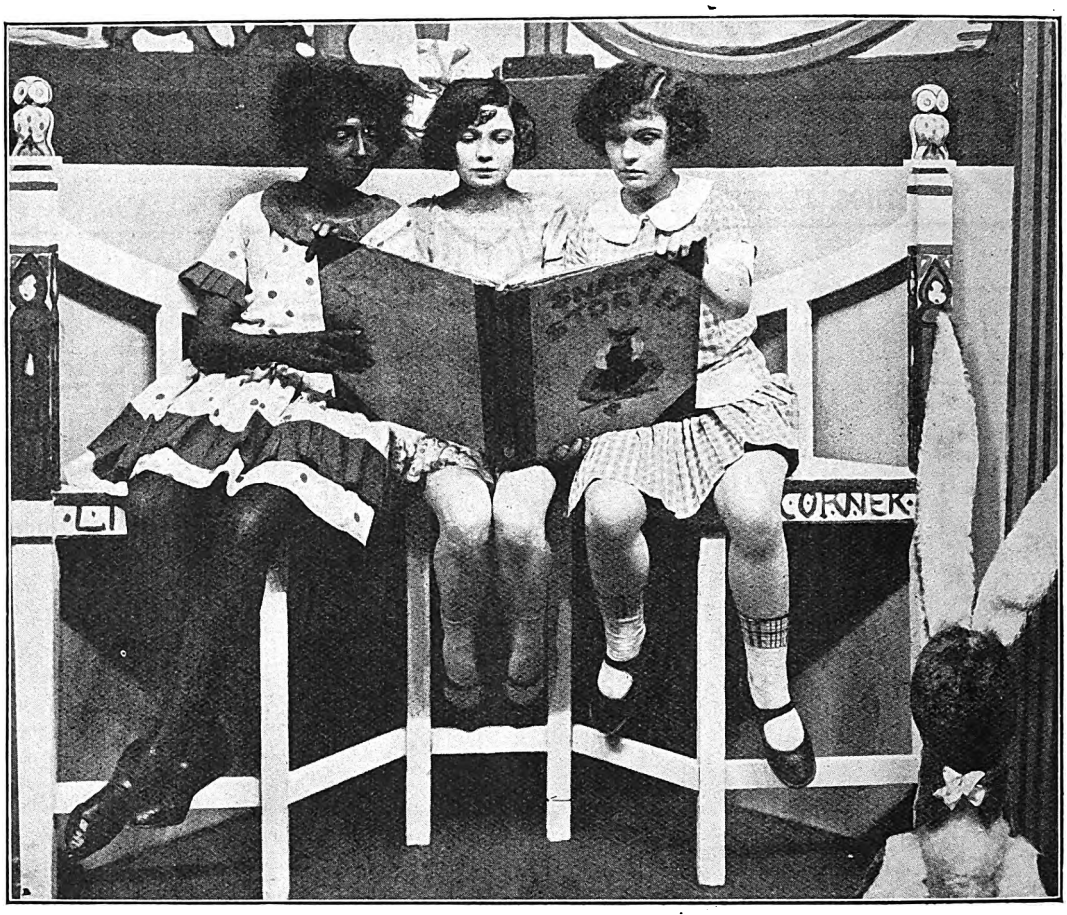

The Hamilton Sisters and Fordyce in "Blue Skies."
[*Reproduced by special permission of "Theatre World" (England).*

Ronald Frankau.

I am naturally thrilled with the idea of revisiting South Africa, and looking forward to opening at the Criterion, Durban, on November 7th. I enjoyed every moment of it so thoroughly before, when, to tell the truth, I was not quite so fit as I would have liked—chiefly due to the tremendous amount of work I put in with my other shows before leaving England. Though I am as bald as ever, I am constantly being told that I look several years younger, and I certainly feel it. On my last visit I left my wife and children at home. I have two children, a daughter of seven and a son of two. The latter was, of course, too young to leave in the care of even one's dearest friends. This time, however, my wife is accompanying me. She is not in the theatrical profession, but is an extremely able critic. Sitting among audiences she often hears amusing comments. One that tickled me most was at the end of a very successful "Cabaret Kitten" performance of two and a half hours' duration, during which I had appeared in two sketches, several comedy duets, and received two encores for my own single act, when a gentleman, speaking to his companion just behind my wife, said, with a strong North Country accent: "Quite a good show, considering they've no comedian."

This brings me to the question—what is a comedian? So very few years ago, unless a man wore extraordinarily baggy trousers and obvious braces, a scratch wig and a red nose, he had no right to call himself a "comic"; and even to-day there are many people who refuse me the title because I get my laughs more from "patter" than "business." I am only a humorist until I consent to fall down. I am practising, but it hurts.

There is no doubt at all—and I say this emphatically—that I am bringing out a better show than on our last visit, thus achieving what I trust the South African audiences will consider the impossible.

Of course, we have heaps of new material with which to amuse them. Gwen Alban accompanies me again, but this time in the capacity of comedienne more than that of pianiste. I have written several songs for her which, rendered in her inimitable way will, I think, receive as great ovations as they have in England.

I have been on the Stoll music halls, including the Alhambra, and, too, have had my first experience of wireless work, and have broadcast several times from 2LO.

Since leaving South Africa, different combinations of the principal company of the "Cabaret Kittens" have played forty weeks to average audiences of two thousand per night all over England. I, myself, also tried my hand at elaborate revue, which toured the provinces for ten weeks, and which I shall certainly revive.

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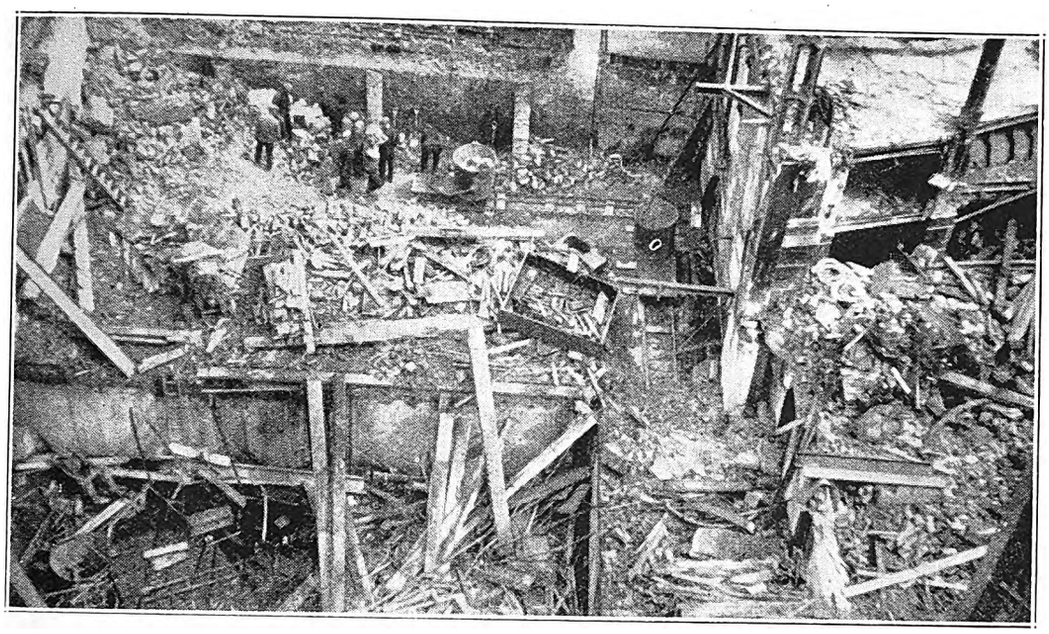
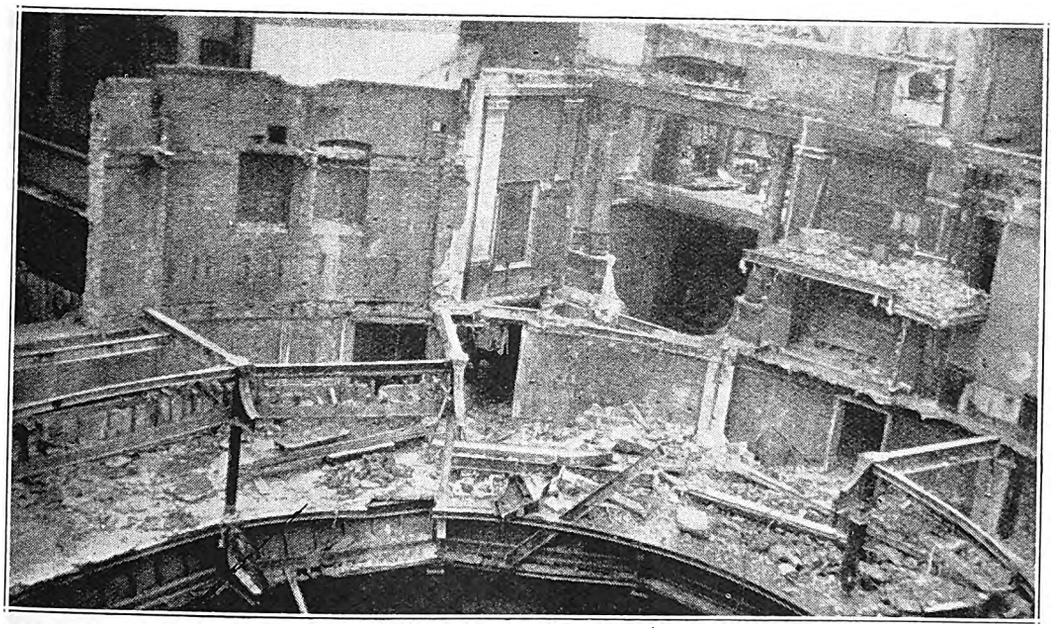
The Fall of the Empire.



Showing one of the oldest and most famous musical halls of the day—The Empire, Leicester Square, London—in course of demolition, to make way for a super cinema. View, taken from top of I.V.T.A. offices, shows the last of the famous promenade.



Birdseye view, showing workmen demolishing the stage to prepare the foundations for the new super cinema.

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Molly Stoll and Douglas Steward, in a laughter and song show, direct from the London Coliseum. They are appearing at the Johannesburg Empire.

Billy Barnes.

Billy Barnes, who accompanies the "Cabaret Kittens" this time on their South African tour as pianist-entertainer, was, like many others in the theatrical profession, intended for the church. However, he ran away from home—also in the orthodox manner—and joined Park's Eton Boys at an early age. He was with them for two years.

After the usual ups and downs of the variety business, he was found by Sir Harry Lauder, with whom he stayed for ten months, and then entered concert-party. It was not long before Ronald Frankau "spotted" him, and for the last two years he has been in another company of Ronald Frankau's.

Meanwhile, in the winter months the British Broadcasting Corporation claimed him as a star, and, in order to accompany the "Cabaret Kittens" to South Africa, many wires had to be pulled—"if," as Mr. Barnes says, "one can talk about wire-pulling in connection with wireless!"

In conjunction with Ronald Frankau, Billy Barnes has published several fox-trots, which have been played by the leading bands—"My Sweetie's Not Green" being perhaps the greatest success, and one to which all London will be dancing this season.

Considering the fact that Billy will not celebrate his twenty-fifth birthday until he is in Africa, there is no doubt that his future is assured, both as a versatile artist and an original composer. Though he is a master of classical pianoforte-playing, it is "jazz stuff" which attracts him, and he has had two offers from well-known American band leaders visiting London to return with them to the States—a most unusual compliment for a British rag-pianist.

I elicited all these facts with great difficulty, as Mr. Barnes is not typical of his profession in that he enjoys talking about himself. He has a young personality and an infectious laugh—to such an extent that I asked him whether he spent his whole life laughing. "I wish I did," he replied, "but, as a matter of fact, I cry at the slightest provocation. I am a 'film fan,' but would not dare to go to a picture-house without a clean pocket-handkerchief.

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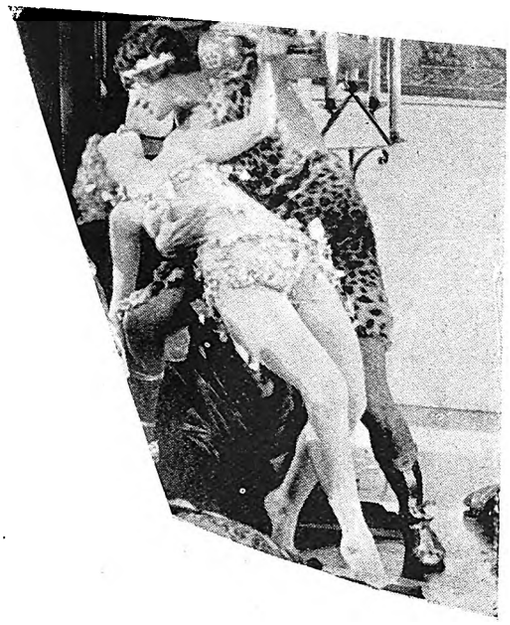


LONDON THEATRES.

October 7th.

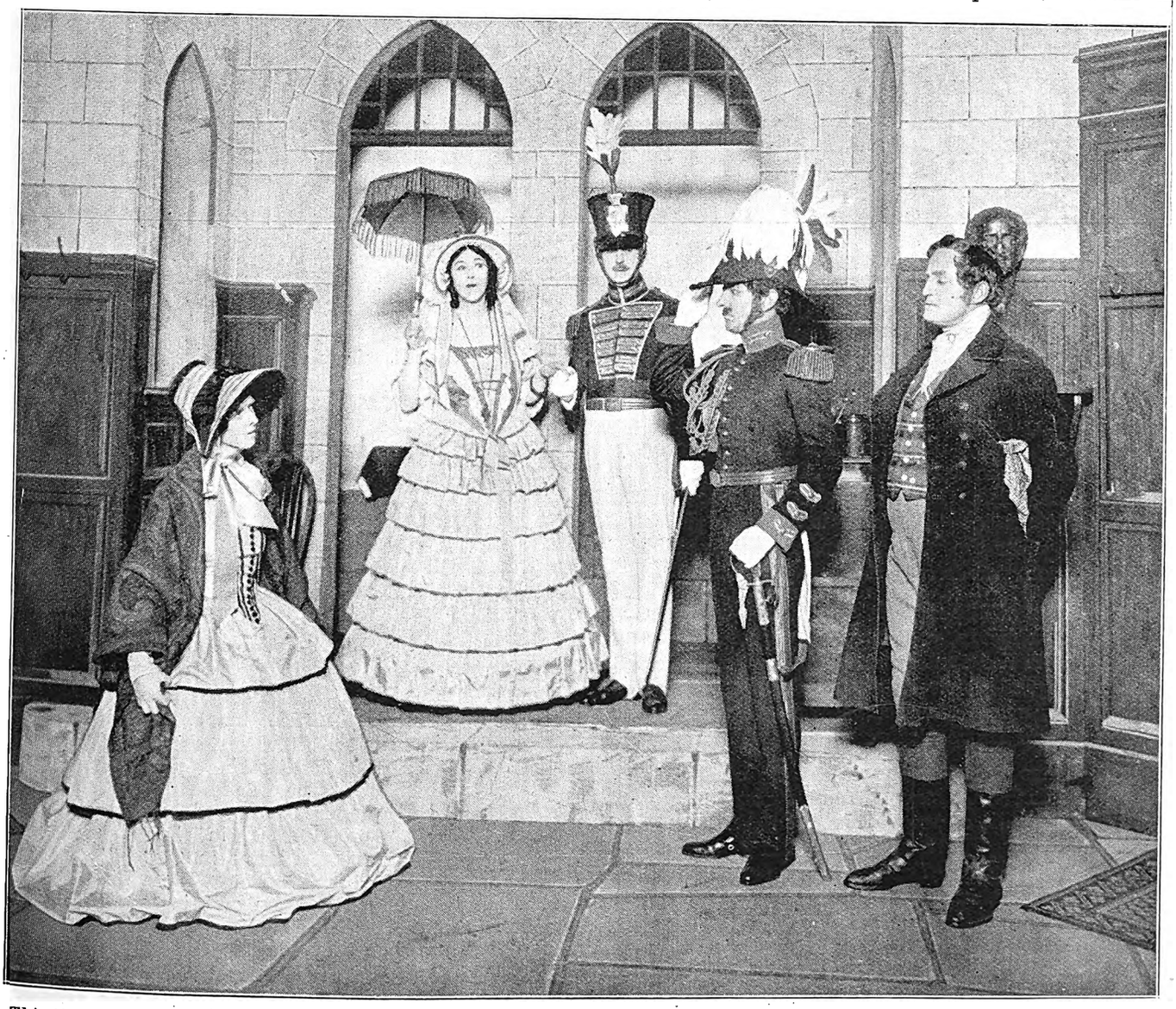
This week has, alas, been very dull, theatrically. It seems as if the rainy, foggy weather has had a depressing effect upon producers. Whatever the cause may be, we have only had two new plays this week, and neither of them are, I fancy, likely to create much of a stir.

The first one was "The Lady in Law," in which Edith Evans made her first appearance as an actress-manageress, in partnership with Leon M. Lion. In spite of all we had been led to expect—and when one knows that Edith Evans is in the cast, one expects great things from any play—the entertainment proved rather dull.

"The Lady in Law" is based on a French comedy, and deals with the story of a lady advocate. After being in love with her husband in the put-your-slippers-by-the-fire and kiss-me-when-you-come-home manner, she discovers that her husband is taking her affection as a matter of course. To pique him, she takes up the law and wins many triumphs in court. The husband is, of course, devastated and pleads with her to return to her domestic felicities. When she discovers that her husband is likely to fall in love with a thoroughly domesticated type of woman, she gives up the law and returns to her domesticities, only to find that she no longer loves her husband, but her husband's secretary.

There you have the bare skeleton of the plot. I must admit, however, that the comedy one usually connects with farce was sadly non-apparent in "The Lady in Law," and I am hoping that Miss Evans, in her next play, will give us something more worthy of her great talents.

The other new play of the week is called "Their Wife," and is also a farce. The story deals with a woman who has been married three times—the first husband being an explosive expert, the second a diplomat, and the third a



This delightful old-fashioned scene in "Marigold" calls up fragrant memories of the times when our great grandmothers lived. Jean Cadell and Beatrice Wilson are coyly greeting Athol Stewart and Hubert Harben, the gorgeously dressed representatives of the King's Army. [Photo: Stage Photo Co.

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WONDERFUL STUDIES OF MEN, WOMEN AND CHILDREN BY HENRY TREISMAN, ARTIST AND PHOTOGRAPHER, JOHANNESBURG.

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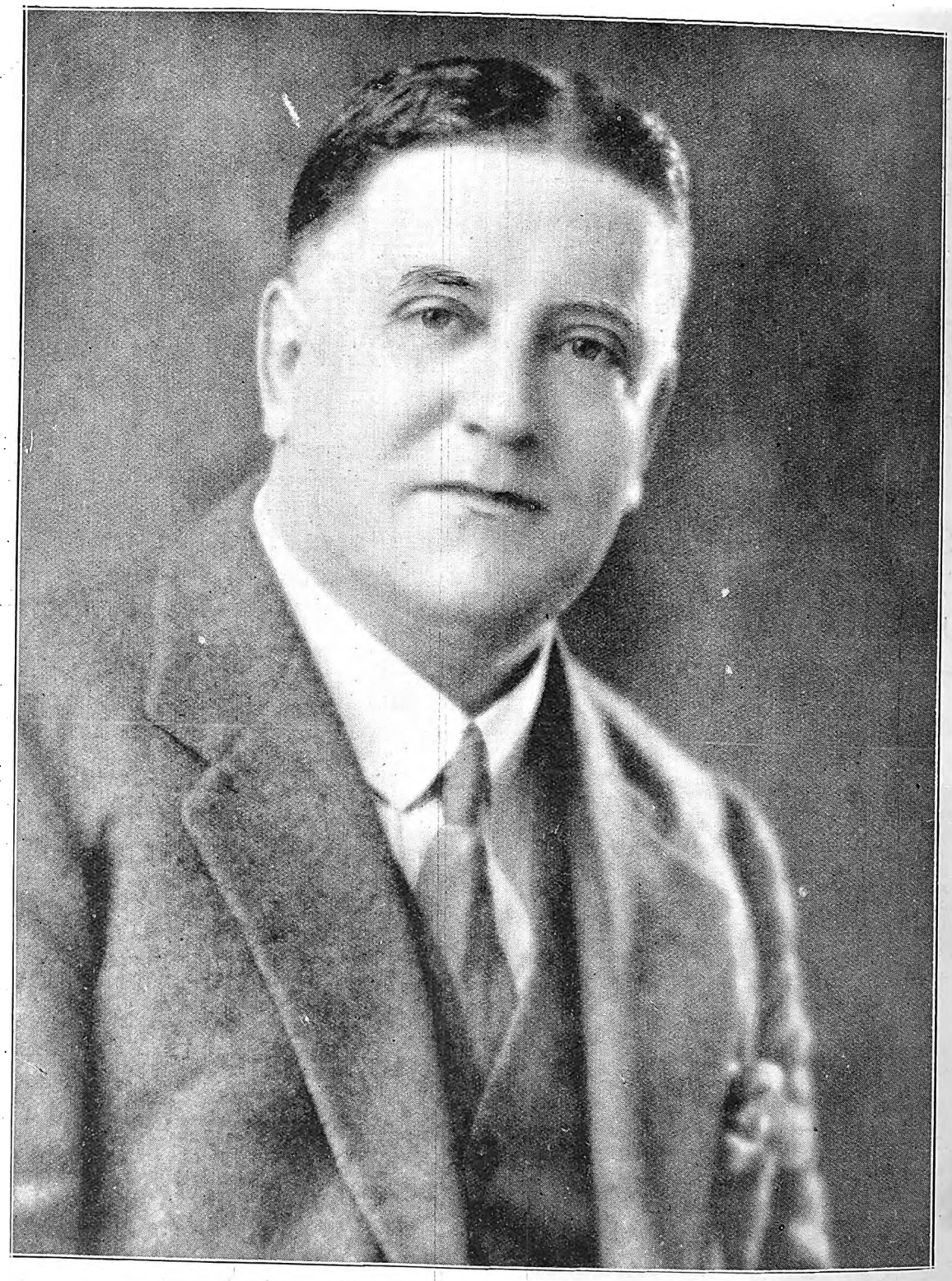
TWO OF OUR NOTED



[Photo: Jane Plotz.]

MR. AND MRS. CECIL KING
This photograph of Miss Terry was taken in the play, "A Roof

WONDERFUL STUDIES OF MEN, WOMEN AND CHILDREN BY HENRY TREISMAN, ARTIST AND PHOTOGRAPHER, JOHANNESBURG.

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THEATRICAL VISITORS.

(MISS PHYLLIS NEILSON-TERRY). [*Photo: Alexander Corbett.*
and Four Walls," which will be produced later in South Africa.

HAVE BABY PHOTOGRAPHED BEFORE THE DIMPLES GO! BY HENRY TREISMAN.

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WIRELESS NEWS.

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All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, NOVEMBER 7th, 1927.

12.0 noon—2.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m., Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Win).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m. Saturday: Weekly Advice Leaflet (issued in English and Afrikaans by the Department of Agriculture).

6.30 p.m., Close down.

7.0 p.m., Dinner Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m., daily, except Sunday: Time Signal.

9.0 p.m., daily except Saturday and Sunday: General News Service broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, NOVEMBER 7th, 1927.

7.0 p.m. Dinner Hour Music by **"JB" Studio Orchestra.**

7.40 p.m. "Boys' Week" Talk, No. 7: "The Boy and his Education," by **Professor Hoernle,** of the Witwatersrand University.

7.45 p.m. Dinner Hour Music (continued).

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Talk on Hygiene, by **Dr. A. J. Milne,** Medical Officer of Health.

8.25— 3. Overture: "Die Felsenmuhle" ... ... Reissiger.
"JB" Studio Orchestra.

8.35— 4. Tenor: **Mr. Leslie McCallum.**

8.45— 5. Selection: "Le Cid" ... ... Massenet.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Mezzo:
(a) "The Smile of Spring" ... ... P. E. Fletcher.
(b) "Do You Know?" ... ... D'Auvergne Barnard.
(c) "Nightingale of June" ... ... Sanderson.
Miss M. Morrison.

9.20— 8. Weekly Sports Talk: "Some Boxing Comments," by **Mr. W. D. Powell.**

9.35— 9. Jazz: **"JB" Studio Orchestra.**

9.45—10. Tenor: **Mr. Leslie McCallum.**

9.55—11. Suite: "Miniature" ... ... E. Coates.
"JB" Studio Orchestra.

10.10—12. Mezzo:
(a) "Softly Awakes my Heart" ... ... Saint Saens.
(b) "Dear Heart of Mine" ... ... Ralph Seymour.
Miss M. Morrison.

10.20—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, NOVEMBER 8th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Talk on Astronomy. No. 4: "Clocks," by **Mr. H. E. Wood, M.Sc.**

8.25— 3. Overture: "Opera Bouffe" ... ... Finck.
"JB" Studio Orchestra.

8.35— 4. "Ten Minutes with A. A. Milne" (by request).
Miss Ivy Nankervis.

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN.

9.0 — 7. Divertissement: "A Day in Naples" ... ... Byng.
"JB" Studio Orchestra.

9.10— 8. **Vaudeville Act,** relayed from Orpheum Theatre.

9.25— 9. Baritone:
(a) "Birds in the High Hall Garden" ... Somerville.
(b) "Go Not, Happy Day" ... ... Somerville.
(c) "A Jolly Old Cavalier" ... ... Dix.
Mr. Clifford Cumming.

9.35—10. An Interlude by **Mr. Lago Clifford.**

9.50—11. Soprano:
(a) "Oh No, John" ... ... Somerset.
(b) "Love was Once a Little Boy" (Old English).
(c) "The Piper of Love" ... ... Carew.
Miss Ivy Nankervis.

10.0 —12. Suite: "The Compass" ... ... Travers.
"JB" Studio Orchestra.

10.10—13. Baritone:
(a) "Roadways" ... ... Lohr.
(b) "Little Brown Sail" ... ... Arundale.
Mr. Clifford Cumming.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

WEDNESDAY, NOVEMBER 9th, 1927.

8.0—EVENING PROGRAMME.

8.0. "Die Grote Beslissing," 'n serieuse verhaal deur **Mnr. B. Northling Swemmer, M.I.S.A.**

8.15. **"JB" Studio Orchestra.**

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8.25. **Concert** by the **Cornish Society** and the **"JB" Studio Orchestra.**

At approximately 8.35 p.m. **Miss E. Bayley** will give a Talk on "Beauty Culture."

At 8.50 p.m. the **General News Service and Announcements** will be broadcast.

The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

10.30—Close down.

THURSDAY, NOVEMBER 10th, 1927.

8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. "Adventures in the East," No. 6, by **Mr. Eric Blackwell.**

8.25— 3. Overture: "Morning, Noon and Night" ... ... Suppe.
"JB" Studio Orchestra.

8.35— 4. Soprano:
(a) "Blackbird Love" ... ... Baumer.
(b) "Song of a Nightingale" ... ... Montague Phillips.
Miss Anna Donna.

8.45— 5. Suite: "Petite Suite Moderne" ... ... F. Ross.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Banjo:
(a) "A Mixed Grill. (b) "Campdown Carnival."
(c) "Valse de Concert."
Mr. J. M. Martin.

9.20— 8. Excerpts from **"Patience,"** with a few remarks by the Announcer.

9.50— 9. Jazz: **"JB" Studio Orchestra.**

9.55—10. Soprano:
(a) "The Greatest Wish in the World," Teresa del Riego.
(b) "Dreamy Carolina Moon" ... ... Schmidt.
Miss Anna Donna.

10.5 —11. Selection: "Les Cloches de Corneville" ... ... Planquette.
"JB" Studio Orchestra.

10.15—12. Banjo:
(a) "Creole Belles." (b) "Yellow Kids' Patrol."
(c) "Columbia March."
Mr. J. M. Martin.

10.25—13. Jazz: **"JB" Studio Orchestra.**

10 30—Close down.

FRIDAY, NOVEMBER 11th, 1927.
ARMISTICE DAY.

10.55 a.m. (approx.). Relay of Service from Town Hall Steps.

8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. "Boy Scout Talk" by a Member of the Transvaal Scout Council.

8.25— 3. March: "Sounds of Peace."
"JB" Studio Orchestra.

8.30— 4. Sketch by **"JB" Studio Dramatic Company.**

8.50— 5. Tenor:
(a) "The Trumpeter" ... ... Dix.
(b) "An Evening Song" ... ... Blumenthal.
Mr. Gordon Kinghorn.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Selection: "The Rose" ... ... Myddleton.
"JB" Studio Orchestra.

9.25— 8. Contralto:
(a) "Land of Hope and Glory" ... ... Elgar.
(b) "O, Peaceful England" ... ... German.
Mrs. Harold Fraser.

9.35— 9. Suite: "Woodland Pictures" ... ... Fletcher.
"JB" Studio Orchestra.

9.45—10. Tenor:
(a) "The Minstrel Boy" ... ... Moore.
(b) "Mary of Allendale" ... ... Lane Wilson.
Mr. Gordon Kinghorn.

9.55—11. Jazz: **"JB" Studio Orchestra.**

10.5 —12. Contralto:
(a) "Linden Lea" ... ... Vaughan Williams.
(b) "Loch Leven."
(c) "Summertime on Bredon" ... ... Graham Peel.
Mrs. Harold Fraser.

10.15—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, NOVEMBER 12th, 1927.

8.0—Evening Programme.

1. **General News Service. Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

11.45—Close down.

The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, NOVEMBER 13th, 1927.

7.30 p.m. Relay of Service from **St. Mary's Cathedral.**

Second Session.

Hymn: "Let there be Light."
Psalm 66.
First Lesson: Isaiah, 43; 1-13.
Second Lesson: St. Matthew, 6; 24-34.
Hymn: "God Moves in a Mysterious Way."
Sermon: "The Difficulties of Good Men about God," by the **Very Rev. Dean Palmer.**
Hymn: "Souls of Men, why will ye Scatter?"

8.45—1. Overture: "The Merry Wives of Windsor" ... ... Nicolai.
"JB" Studio Orchestra.

8.55—2. Baritone:
(a) "Song of the Toreador" (from "Carmen")...Bizet.
(b) "Cobbler's Song" (from "Chu Chin Chow").Norton.
Mr. William Matthews.

9.5 —3. Sonato in C sharp minor, Op. 27, No. 2 ("Moonlight") (by request) ... ... Beethoven.
Miss Margaret Williams.

9.20—4. Selection: "Manon Lescaut" ... ... Puccini.
"JB" Studio Orchestra.

9.35—5. Baritone:
(a) "The Ringers" ... ... Löhr.
(b) "The Somerset Farmer" ... ... Lane Wilson.
Mr. William Matthews.

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9.45—6. Suite: "Boulogne" ... ... Carse.
"JB" Studio Orchestra.
10.0—Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, NOVEMBER 7th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Some Instrumental Requests.**
5.20 **Teens:** Two Wonderful People and what they did.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Helen Deacon.**
'Cello Solo: **Bob Parker.**
Songs: **J. J. Smith.**
Piano Solo: **Edna Stanton.**
Humorous Songs: **Percy Trappler.**
Saxophone Solo: **Bob Parker.**
9.0 **News Service** (English).
9.5 **Talk on "Trade,"** by **Percy Trappler.**
9.20 Songs: **Helen Deacon.**
Piano Solo: **Edna Stanton.**
Songs: **J. J. Smith.**
Saxophone Solo: **Bob Parker.**
Humorous Songs: **Percy Trappler.**
10.0 **News Service** (Afrikaans).
10.5 **Item relayed from Tivoli.**
10.30 Close down.

TUESDAY, NOVEMBER 8th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics:** Some Gems from Meredith.
5.20 **Children's Session:** Musical Comedy Numbers and Stories.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**
8.5 March: "The Phantom Brigade" ... ... Myddleton.
Overture: "Robespierre" ... ... Litolff.
"Valse Triste" ... ... Sibiluis.
Songs (in Afrikaans): **Jan Feemstra.**
Violin Solos: **Alfred Gibbs.**
Songs: **Vera Pentelow.**
(a) "Yellow Jasmine" ... ... Cowen.
(b) "Bells Across the Meadows" ... ... Ketelbey.
(c) "The Nigger's Birthday" ... ... Lincke.
9.0 **News Service** (English).
9.5 **Talk by Mr. C. Graham Botha,** Chief Archivist.
9.25 (a) "Berceuse" ... ... Jarnefeldt.
(b) "Praeludium" ... ... Jarnefeldt.
Songs: **Vera Pentelow.**
Piano Solo: **Geoffrey Miller.**
Duets (in Afrikaans): **Leonard Burchell** and **Jan Feemstra.**
Selection: "Plantation Songs" ... ... Clutsam.
10.0 **News Service** (Afrikaans).
10.5 **Dance Music.**
10.30 Close down.

WEDNESDAY, NOVEMBER 9th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Agtermiddag Onderwerpe:** Die Opera "Rigoletto," met Storie en Musiek deur Mevr. Van Der Lingen.
5.20 **Verjaardag Groetnis.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.15 **"The All Star Moths,"** relayed by permission from the Adderley Street Pier).
9.15 **News Service** (English).
9.20 **Special Relay of Cleghorns' Café Orchestra.** Leader, **Percy Rees.** (By Permission of the Management.)
10.0 **News Service** (Afrikaans).
10.5 **Item relayed from Tivoli.**
10.30 Close down.

THURSDAY, NOVEMBER 10th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Short Story:** Wells.
5.20 **Children's Hour:** New Stories and Tunes by **Aunty Lex.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**

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8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
"Prelude Parsifal" ... ... Wagner.
"Suite in F. Minor" ... ... Dohnanyi.

9.0 **News Service** (English).
"Symphony No. 3 in E. Flat" ... ... Schumann.

10.0 **News Service** (Afrikaans).

10.5 **Relay of Waldorf Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, NOVEMBER 11th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Afternoon Topics:** "The League of Nations," by **Miss Stohr.**

5.20 **Teens:** A Special Talk about the League of Nations.

EVENING SESSION.

7.30 **Market Report** (issued by the Bureau of National Information).

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).

11.0 Close down.

SATURDAY, NOVEMBER 12th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We Entertain Ourselves.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Armistice Day Programme** by **Capetown Orchestra.** Conductor: **W. J. Pickerill.** (Relayed from City Hall.)

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher and Cartwright's.** Leader: **Y. Latronico.**

10.30 Close down.

SUNDAY, NOVEMBER 13th, 1927.

EVENING SESSION.

6.50 **Announcements.**

6.55 Die diens sal uitgesaai word vanuit die **Groote Kerk,** Adderley Straat.

8.5 (approx.). "Where are the Dead?" Lecture by **Mr. G. R. Phillips,** of the International Bible Students' Association.

8.30 **Programme of Music by the Capetown Orchestra.** Conductor: **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting.)

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.

MONDAY, NOVEMBER 7th, 1927.

12.30 **Lunch Hour Session:—**

Soprano:
(a) "If You Were In My Garden" ... ... Benyon.
(b) "I Be Hopin' You Remember" ... ... Clarke.
Miss Mabel Lockyer.

Baritone:
(a) "Floral Dance" ... ... Moss.
(b) "Vulcan Song" ... ... Gounod.
Mr. Aubrey Man.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** The Story of "As You Like It," told by **Aunt Janet** of the Library. Songs by **Aunt Isobel.** A Chat with **Uncle Bev.** Birthday Greetings and a News Bulletin.

5.45 Close down.

7.0 **Reports:** Weather Report, Stock and Share Report, Shipping Intelligence.

7.5 **Dinner Hour Session:** Light Music.

7.30 **The Wireless Orchestra.**

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Talk No. 3:** Chats with the Masters, "Kipling."
Mr. A. E. Ingle.

8.25 **Messrs. H. Polliack & Company's Evening.**

8.50 **General and Local News.**

10.0 Close down.

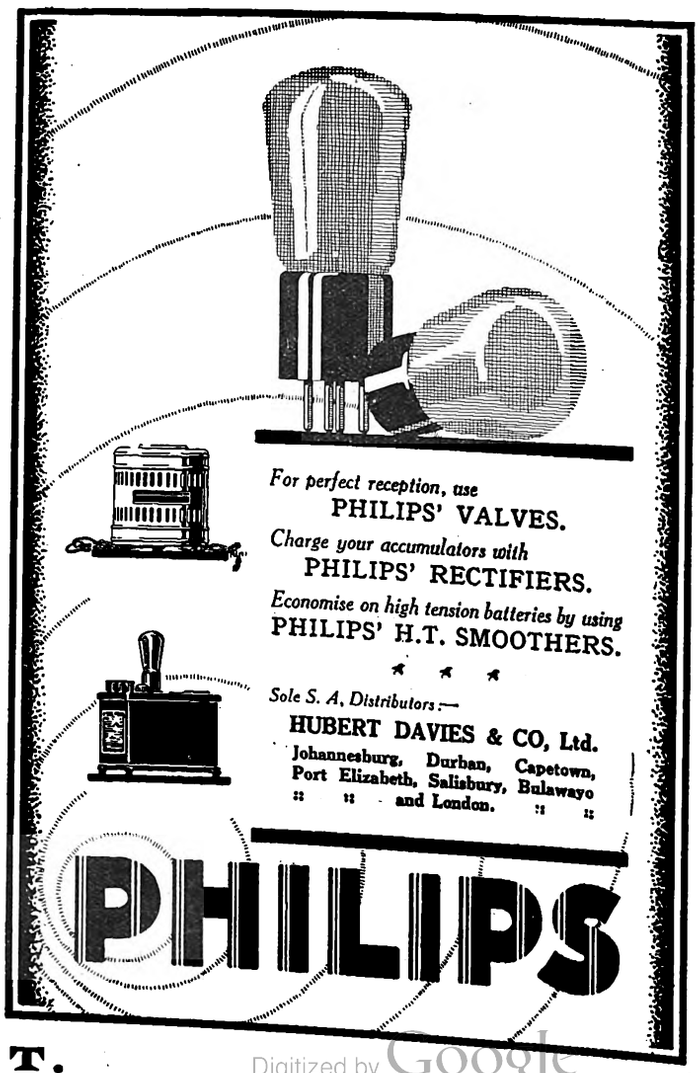
TUESDAY, NOVEMBER 8th, 1927.

12.30 **Lunch Hour Session:—**

Soprano:
(a) "One Morning Very Early" ... ... Sanderson.
(b) "An Emblem" ... ... Thompson.
Miss Grace Wakeling.

Tenor:
(a) "My Dreams" ... ... Tosti.
(b) "For You A Rose" ... ... Nikola.
Mr. Ralph Andre.

Light Music.



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2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.
Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** A Concert by Members of the Family—Songs, Stories, Recitations and Riddles. Come and join us, the more the merrier. Birthday Greetings.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**
'Cello:
(a) "Tarantelle" ... ... Popper.
(b) "Andante" ... ... Popper.
Miss Marjorie Silva.
"Special Request" Gramophone Records.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 **A Little Syncopated Melody,** by **Harold Cleverley and Jack Kempner.**

8.18 Pianoforte:—
"Forget-Me-Not" ... ... Oheme.
Miss Elvia Rayner.

8.22 **Harold Cleverley and Jack Kempner.**

8.30 **A Humorous Sketch: "My First Client,"** by **Mary Openshaw.**
Characters: James Dickson Beverley (Son of the Senior Partner of the Firm Beverley, Tait & Beverley, Solicitors, City), Mr. George Montford; Madame Yvonne (a Bond Street Milliner), Miss Isobel Niven.
Scene: A Private Room in the Firm's Offices.
Time: Morning.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

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WEDNESDAY, NOVEMBER 9th, 1927.

12.30 **Lunch Hour Session:—**
Mezzo:
(a) "Mountain Lovers" ... ... Squire.
(b) "Sincerity" ... ... Clarke.
Mrs. Schnoor.
Elvia Rayner (Pianoforte).
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Soprano:—
(a) "On Wings of Song" ... ... Mendelssohn.
(b) "Solveig's Song" ... ... Grieg.
Miss Dorothy Brookes.

7.31 **Radio Talk: Mr. George Brickhill.**

7.50 Soprano:—
(a) "Golden Dancing Days" ... ... Clarke.
(b) "Michael's Flute" ... ... Stroughton.
Miss Dorothy Brookes.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
March: "Heroique" ... ... Saint-Saens.
Overture: "Marinarella" ... ... Fucik.
Mezzo:—
"Yonder" ... ... Herbert Oliver.
Miss Minnie Rayner.
Suite: "A Kiss For Cinderella" ... ... Eucalossi.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, NOVEMBER 10th, 1927.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "You Don't Believe In Fairies" ... ... Hope.
(b) "A Brown Bird Singing" ... ... Wood.
Miss Dorothy Honey.
Bass:
(a) "Asleep In The Deep" ... ... Petrie.
(b) "Friend" ... ... Davies.
Mr. Harold Sanderson.
The "Pruchner" Player Piano.
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.
Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** The Canary Opera from "Dr. Dolittle's Caravan," told by **Aunt Janet** of the Library. Another Visit from **Uncle Jim.** Birthday Greetings and a News Bulletin.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).

8.0 **Time Signal.**
Baritone:—
"Helen of Kirconnell" ... ... Peel.
Mr. Clifford Tutton.
Pianoforte:—
"Clair De Lune" ... ... Debussy.
Miss Olive Tutton, A.R.C.M.
Baritone:—
"How Fair Art Thou, My Lovely Queen" ... ... Brahms.
Mr. Clifford Tutton.

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8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Overture: "A Midsummer Night's Dream" .. Mendelssohn.
"A Caravan Crossing the Steppes of Central Asia" —Borodine.

"Concerto in B. Flat":—
(a) "Allegro."
(b) "Andante."
(c) "Allegro."
Solo Piano: **Mr. Edgar Heap.**

9.10 (approx.) **General and Local News.**
Baritone:—
"Bright Is The Ring Of Words" .. Vaughan Williams.
Mr. Clifford Tutton.
Ballet: "Scheherazade" ... ... Rimsky-Korsakov.
(a) "Allegro Non Troppo."
(b) "Andantino."
(c) "Andantino Quasi Allegretto."
(d) "Frentico."

10.0 Close down.

FRIDAY, NOVEMBER 11th, 1927.

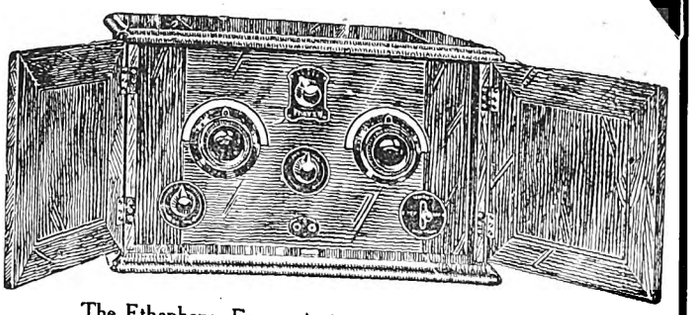
12.30 **Lunch Hour Session:** The Studio Orchestra.
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** The King Who Was Told Off, a Humorous Story in Rhyme, told by **Aunt Isobel.** Fun and Frolic with the Aunts and Uncles. Birthday Greetings and a News Bulletin.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Light Music.
7.13 **Sports Talk, by "Natalian."**
7.30 **The Studio Orchestra.**
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 **Film Talk No. 3:** "When Eight Soldiers Were An Army."
Mr. J. Albrecht.
8.25 Selection: "Merry England" ... ... German.
The Studio Orchestra.
8.35 Soprano:—
"Home Sweet Home" ... ... Bishop.
Miss Lucie Schoentjes.
Contralto:—
"Love's Old Sweet Song" ... ... Molloy.
Miss Kathleen Chislett.
8.45 **General and Local News.**
8.50 Valse: "Little Dolls" ... ... Gilbert.
Idylle: "Glow Worm" ... ... Lincke.
9.0 'Cello:—
"Le Cygne" ... ... Saint Saens.
Mr. Pledwell Wood.
9.5 Some Light Vocal Numbers by **Mr. Vernon Keith.**
9.15 Soprano and Contralto Duet:—
(a) "Nocturne" ... ... Denza.
(b) "I Wish I Were A Tiny Bird" ... ... Hermann Lohr.
Misses Lucie Schoentjes and Kathleen Chislett.
9.20 Selection: "The Passing Show" ... ... Finck.
9.30 **A Bridge Hand will be Broadcast.**
9.50 **Vernon Keith** will Entertain You.
10.0 Close down.

SATURDAY, NOVEMBER 12th, 1927.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.
12.30 Close down.
7.15 **Reports:** Local Market Report, Weather Report and Shipping Intelligence.
7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 **Light Music.**
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Mannikins" ... ... Fletcher.
Selection: "Tannhauser" ... ... Wagner.
Baritone:—
"The Trumpeter" ... ... Dix.
Critchley Collier.
Valse: "The Vagabond King" ... ... Friml.
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion.**
10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with Vocal and Instrumental items.
11.0 Close down.

SUNDAY, NOVEMBER 13th, 1927.

3.0 **Armistice Service,** relayed from the Durban Town Hall:—
Address by the Vicar of St. Paul's, **The Rev. Stanley Astbury.**
The Durban Musical Association.
The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle.**
4.30 **Children's Corner:** A Visit from Uncle Brownie. Birthday Greetings and Riddles.
6.40 **"The Bells of St. Paul's."**
7.0 **Evening Service,** relayed from **West Street Baptist Church.** Preacher, **The Rev. A. E. F. Brett.**
8.30 **"A Popular Concert,"** relayed from the Durban Town Hall.
Perla Siedle (Soprano):—
"Rebecca's Prayer" ("Ivanhoe") ... ... Sullivan.
"Abide With Me" ... ... Liddle.
Organ Solos by **Mr. H. L. Pearson,** in conjunction with **The Durban Municipal Orchestra.** Conductor, **Mr. T. H. Huddle.**
(Full details will be announced later.)
10.0 Close down.



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Items from the Durban Studio.

Programme.

Our programme for this week contains some interesting features. We are instituting on Monday evening the first of a series of concerts to be presented by several of the leading firms in Durban. Messrs. H. Polliack and Co., well known for their musical products, will give this inauguration its send off. They have promised us a "top-hole" show.

During the evening, Mr. A. E. Ingle will broadcast a talk on "Kipling."

Included in the programme for Tuesday, the 8th inst., will be some vocal duets sung by Harold Cleverley and Jack Kempner. It is doubtful if any two artists are more popular with the lovers of dance music and popular songs than "Harold" and "Jack." During the visit of the Prince of Wales to Durban, Cleverley and Kempner (and their ukelele) had the honour of singing, at his request, at a private function. They are both members of the very well-known Arthur Vos' Orchestra.

On Wednesday evening, listeners will again have the pleasure of hearing Miss Minnie Rayner, who is singing in conjunction with the Durban Orchestra, at the Pavilion, Ocean Beach. At 9 p.m. we will spend a pleasant hour with artists at the "Golden City."

Thursday's Classical Concert.

To the lovers of music that counts, Thursday's programme will make a very strong appeal. Mendelssohn, Mozart, Borodine, Remsky-Korsakov—four musical giants who rank as some of the greatest of German and Russian composers. Amongst the work to be performed is Mozart's Concerto in B flat for pianoforte and orchestra, with Mr. Edgar Heap as the soloist. From an artistic point of view, the demands are great, but in Mr. Heap we have a pianist who can always be relied upon to give a most finished rendering.

One of the most beautiful pieces of descriptive music written is Borodine's "Caravan Crossing the Steppes of Central Asia." From amid the silence of the sandy desert of Central Asia comes the distant refrain of a peaceful Russian song. The melancholy sounds of the songs of the East and, also, the steps of the horses and camels gradually approaching are heard. A caravan, escorted by Russian soldiers, is crossing the vast desert, continuing its long journey without fear, confiding itself to the care of the Russian force which accompanies it. The caravan advances, the songs of the Russians and those of the natives are heard gradually approaching. Their refrains are heard for a long time, and end by being lost in the distance.

This piece was written by Borodine for a representation of Tableaux Vivants in honour of the twenty-fifth anniversary of the reign of Alexander II. of Russia.

Altogether the programme is a most interesting one.

On Friday evening, Mr. Joseph Albrecht will broadcast the third of his entertaining series of Film Talks. His subject on this occasion will be "When Eight Soldiers were an Army." The vocalists are Miss Lucie Schoentjes and Miss Kathleen Chislett, both popular radio artists. A newcomer to our ranks is Vernon Keith. He is sure to please you. We are not offering a reward for the discovery of his real identity.

The popular concert on Sunday will again take place in the Durban Town Hall. The artists are Miss Perla Siedle (soprano) and Mr. H. L. Pearson (organ). On all sides we hear excellent reports of the Sunday evening's transmissions, and we are pleased to know that these are favourably received. The Durban Orchestra will, as usual, perform an interesting selection of music.

Time Signal.

The Durban Time Signal is undoubtedly a popular one. Listeners in Rhodesia write and say, "Do give us more of the street noises at 8 p.m., and the chimes of the Post Office clock remind us so of dear old Durban." We hear of a listener in the heart of Zululand who regularly picks it up and, for the benefit of his colleagues in the district who do not possess a receiving set, flashes it around the country

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To EAST LONDON, PORT ELIZABETH, PORT ALFRED, JEFFREY'S BAY, UMTATA (for Port St. Johns) and GEORGE (for Knysna and Wilderness) and intermediate stations to MOSSEL BAY inclusive. From Transvaal, Orange Free State, Cape and South-West Africa stations one day each week during November, 1927, and January and February, 1928.

To SWAKOPMUND. From stations in South-West Africa one day each week during January and February, 1928.

(2)—GENERAL EXCURSIONS from 1st December, 1927, to 3rd January, 1928, at Single Fare for the Return Journey between ALL SOUTH AFRICAN RAILWAY STATIONS, and in Through Bookings with the R. R. and B. & M. R. (First and Second Class only) and C. F. L. M. Also in Local Bookings over the R. R. and B. & M. R., including the Mafeking-Bulawayo Section, from 14th December, 1927, to 3rd January, 1928, at Single Fare for the Return Journey for First and Second Classes only, and Single Fare and One Half for Third Class.

(3)—INCLUSIVE LAND AND SEA EXCURSIONS from certain inland areas, 1st December, 1927, to 3rd January, 1928. Full Particulars Obtainable at Stations and at the Agencies of Messrs. Thos. Cook & Son.

W. W. HOY,
General Manager.

Johannesburg,
November, 1927.

LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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side by means of a flash lamp.

There is, then, a spice of sentiment mixed up in the chimes which form the Durban Station's time signal.

His Mistake.

The wireless devotee was in his den with his ear-'phones firmly clamped about his head, listening with strained face and doubtful temper to what he could pick up, when his wife burst into the room.

"You never pay the least attention to the child," she said, angrily. "I have only been out ten minutes, and come back to find baby crying his head off."

"Great Scott!" exclaimed the negligent father. "Do you know, I thought that row was the fellow next door oscillating?"

H.E.D.

In and Out the Capetown Studio.

Capetown, 27th October, 1927.

Monday is a programme of interesting personalities. All the artists are well known in Capetown, so well known, that the fact that nothing but their names appear on the programme will, we hope, in no way detract from the pleasure with which their broadcasts are usually anticipated. Helen Deacon will, no doubt, treat us to one or two of the little known numbers with which her repertoire seems to abound, and which she has the happy knack of making popular instantly. Edna Stanton also has a nice appreciation for the unusual and appropriate when choosing her pianoforte solos. Bob Parker and Percy Trappler are both taking advantage of the occasion to exhibit their versatility, the former on the 'cello and saxophone, and the latter in humorous songs and an interesting little talk on "Trade." The only new comer to the microphone will be Mr. J. J. Smith, who has long—too long—avoided the invitations of the studio department, but his recent success in "The Yeoman of the Guard" has helped to secure him for Monday's programme.

History made Popular.

No one has done more to make the broadcast talk popular than Mr. C. Graham Botha. As Chief Archivist of the Union, he early recognised the close connection between his work and radio, and did not hesitate to make use of the new medium to extend the scope of his influence. That he has been successful beyond his dreams is evinced by the number of letters that the Studio and he personally have received. Many have been expressions of thanks, but no small number have been of extreme interest to him as Keeper of the Public Archives. His informal talks have a charm and piquant assembly of facts which interest and hold one to the end. We look forward to his next talk on Tuesday at 9.5 p.m.

The orchestral items on that evening will be given by the Capetown Orchestra, under the baton of Mr. Pickerill. The leader of the Orchestra, Mr. Alfred Gibbs, will contribute some violin solos in the first half, and Geoffrey Miller will play a piano solo in the second. Miss Vera Pentelow and Jan Feemstra are vocalists with Leonard Burchell, who will broadcast some Afrikaans duets with Mr. Feemstra.

Cleghorn's Cafe Orchestra and the "Moths."

We are pleased to announce that this popular combination of musicians, under the leadership of the versatile Percy Rees, will be broadcast from the newly opened Cleghorn's Café, in Adderly Street, on Wednesday between 9.20 and .10 p.m. Their inclusion in the programme completes the broadcast of the café orchestras in town, and adds another attractive feature to the week's programmes.

"The All Star Moths" make their radio début the same night at 8.15 p.m. from the Pier. Their talented pilot is Jack Bertrand, of last season's "Royal Entertainers," and the first announcer of the Capetown Studio. We wish them a most successful season, and are glad that our microphone has an early chance of broadcasting their attractions to Capetown and its summer visitors.

Relays from the Tivoli Theatre will be broadcast on this and Monday night.

Armistice Concert.

A big Armistice programme will be relayed from the City Hall on Saturday night. Every effort is being made to construct something worthy of the day which the world awaited so anxiously eight years ago.

Gladys Dickson.

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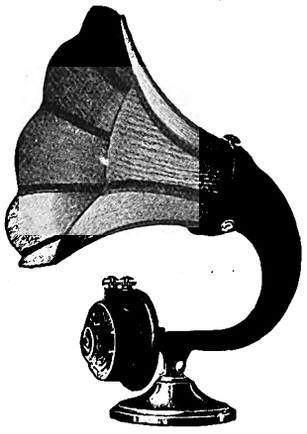

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CONNIE EDISS.

BY W. R. TITTERTON.

To me Connie Ediss always looks like a large and smiling baby. There is more good humour behind her school-girl complexion than in all the modern revues and musical comedies rolled into one. She is demure, as babies are when (if ever) at rest, but there is a hint of skittishness in every dimple, and she seems constantly on the verge of a song and dance. But then, lucky fellow, I saw her when she danced and sang, and I wish with all my heart that the tide of Time would roll back and show her once again on the stage of the old Gaiety, keeping the house alive with her infectious merriment as that sedate imp, Edmund Payne, frisks around her, and Georgie Grossmith, Jnr., languid dandy, hovers on the O.P. side.

However, she is charming as she gives herself to us in straight comedy. And while she can put pep into a dull show, and double the sparkle of a bright one, why should we regret?

Connie went on the stage as a girl of sixteen. Her mother was altogether against it, and even now purses her lips at the memory of the wrench. They lived at Brighton, and Brighton would then have laughed at Hove's application for divorce.

As a child Connie was brought to London by her mother to see the sights, and one of the sights was the Gaiety. They went to see Nellie Farren and Fred Leslie act in one of the old burlesques. And Connie said to her mother: "Mother, one day I shall act on that stage." Her mother replied: "My dear, you will do nothing of the kind."

So at the age of sixteen she borrowed some of her mother's wedding finery and went on the music-halls in a short skirt. She made a hit at once. Her salary rose, as she did, by leaps and bounds. Two years later she was earning £50 a week, which I am told is what Nigel Playfair pays for the Lyric, Hammersmith. At Christmas that year she was in a pantomime at Manchester—"Jack and Jill." She was the villainess, Jack being played by a man. Jill was played by Ada Reeve. But Miss Reeve broke down, and Connie took her place.

Connie Ediss, as she appears as "Mrs. Pazzi" in "The One-Eyed Herring."

It was while she was playing the principal girl that George Edwards dropped in to see the show. He came behind to have a talk with her. Patting her on the shoulder, he said: "My dear, you're wasting yourself here. Come up to London! I'll give you a part at the Gaiety." So Connie went—for £8 a week!

She had a number of music-hall contracts, but was able to cancel all of them except one at the Old Mo., and this she carried out while at the Gaiety, flitting from theatre to music-hall each night.

Well, I need not tell you how at once Connie captured the town at the Old Gaiety. For eighteen years she and Edmund Payne were the chief comic stars in the London firmament. To her gay, bubbling, bouncing vivacity his quiet, though quaint, obligato on a few tones was a perfect foil. In my recollection there has never been such another couple. And some of her songs are immortal: "High Society" and "Class!"—which last told us that there was a boarding-house over the way, where William, the waiter, made half-a-pertater go thrice round the room, so they say . . . "And they've wined and they've dined, and they feel so refined, and it's class, class, class."

Connie was (and is) definitely English in her humour. She has the healthy breadth of Dicken's comic characters. You could fancy her as Mistress Quickly or the Nurse in "Romeo and Juliet." Her laugh blows away the cobwebs of the brain, her smile is bread and cheese and kisses in an arbour of roses. Her dance had (would I could say has!) all the jollity of a country measure on a village green. And in her singing she had a confidential drawl that was as inimitable as it was infectious.

And now, like so many other great stars of musical comedy, she is on the legitimate stage, and, like them, she has justified her training school. In her case the transmigration is all the more extraordinary, for was eighteen years at the Old and New Gaiety. And she came back to the London stage in "Lord Richard in the Pantry," after a long break. She has returned once more after another long break in "The One-Eyed Herring." Yet she is as captivating as ever. She holds the stage as well as ever she did: when she is on it you see nobody else.

And that, says Connie, is her mission in life. There are so many things to make people miserable. If only she can make a few of them happy for an hour.

Perhaps it was wise of her to leave musical comedy. In its great days the burlesque musical play was a very English product. The late Sir Francis Burnand wrote many burlesques, so did my fine old friend Henry Chance Newton—and long may he wave! W. S. Gilbert's work was an off-shoot of the sturdy English trunk—more graceful, wittier, less boistrous, and, perhaps, less robust. It was the robust, hearty quality which distinguished the Gaiety shows of Nellie Farren and Connie Ediss until the Viennese waltz swept over us. Now, the Viennese waltz is very graceful, and often I long for it when I am listening to the railway-train rattle and the gasp of jazz.

But it was alien, and it was full of sex—not the good-humoured frankness of the old Gaiety stuff, but dainty exotic sensuousness—and the Viennese light opera, always written round a waltz tune, killed the English burlesque. In the fulness of time, as you know, rag-time killed the waltz, and America filched the operetta crown from Vienna. But never since our native burlesque expired has there been in musical comedy a place worthy of her for the full-blooded English comedienne of the type of Connie Ediss—and that in spite of the fact that she was the first to introduce a ragtime song and dance into an English show.

And the music-hall, on which, had not George Edwardes met her, she would have made a name comparable with that of Marie Lloyd, so likewise the music-hall has died. The only sort of entertainment in which the old English jollity still has its full fling, and is keenly relished by the audience, is farce. And in English farce, though, quaintly enough, disguised as an American, our Connie now finds her true home.—*Reprinted by permission of "The Theatre World," London.*

BEAUTIFUL STUDIES OF BRIDES—JANE PLOTZ, PHOTOGRAPHER.

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A Tribute to NERVINA TONIC

by PERCY HUTCHISON.

Percy Hutchison.
[Photo: Jocelyn Leigh-Hunt.

"During the hard work of rehearsals and the delightful, though fatiguing, round of social intercourse, I consider that I owe my present health and strength entirely to NERVINA."

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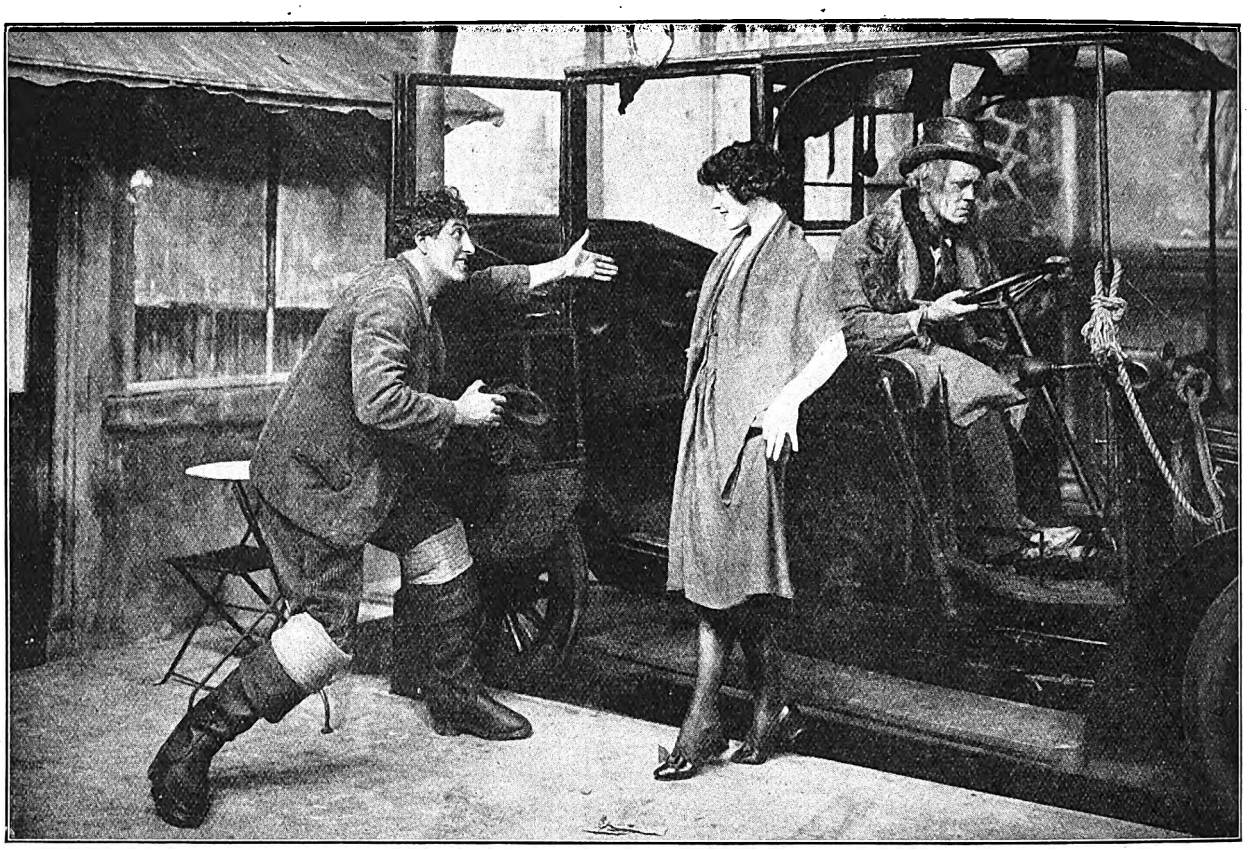


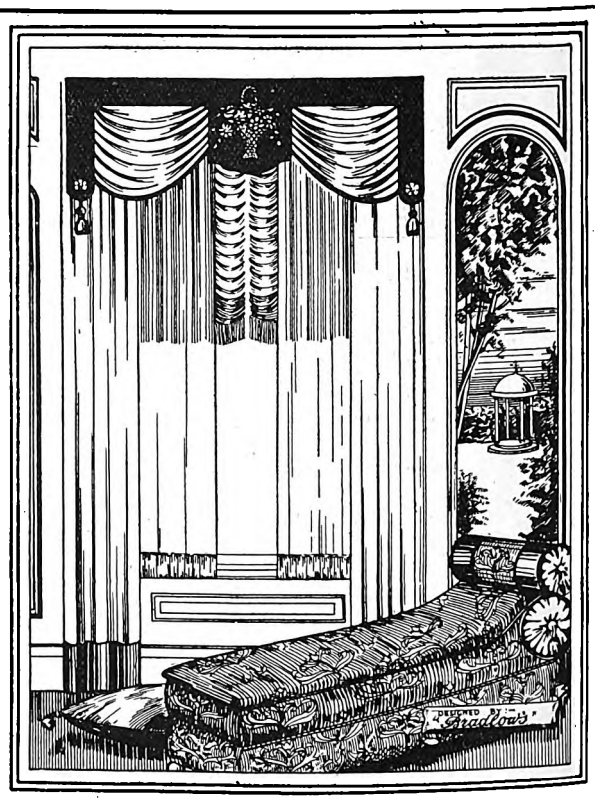
Godfrey Tearle, Helen Mather and Fred Groves in "Seventh Heaven."
[Reproduced by special permission of "Theatre World" (England).

The Personality of the Actor.

By S. P. Mais.

When a famous actor dies, almost everyone feels a sense of personal loss. When a great statesman or a great soldier dies, we feel the country's loss more than our own, but with the death of a man or woman who has many times delighted us and occasionally infuriated us with his or her skill or lack of skill in acting, we feel an acute sense of misery. One of our links with the homely earth is severed. There may be divergence of opinion about Arthur Bourchier's skill as an actor, there can be none about the affection we all felt for him. To me he will live, so far as the stage is concerned, by his interpretation of "John Silver" in "Treasure Island." When I now think of the book that certainly did more to make my boyhood a happy one than all the other books that I ever read put together, it is to couple with it the shades of its attenuated sickly author and the almost fiercely robust, rugged actor who gave the book a second lease of life. Arthur Bourchier was one of those men who are always searching for altruistic outlets for their energy. He was always ready to throw himself heart and soul into any cause, public or private, which struck him as likely to promote happiness or relieve distress. This trait is in varying degrees to be found more often in the theatrical profession than in any other. No one so ready as an actor or actress to give up a free Sunday to a charity concert, which we are told is good publicity, no one so ready to help a whole series of quite lame dogs over stiles in unfrequented places where no limelight plays and publicity is not possible.

As actors are so often in the limelight, it is scarcely surprising that their motives are often misunderstood by the uncharitable and malicious, of whom there are more than are wholly necessary to keep the balance of criticism upon an equipoise. I have heard many men abuse Bourchier, none with any justification. Actors and actresses in nothing resemble children so much as in their capacity to live and act without worrying how far their actions are likely to be misconstrued by their neighbours. The first and last thing that the ordinary layman has to ask himself about an actor



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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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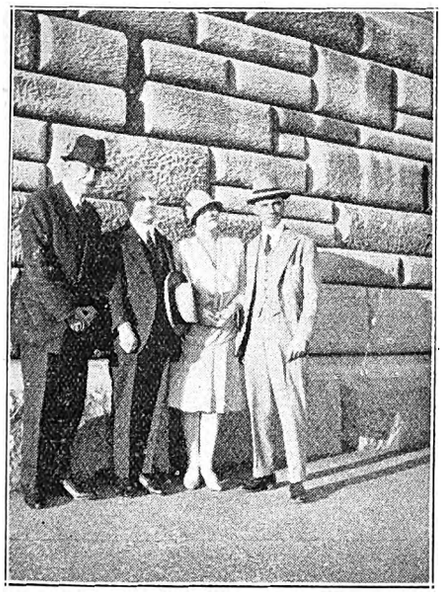
is whether his heart is in his work. For the moment we allow that he is suited to his vocation. Once grant that, and grant that he is wholly absorbed in giving the best that is in him whenever he appears before the public, and judgment should be passed on what he is paid to do, not on private idiosyncrasies. Artists have only cheapened themselves by contributing gossiping tittle-tattle to journalists. They should be as aloof as archdeacons, who also have to live very much in the limelight. There is but little difference between a church congregation and a theatre audience. There is not very much difference between an actor and an archdeacon. Each runs the same danger of being flattered by adulation, each is more liable than a butcher or a barrister to pomposity.

Bourchier was derided by some of the younger generation for regarding himself as the Grand Old Man of the Theatre, the Father of all actors, the Gladstone of the Stage. The truth is, of course, that he really was what he imagined himself to be. He really did more than any other man of his age to effect a liaison between the Universities and the stage.

He lived at a time when it was considered more than a little daring for graduates of Oxford to adopt the theatrical

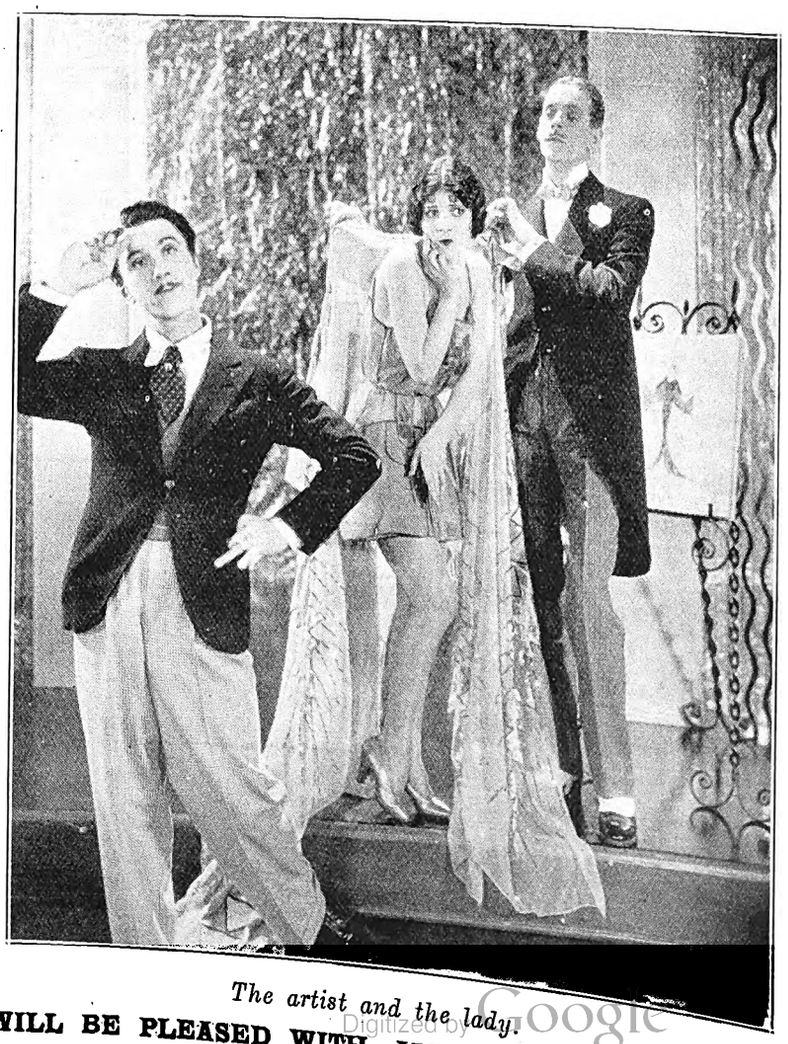


At Union Buildings, Pretoria, the late Mr. Arthur Bourchier, Mr. Sam Alexander, Mrs. Falck and Mr. Cyril Cattley.

profession, when the idea that it was as honourable to act as to preach was regarded as revolutionary. Roughly, Bourchier made it possible for gentlemen to become actors and retain the status of esquire instead of descending to vagabondage. His own family was ancient and honourable, and it was in keeping with his very strong personality that he was able to superimpose his belief on a very conservative Oxford and a more conservative stage. As he began, so he went on. His eye was not half so much on his own career as it was on that of the least lucky among his colleagues. He joined the Labour Party entirely because he imagined it to be the under-dog. He was the least of a democrat I ever met. He was the benevolent autocrat to the life—a Dr. Johnson *redivivus*.

Though he resembled a bear, there was nothing of the bear in him beyond the gruffness of his voice. During the short time when I was a dramatic critic it fell to my lot to hear more nonsense talked about the personalities of actors and tetresses than I have heard talked about any other people. The fault lies in permitting these irresponsible paragraphs about their private likes and dislikes to be broadcast everywhere.

Alice Barnett, L.R.A.M. (Eloc.), L.T.C.L., a Johannesburg girl, who gave a recital at the Grand National Hotel, yesterday, with much success.



The artist and the lady.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ

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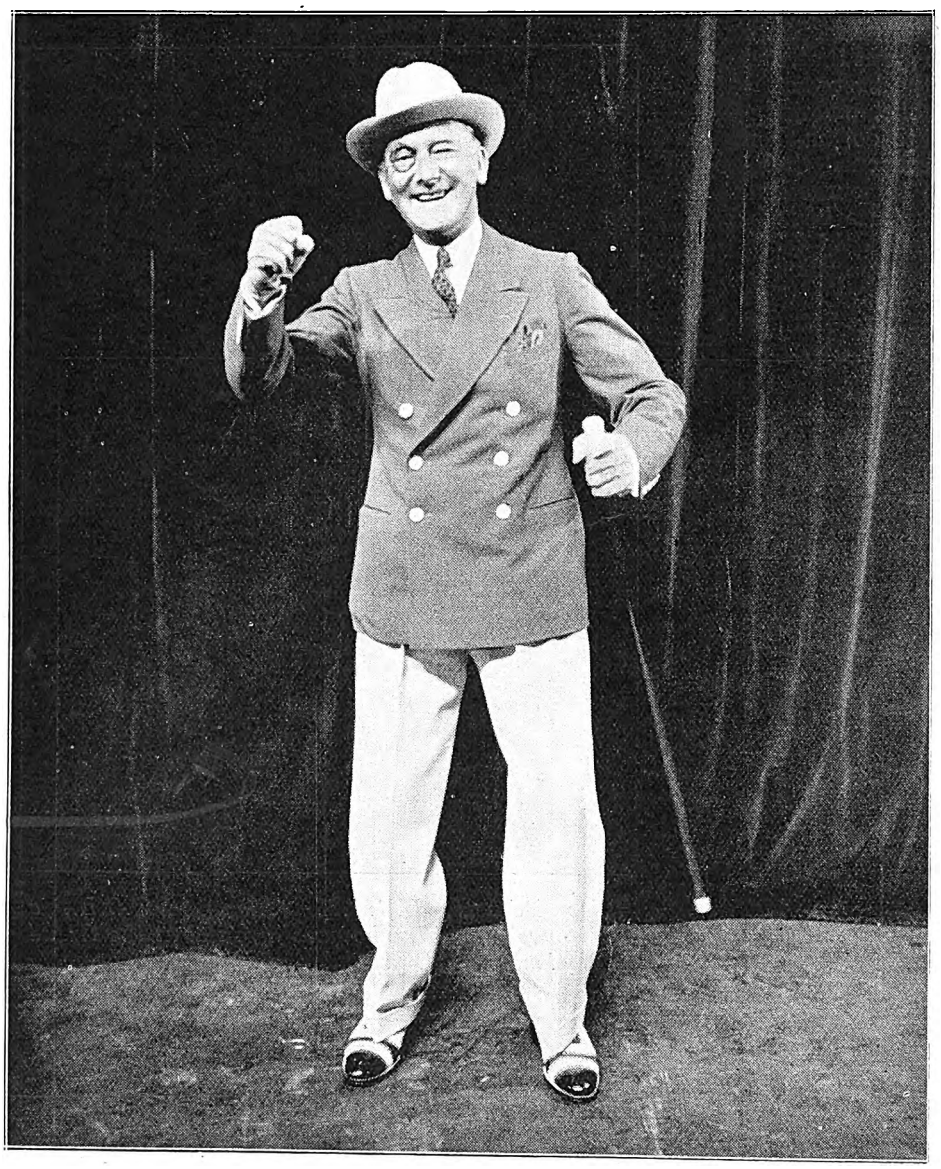


Milton Hayes, in "Shake Your Feet," at the London Hippodrome.
[Photo: Stage Photo Co.

Next Week's Calls.

PROVISIONAL TOUR LIST, WEEK COMMENCING NOVEMBER 7TH, 1927.

Tivoli, Capetown.—Zetta Mor, Onesime and Kid, Evans and Woolf, Fordham Brothers, Two Dewers, Du Calion.

Empire, Johannesburg.—Rebe Kesslova, Blake and Hazel Dean, Stoll and Steward, Leslie Elliott, Four Phillips, Maggio Trio, Lampinos, Ballet.

Orpheum, Johannesburg.—Les Storks, Jimmy Greville.

Grand, Pretoria.—Fred Duprez.

Criterion, Benoni.—Clarke and Fry, Les *Augustines.*

Criterion, Durban.—Cabaret Kittens.

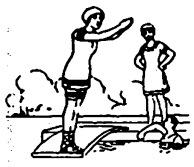
Vaudette, Krugersdorp.—(Monday and Tuesday, November 7th and 8th) Taylor and Summers.

Palace, Vogelfontein.—(Friday and Saturday, November 11th and 12th) Taylor and Summers.

Empire, Brakpan.—(Friday and Saturday, November 11th and 12th) Betty Bruce.

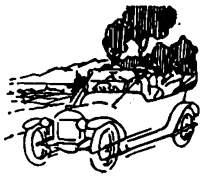
Apollo, Germiston.—La Martine and Sherry.

The actor's personality should be allowed to shine through his art, and, so far as the multitude are concerned, nowhere else. He ought to keep himself to himself. He is a public servant only in so far as a postman and a railway porter are public servants. No one has a right to be curious about his private life. It is no fun having to spend one's time correcting misconceptions about one's private friends. Of Bourchier, I have this to say. He was one of the staunchest, as he was certainly one of the most good-natured, men I have ever had the good fortune to meet—*Reprinted from "The Theatre World," London.*



PORT ALFRED SEASON

All the Year Round



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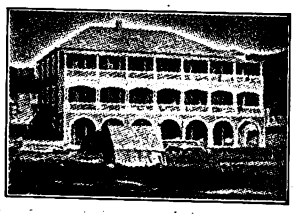

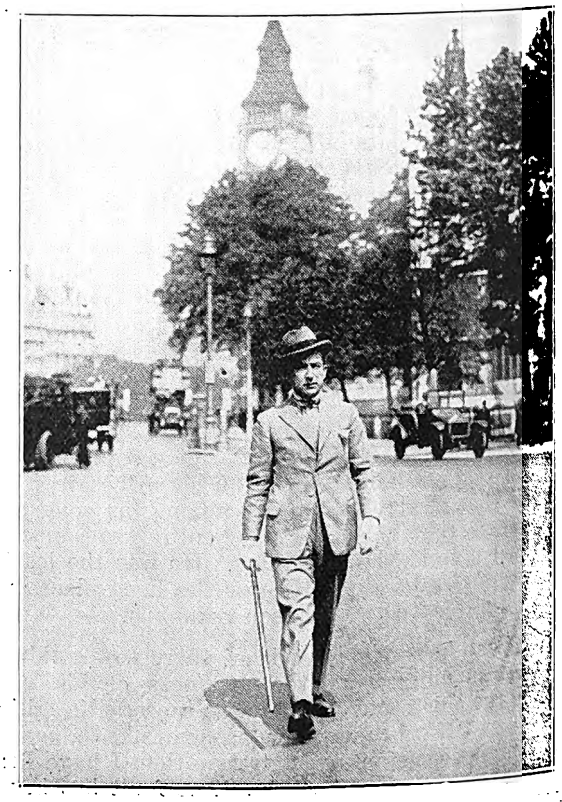

Fred Duprez appears at the Grand Pretoria, on November 7th.

FOR HIGH CLASS MODERN PHOTOGRAPHS MAKE AN APPOINTMENT WITH JANE PLOTZ.

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(Continued from page 6.)

of tucking them up in bed at night, and mending their clothes in the day time. I do not say that this is actually so, but the reason I have this feeling is that The Four Phillips have the insouciant charm and happy friendliness of a band of children.

I will say no more than this, but let them juggle their own way into your hearts.

Morry Blake and Ena Hazeldean.

It is amazing how swiftly dances are changing nowadays. You have no sooner learnt the Charleston and the Black Bottom, then you have to switch over to the Trevella or a new version of the Tango. It is almost impossible, unless you are specially gifted as a dancer by high heaven, to keep up with the dancing fashions.

Two people who have been gifted by the deity with an extraordinary power are Morry Blake and his partner, Ena Hazeldean, two speciality dancers you will love.

Morry and Ena are about the slickest pair of Oregon-tappers—as they say in America—I have ever seen. They will, during their tour in South Africa, give variations of all the latest dances. They will show us how the stage Charleston and the stage Black Bottom can be adapted for ball-room purposes, and how, in turn, the Black Bottom and Charleston, in the hands—or rather the feet—of professional performers, can become intensely intricate, technical and difficult.

Even if her name did not pronounce her to be essentially English, you would guess Ena Hazeldean's nationality by her fair corn-coloured hair, and her cornflower-blue eyes.

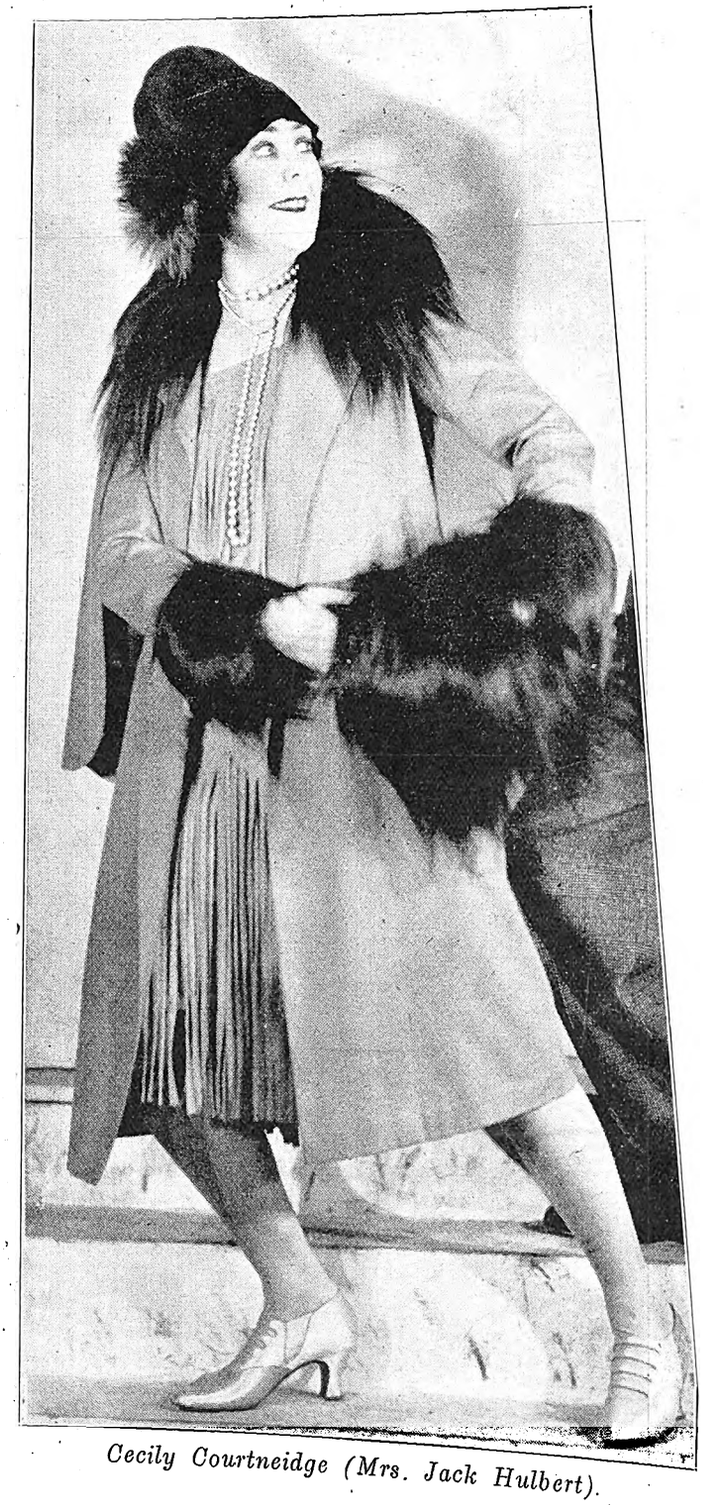
Milton's trippers of the light fantastic toe have positively nothing on Morry Blake and Ena Hazeldean. Their toes are lighter and more fantastic than the toes of any trippers I have hitherto seen. They are well known in London as a pair of original exhibition dancers. And young people who wish to know what the very latest thing is in the dancing world cannot do better than study Morry Blake and Ena Hazeldean and take a leaf or two out of their book.

(Continued from page 14.)

moment in "Shake Your Feet" at the Hippodrome. Others in the company are Charles Austin and Milton Hayes, As usual, he keeps the audiences rocking with laughter at his topical tales.

The seeds are now being sown for a good crop of new musical comedies. I have already mentioned the projected production of "Clowns in Clover" by those inimitable artists, Cicely Courtneidge and Jack Hulbert. You see reproduced here a photograph of Miss Courtneidge.

For November we are promised "The Girl from Cooks," in which W. H. Berry, Ernest Thesiger and Margaret Campbell will appear.



Cecily Courtneidge (Mrs. Jack Hulbert).

MILKA & VELMA SUCHARD'S CHOCOLATE

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Two dancers in the Fox film "Woman Power."

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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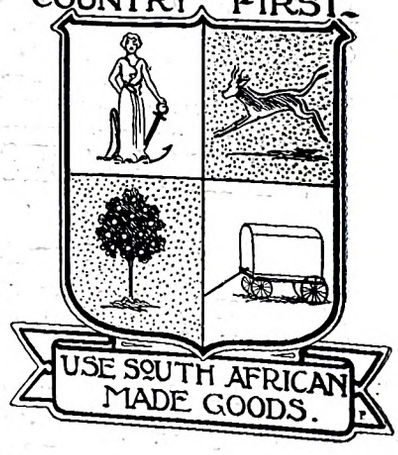

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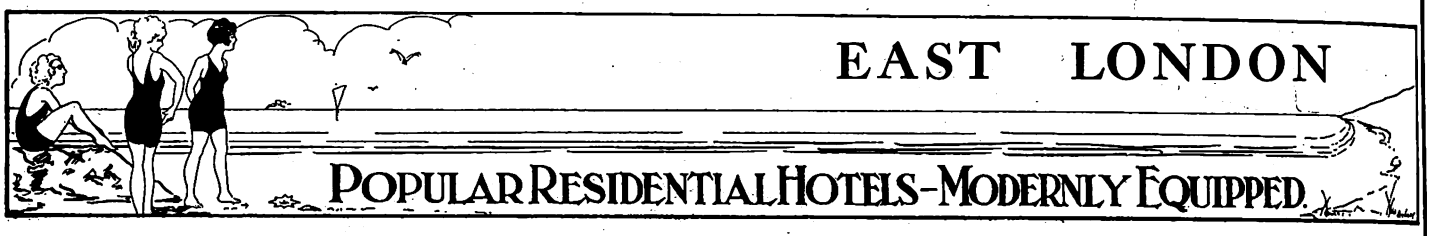

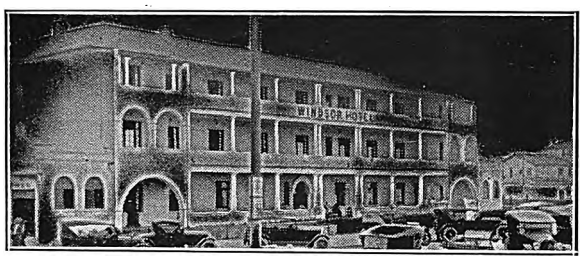

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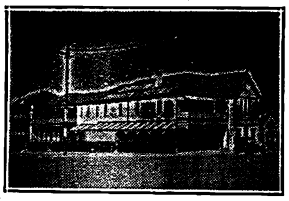

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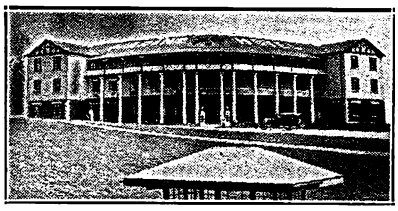

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VOL. XX. No. 641. WEDNESDAY, NOVEMBER 9TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Beautiful, indeed, is "Nell Gwynn" (Phyllis Neilson-Terry) as she faces the dreaded Judge Jeffries. [*Photo: Alexander Corbett.*

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The Charm of Nell.

"Your Majesty!" Oh! the bewildering sweetness in the mock curtsey. Oh! the pleading tones in the voice of "Nell"—"Charles!"—the bewitching charm of her, the fragrance of her, the pink and the white and the gold!

Have you ever paused to think, my readers, how you best remember people. Sometimes by a little incident seen, or of which you were part—a smile given you only, a fair ship passing in the night—a memory.

How do we remember and love Phyllis Neilson-Terry, who has come in our midst?

As "the tall blonde," the somewhat boyish, tailor-made young lady, the fascinating "afternoon" damsel in her china blue and white gown, with pearls at her throat—"Nell," fascinating, insolent "Nell!"

It is not given to many women to exercise the same charm over their own sex as they do over that very susceptible body—men—but each woman feels the personality of Miss Terry, loves her warmly and very sincerely when they know her. On the stage, they but admire the lovely "Nell," radiant in flaming silks and satins, hung with jewels, and basking in Royal favour—the great actress, the genius. Off the stage, it is the somewhat serious-minded Phyllis that attracts them even more. Phyllis of the wide, open eyes, the smile that has all the Terry charm, the frank camaraderie and the interest in you and yours that is really genuine. Gone are the quick little rushes, the impetuous speech—the child of the people always on the defence. In her place is a very lovely lady, quiet, reposeful, peaceful to be near.

His Majesty's Theatre, Johannesburg, is packed full of memories. Surely, the thoughts of Julia Neilson have left England and hover over the stage, watching one of her best beloved creating the rôle she made famous, reliving her youth in her beautiful young daughter.

On the finger of "Nell" glitters an enormous emerald surrounded by diamonds. It was worn always by her mother—the first "Nell."

Fred Terry, too—Grand Old Man of the Stage—he can't be far away. His influence is over all. And upstairs in a small dressing-room hangs on the wall a photograph "From King Charles in Great Britain to King Charles in South Africa," and it is signed "Fred Terry." No wonder Frank Freeman treasures it.

C.R.

"Your fortune, pretty lady."

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Dolores Del Rio, a popular Screen Actress.

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Louise Regnis.

Miss Louise Regnis, of the Phyllis Neilson-Terry company, has had a career which many a young aspirant to the stage must envy. How they must sigh in their dramatic academies and education schools when they read of the old exciting days with Sir Henry Irving, Sir Herbert Tree and Sir Frank Benson! Miss Regnis is not, of course, old enough to have known Sir Henry Irving, though she played with his son, the late H. B. Irving. She has also acted with Sir Herbert Tree and with Sir Frank Benson, who is popularly and affectionately known to many as "Papa" Benson. She describes these two last as "perfect gentle knights," and recalls with evident delight the afternoon at the Drury Lane Theatre when "Papa" Benson was knighted by His Majesty.

"The King," said Miss Regnis, "had to use a property sword as there was no real sword ready to hand. I saw nothing incongruous in this, as it seemed right that an actor should be knighted with a sword that first saw daylight in the property master's workroom.

"Sir Frank Benson is a wonderful man, and he thoroughly deserves the honour the King conferred upon him. I have known him play 'Hamlet' on Saturday night, and on Sunday walk from Plymouth to Torquay, rehearse all Monday, and act 'Petruchio" in the evening! He is never tired—or at any rate, he never allows anyone to discover it. My first engagement with him was a very terrifying one. He had heard me recite, and wired for me. His leading lady had found that all the big parts were more than she could do in the time allotted, and I was asked to share them. He was opening in a week's time with 'The Taming of the Shrew,' to follow it by the 'Merry Wives of Windsor' the succeeding night. The question was, did I know 'Katherine' and 'Mistress Ford'?; my answer was a decided 'no.' 'Ah, but you will,' he answered, smiling. When Benson smiles, well, we all smile, and I set to and began to work hard. I was rehearsing every day from 10.30 in the morning till nearly five in the afternoon, and in between trying on dresses at the costumiers. The only way to learn the lines under the circumstances was to rise early. So for a week I woke at 5 a.m. and worked till midnight. We travelled to Torquay on the Sunday and I played 'Katherine' without a dress rehearsal or scene rehearsal, without fluffing (which means without a prompt), and 'Mistress Ford' with the same result on Tuesday."

You will readily understand how, with such experience behind her, Miss Louise Regnis is to-day considered one of the most able woman producers in England. She is perhaps the one woman most often called upon to adjudicate at dramatic contests all over Britain. Perhaps from this you get the impression that she is something of a highbrow. "Devil a bit," as they say in Ireland. She is the most human creature imaginable, with dark eyes that flash out beacons of laughter at the mere hint of a jest, and a personality that would lay siege to the stoutest heart.

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Laura La Plante.

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Terry & Yorke.

Burlesque and eccentric dancing, together with straight dancing and a great deal of very excellent singing, make up the act of Terry and Yorke, who will be seen shortly in South Africa.

Off the stage, the chief delight of these two artists is boating. They are, perhaps, two of the cleverest handlers of a punt pole that have ever appeared upon the Thames. Every moment they can spare from their work is spent upon the river. Once they are in the theatre, however, their whole attention is centred on the stage. I never knew such a pair of enthusiasts over their work as are Terry and Yorke. They both have a keen sense of humour, too, and they told me the story of how, when they were about to end their sojourn in one town and travel on to another, the baggage man came to enquire how much luggage they would have.

"You can't speak to them now," the stage manager said. "They are on the stage."

The baggage man, however, was new to the world of the theatre and was not prepared to take the stage manager's statement as final. He walked round to the other stage entrance and, marching across in front of the footlights when they were in the middle of a song, said in a loud sepulchral whisper, "'Ow much baggage 'ave yer?"

Needless to say, Frank Terry told me, the baggage man brought down the house.

A PORTRAIT OF DISTINCTION IS ONE BY JANE PLOTZ.

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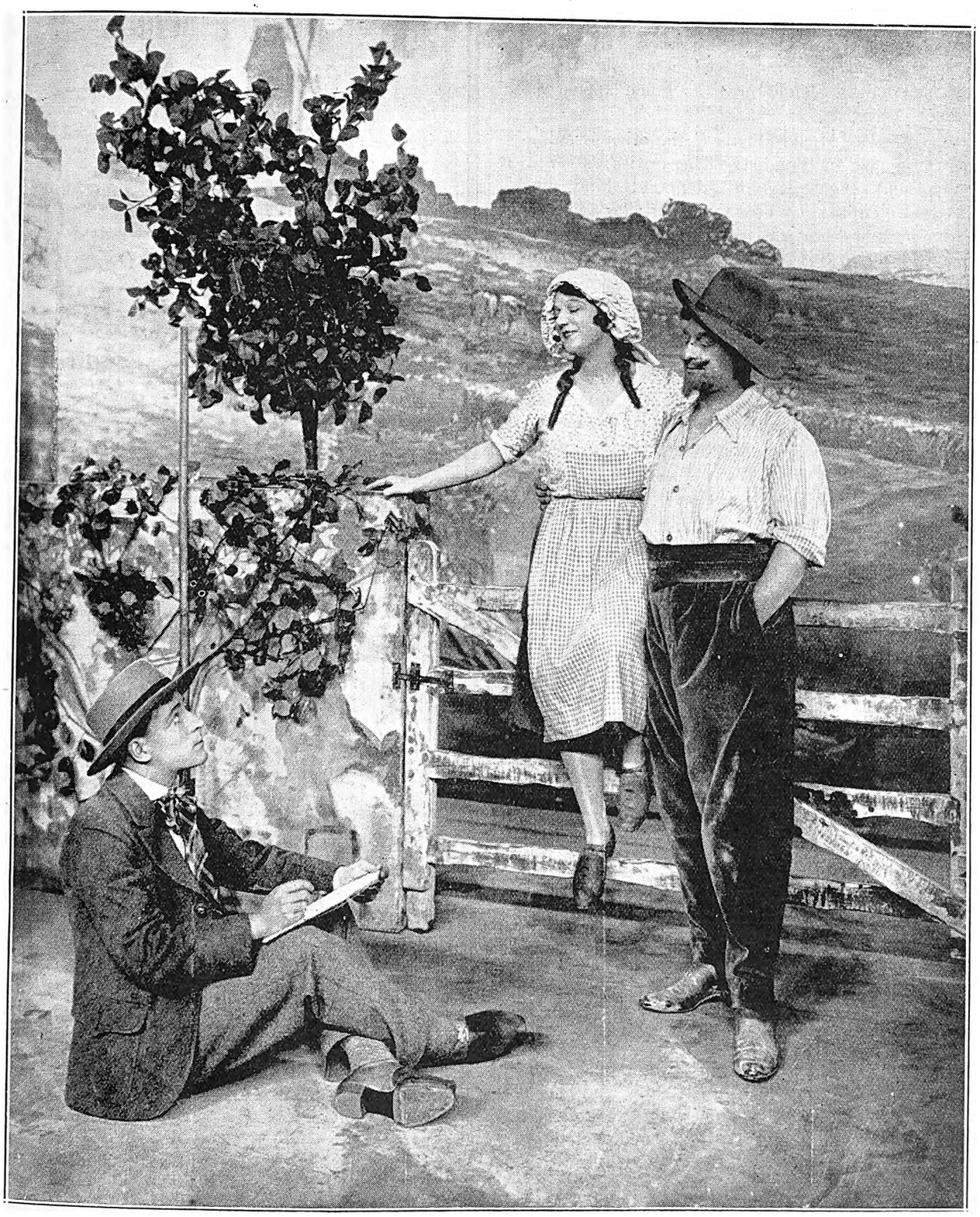

A scene in the London production of "The Beloved Vagabond." From left to right: Leslie French as "Asticot," Mabel Russell as "Blanquette de Veau," and Frederick Ranalow as "Paragot."

[Photo: Stage Photo Co.

HAVE A PHOTOGRAPH YOU WILL BE PLEASED WITH—JANE PLOTZ.

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A Play that Floats on Tears.

LONDON.

You had better get your handkerchiefs ready in South Africa. Very soon you will be seeing a play, "The Music Master," which for twenty-three years has caused audiences to weep from one end of America to the other. It will be produced in South Africa by a fine Jewish actor, Mr. Harry Green, whose personality should have as much appeal as that of Maurice Moscovitch.

I went to see "The Music Master" the other evening when it was produced in London. The critics, after a season of cynical and sexual plays of a deliberate kind, disliked it. The sentimental story of a musician who searches for his daughter in New York was too simple and emotional for those men who go to the theatre night after night and ruin their digestion by writing at a reckless rate for the morning newspapers.

Yet, what the critics dislike, the audience usually loves. There was not a spare seat in the theatre the night I squeezed into my stall, and I saw more handkerchiefs used in unashamed fashion and more sniffing than I have seen in a theatre for a long time. And when, at the end of the play, Mr. Harry Green appeared before the curtain there was an outburst of enthusiasm as well as violent remarks about dramatic critics from the pit that must have caused any newspaper man in the audience to squirm.

After all, there are few theatre audiences that can resist a good cry. That is the chief secret of Barrie's popularity. There are a few superior people who pretend to find much philosophy in the Barrie plays, but I confess that if I want what the Americans term the "Kiss Mummie" type of play I prefer it in the unadulterated form of "The Music Master." I prophesy that the play will appeal to South African audiences and be a tremendous success. Even such a scathing critic in London as Mr. St. John Ervine admitted that "at the Lyceum this play would last a long time. At the Elephant and Castle it would last for ever."

"The Music Master" was written by a master of all the sentimental tricks of the drama—Mr. Charles Klein. He wrote many big successes for London and New York, and also adapted "Potash and Perlmutter" for the stage. It was not long before the biggest theatrical magnate of America, David Belasco, captured this clever writer for his own theatres. Klein was at the height of his success when he sailed on the ill-fated "Lusitania," and went down with her.

There are many stories behind this remarkable play. Belasco was engaged in one of the biggest and most desperate financial battles of his career when he produced "The Music Master" secretly. Dave Warfield acted it, for the first time, on a pier at Atlantic City, with the waves lashing themselves into fury underneath the stage. Not even that stopped the play's instant success. Belasco and Warfield made between them £500,000 out of the play. It ran, off and on, for twenty years. Some people have seen it thirty or forty times. It would crowd any theatre anywhere.

The film rights were sold for an enormous sum to William Fox. Like many another play of its kind it succeeds by its direct appeal to the heart. Mr. Harry Green's acting of the character of the old music master is brilliant. He has the sad smile of the true emotional actor which captures the sympathy of the audience from the beginning. It may be that "The Music Master" has all the old tricks of the sentimental play, but they are powerfully new in the hands of Harry Green. From my own impression of a first night audience, I would have H. M. Bateman design a poster showing hard-hearted stockbrokers, women of fashion, jaded critics, and even commanding door-keepers all dissolved in tears. That is the sort of play it is.

W. J. MAKIN.

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Living is not Life. The world to-day is full of the half-dead and the wish-to-be-dead, people who exist only and always on that shadowy borderland which separates the non-living from the living.

Life is a glorious thing to the fit—the superlatively well. It is a thing crowded with enthusiasms, filled with overflowing joy, rich with the wealth of health. To the weak, the unfit, and the ailing it is but a penitential pilgrimage of pain and sorrow.

Don't let the years rob you of the Joy of Life—Vitality (or Nervous Energy as it is sometimes called) is the motive power of the body, and only when it runs low do you lose the Zest of Life. Then organs and systems fail to perform their functions easily, naturally, regularly. Then the body begins to lose its inherent resistant power to sickness and disease. Then morbid mental and physical reactions take place and Life loses its savour.

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LONDON THEATRES.

Two new plays have put up their heads with the suddenness of spring flowers this week. Neither of them were loudly heralded, but they have both proved to contain strong theatrical "meat."

The first was "Paul I," a play adapted from the Russian and produced at the Court Theatre. It deals, as you can probably guess, with incidents in the life of Paul I, one time Emperor of Russia. The principal interest of this play, as far as South Africa is concerned, lies in the fact that "Paul" is played by George Hayes, and in this new play the actor has added enormously to his artistic stature. In some ways it is a remarkable play, and was finely produced by that remarkable Russian, Mr. Komisarjevsky. It was chiefly remarkable, however, less for the story and the plot than for the acting, and to George Hayes must go the chief laurels.

The second show was of a very different nature, and I was present at its première last night. It was called "Bow-Wows," a name which has become very significant since the English public took up Greyhound Racing.

It was a pleasant show, that is the best one can say of it. It was modelled on the old pierrot show lines, with small potted plays, topical songs, tiny dramatic sketches, dancing and piano entertainment. Davy Burnaby, who ran "The Co-Optimists," acts in the show, which was produced by Laddie Cliff. It looks, by the way, as if the latter were to become one of our best known producers. This is the third show of his now running in London. One is "Lady Luck," the other, "Shake Your Feet," and the third, of course, "Bow-Wows." I hear it rumoured, too, that he has another in the making.

The end of this month will see a new musical comedy in London, called "The Girl from Cook's." For the first time for many years an almost unknown actress has been chosen for the leading part in a musical comedy. Eva Sternroyd—for she is the lady—showed that she had a beautiful singing voice and a charming personality when she sang one of the leading rôles in "Love Adrift" at the Gaiety Theatre some time ago. This musical play had only a very short run. It was written in the style of the old-fashioned comic opera, and, although the singing was good, the play was heavy and comedy practically non-existent. Another artiste in the cast will be Margaret Campbell, who for some time played the "June" part in "Mercenary Mary" when that play was produced at the London Hippodrome. Here you see a photograph of her. She is a typical English girl, with fair hair and blue eyes, who sings very charmingly.

Still more thrillers are promised us in "Crime" and "The Spider." Now from the Elephant and Castle, where the murder play, "Maria Marten"—that grand old barn-stormer—is running, to the westest of the West End theatres, the St. James', where Sir Gerald du Maurier presents a drawing-room crime drama in "Interference," there is a whole trail of thrillers. I hear that Basil Dean, the well-known producer and playwright, has written a new play, which is founded on a famous murder trial and which is set completely in the Old Bailey.

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"Dracula," the vampire play, still runs briskly in the West End, and takes its nightly toll of fainting and hysterical women; "The Father" has had its third move, and is now at the Apollo Theatre; "The Terror," full of hooded ghosts, sliding panels and detectives, is firmly established at the Lyceum; and "The Silent House" continues to terrify audiences with its eerieness.

"Crime" and "The Spider" (already secured for South Africa) both hail from America, and are, I believe, full of devilish gangs and terrifying monstrosities. They say that even New York was thrilled by "Crime," so it must be something very new and good in mystery plays to be able to make that blasé city shiver.

The accompanying photograph shows you Brian Gilmour, one of the brightest of our young actors. He is at the moment playing the part of "Ernest" in "The High Road"—a very earnest young man whose one idea in life is to keep fit, and he is constantly doing physical jerks, playing ultra-earnest tennis and generally proving that his parents were right in their choice of a name for him. "The High Road" is, as I have already said in a former letter, the best play running in London at the moment, and, what is still better, it is written by an English author, Frederick Lonsdale.

Brian Gilmour.

Margaret Campbell.

I hear that Zena Dare will make a tour of South Africa in the latter part of 1928, where she will probably appear as "Elsie Hilary" in the same play, the part played by Cecily Byrne at the Shaftesbury Theatre. Another play in Zena Dare's repertoire will be "Seventh Heaven."

P.T.

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Ena Hazeldean, a very fine dancer, who, with her partner Blake, is at the Johannesburg Empire.

CHARACTERISTIC POSES OF MEN—JANE PLOTZ, PHOTOGRAPHER.

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The British Repertory Theatre.

No. V.—Bristol's Little Theatre.

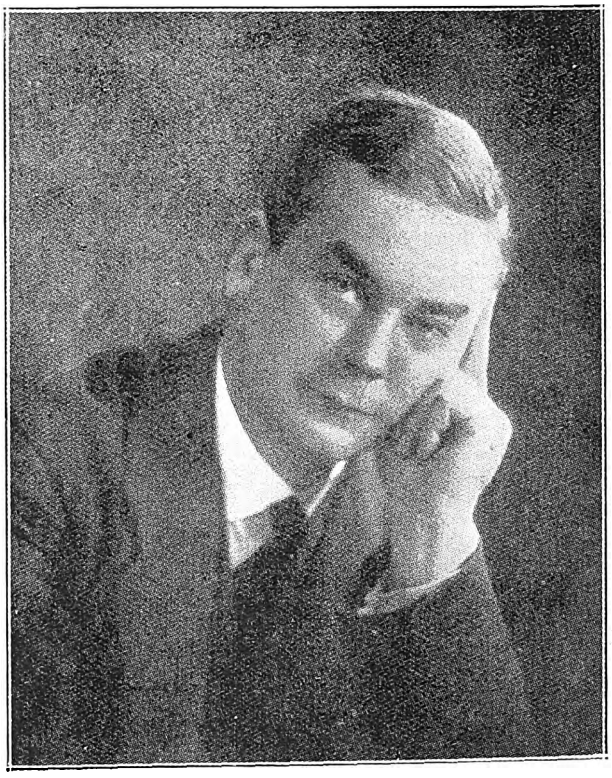
There may be read in an article, published in Bristol in April, 1921, under the heading "The Theatre and Rotary," the following paragraph:—

"In that great all-entrancing art—the art of the theatre—where the emotions are stirred, as nowhere else, by the mirror of life itself in all its moods, amusing, fantastic, sombre and tragic—in that great art, I say, of the theatre—we of this city can only hang our heads and own, 'We have not done our duty to those who shall come after.' We owe it to our city that she shall have another theatre." And this last sentence was printed in italics.

An effort had already been made by "The Playgoers' Club of Bristol" to found a Repertory Theatre. Enthusiastic members had subscribed nearly £1,000 among themselves, the Theatre Royal had been selected—with the echoes of Garrick's Prologue, spoken on its stage in May, 1766, still ringing within its historic walls; the company had been selected—with Muriel Pratt at the helm, when the rumours of war rumbled through the land.

Things had gone too far to draw back, and so, in September, 1914, the curtain was rung up to the stirring words of Masefield's Prologue:—

Friends, we are opening at this solemn time
Because (as we believe) the stage reveals
Not simply play, but all that is sublime,
Living and wise in what the nation feels;
Because (as we believe) a nation needs
A temper and support in times of strain,
Beauty for solace when the spirit bleeds,
Laughter for respite to the weary brain.
Because, like you, we wish to play a part
In helping England in the months of stress
To bear the battle with a steady heart,
And by our efforts make her troubles less.



A. E. Stanley Hill, the Director of Bristol's Little Theatre.

Fine work was done, fine plays were staged, but, as the the "months of stress" dragged by, men's minds turned to a sterner drama—and the venture failed.

And so Bristol fell back for nine long years, her dreams unrealised. Her playgoers "looked up and were not fed." But all those years the memory remained, and Muriel Pratt, at the invitation of the Rotary Club of Bristol, came down and spoke of Repertory plays once more—and as she spoke the fire kindled. As a result of her address, a great enthusiasm for such admirable community service sprang up in the minds of the leaders of the Rotary Club, and hope revived among the jaded playgoers. The Corporation of Bristol was approached, and gave their consent to the adaptation of the Lesser Hall in the Great Colston Hall for the presentation of stage plays.

A meeting of representatives of the Rotary Club and of the Bristol Playgoers' Club was convened, and a scheme outlined which was accepted unanimously by both societies, and so Bristol's Little Theatre came into being.

The financial responsibility was undertaken by the Rotary Club, and they placed the direction in the hands of an Executive Council formed of representatives of the Club, the Press, and of the amateur theatrical interests in the city. The General Honorary Secretary of the Rotary Club—A. E. Stanley Hill—was elected Chairman, and under his energetic and imaginative direction the great adventure began on 17th December, 1923.

It would be difficult to overestimate the work that has been done by Stanley Hill in the steering, the encouraging, the management of the Little Theatre.

Difficulties that seemed insurmountable vanished under the battering-ram of his colossal energy. Those who worked with him during the first two or three years of struggle know only too well with what fertility of brain he tackled this unaccustomed task. He would be the first to admit that he had almost everything to learn in the myriad details of direction when, with misgivings and not a little reluctance, he took the reins thrust into his masterly and, at times, masterful hands. But strength and a great enthusiasm are invaluable assets, and under the guidance of Stanley Hill the Little Theatre has come into its own.

The names that must be grouped with Mr. Hill's in the building of the ship are St. John Ervine, Rupert Harvey, Sir Arthur Pinero, and our old and tried friends, actors and producers, Ralph Hutton and Alfred Brooks.

Hear St. John Ervine. "I am proud that so much should have been done in a short time and with slight means, and hopeful because, if this much good has gone before, how much better may yet come? Examine the list of plays" (some 150 in all) "performed in Bristol's Little Theatre during its brief existence, and reflect on the solemn thought that few, if any, of them would have been seen in Bristol but for the Little Theatre. It is a catholic list, containing something for everybody except the born fool.

This Little Theatre is not the Theatre of a clique; it is the Theatre of a Community.

Those who are responsible for Bristol's Little Theatre have resolved that their theatre shall be one where all intelligent persons shall find intelligent recreation rather than a place where melancholy men and misunderstood women may twiddle their souls." Ervinesque—but very true.

Hear Sir Arthur Pinero. "It was fit and proper that Bristol, of all cities, should have established a repertory theatre, for the record of the stage in that city, as it was formerly, was one of the most brilliant chapters in theatrical history. Their stage was once the nursery of domestic talent of the highest order.

JANE PLOTZ—THE PHOTOGRAPHER FOR THE VERY BEST RESULTS.

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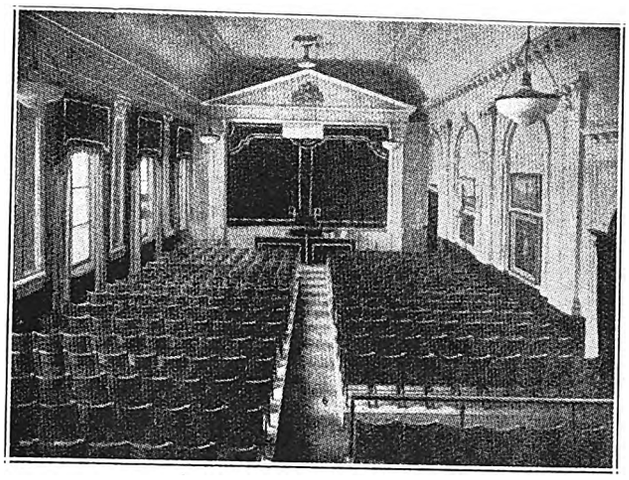
Bristol's Little Theatre.

Alfred Brooks, who with Ralph Hutton is the Producer for the Little Theatre's new season.



The Auditorium.

Ralph Hutton, the other Producer, during the present year repertory activities at Bristol.

And to-day we lovers of our Little Theatre believe that the wheel has some full circle. "Hard labour, indeed," says Ervine, "but what a training." Ask the old Repertory Theatre of Liverpool what she has to say of the training received at our Little Theatre, and ask in a dozen other places what Rupert Harvey's work and Ralph Hutton's work and Alfred Brooks' work has done for those who, under their respective leadership, have risen to great heights in the work they do.

We have had our struggles; we have no great resources at our back. In the words of Lennox Robinson, "It's up against something, too: it has got to pay every foot of its way, and Rotarians aren't a bit keener on dropping money than anyone else. They've done a big thing for Bristol."

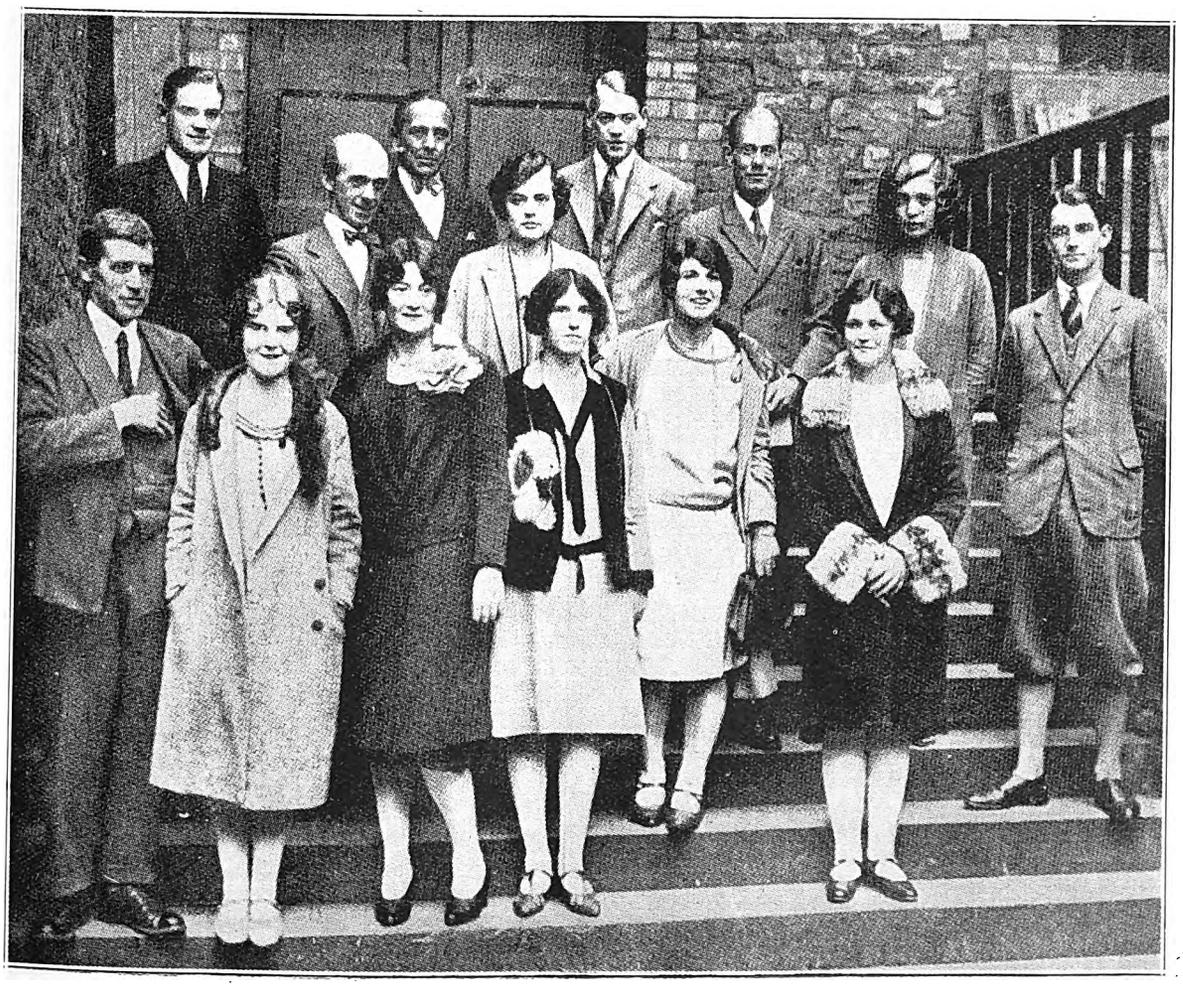
Let me fall back, as I close, on the words of our old friend Ervine once more:

"I detect in this Little Theatre a note of enthusiasm which is the surest guarantee of its value. I doubt if the enthusiasm in which the Little Theatre was founded will ever dwindle, for Stanley Hill surely has discovered the secret of perennial enthusiasm.

"I pray you all, who care for this" (or any) "Little Theatre, that you keep your hearts up and your enthusiasm brightly burning."

H.N.M.

—[*Reprinted and photographs reproduced by special permission, "The Theatre World" (England).*



An off-stage picture of the members of the Company recruited for the Fifth Season, which made a most successful start on September 15th.

A PHOTOGRAPH OF YOURSELF IS A MOST WELCOME PRESENT—JANE PLOTZ.

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Handers and Milliss.

[*Photo: Stage Photo Co.*

Handers and Milliss.

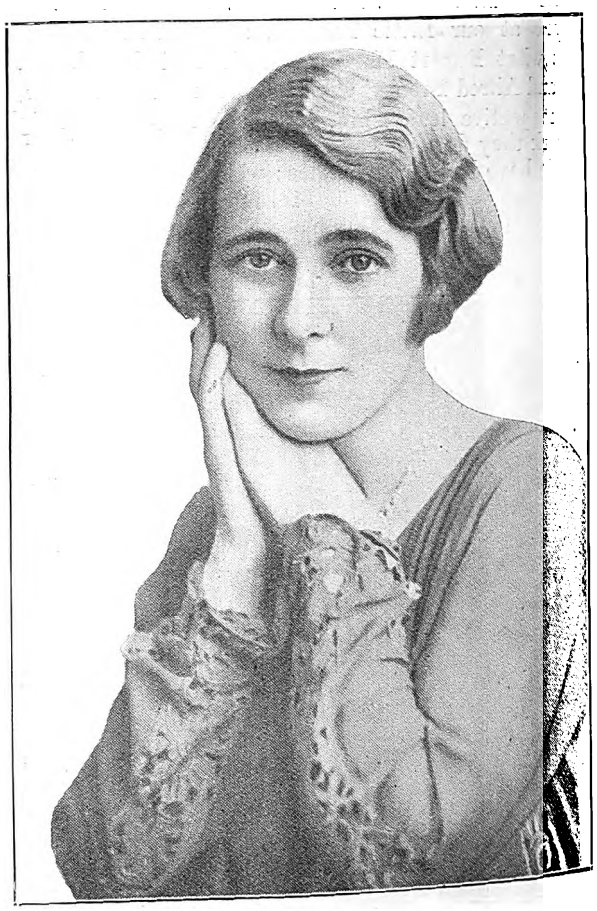
I have no need to refresh your memories with the name of George Robey. After that great comedian's recent triumphant tour, it will be impossible to let him slip out of the memory. I do, however, want to introduce to you two famous American comedians who appeared with George Robey at Covent Garden Theatre and at the Alhambra in "You'd Be Surprised." These are Tom Handers and Art Milliss, a pair of Britishers who migrated in early youth to America and are, therefore, imbued with, what might almost be called, a by-natural sense of humour. After Robey, Handers and Milliss were the great hit of "You'd Be Surprised." They'll be at the Criterion, Durban, on November 14th.

Edna Payne, of Lynch and Payne, who arrive here shortly.

Mary Holder.

The accompanying photograph shows Mary Holder, a young Capetown actress, who is making good in London. She is at the moment playing the leading part in "The Terror" with Dennis Neilson-Terry, whose wife, Mary Glynne, has had to undergo an operation on her throat.

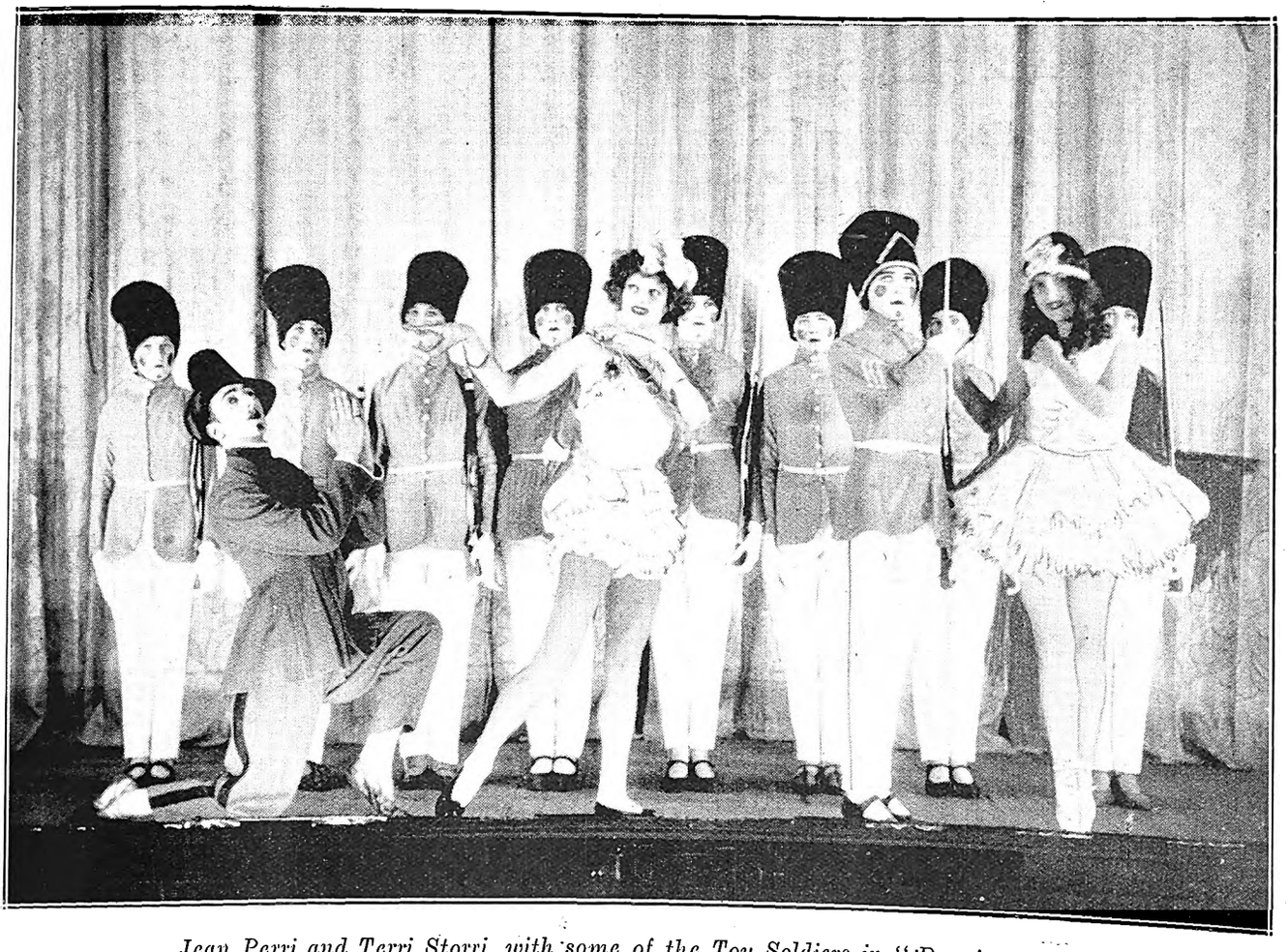
Mary Holder is what is known in the theatrical profession as a whale for work. She wants to be busy all the time, and it is her ambition to eventually spend the whole of her life working—playing in London all the week,



in films in the morning, charity matinees in the afternoon, and on Sundays, for a change, she wants to work at special Sunday performances. Not long ago she was offered the lead in a film called "The Guns of Loos," but as she was working with the Neilson-Terry Co., she was unable to accept the engagement.

Miss Holder is full of youth and enthusiasm, and since, allied to these, she has charm and beauty she should go very far in her profession.

NEXT TIME BUY GOODYEAR TYRES



Jean Perri and Terri Storri, with some of the Toy Soldiers in "Dancing Time."
[Photo: African Film Productions, Ltd.

Dancing Time.

"Dancing Time," at the Johannesburg Empire, well deserves the applause that has greeted it nightly, and it is a show which should make us very proud of our South African girls, for they certainly deserve our praise. Charming and bright, they come into the revue, their stage careers are just beginning; they do not look back on years of the same routine act, and so this spontaneous freshness is felt by the members of the audience and acts as a tonic on jaded palates.

The Toy Soldier ballet is a fascinating little episode, and the Doll and the Frenchman (Terri Storri and Jean Perri) dance fascinatingly. Both are exceedingly fine dancers, the male partner being really brilliant in his work. Later, we see him as a monstrous ape, and again note the artistry of his performance.

As for the ballet, they give of their best in the Russian and Dutch numbers. The Grecian scene, requiring greater technique, is not quite so good. but one forgives that on account of its wonderful effectivness. The dancing of the two principals in the Russian number brings the show to a triumphant finale.

The delightful music of the ballet is conducted by Mr. Lyell Taylor and is really one of the most enjoyed portions of the evening, and the overture is received each evening with rapturous applause.

"Dancing Time" is a show you will honestly enjoy.

C.R.

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Is your breath bad?
Your back weak?

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The Lampinos.

Perhaps the only man in the world who can assert that he has challenged and beaten the famous, and now dead, magician, Houdini, in a trick, is Lampino, who, with his partner, will open at the Criterion, Benoni, on November 14th.

Lampino, after wrapping his partner tightly in a canvas jacket and putting her into a trunk, and thereafter locking it, swore that she would be able to get out of the trunk in eight seconds.

"Never," said Houdini.

However, at the end of seven seconds, Lampino unlocked the trunk and turned up the lid. The trunk was discovered to be full of flowers, and Mdme. Lampino had disappeared.

"I'll do that," said Houdini, "if I die in the attempt."

"I challenge you to do it," said Lampino.

Thereupon Houdini began to use all his magic arts. But try as he would he could not achieve the feat accomplished by Lampino. After all his efforts, he still remained

Madame Lampino.

tightly in the canvas jacket and in the trunk, with never a flower to be seen anywhere.

This was something of an achievement for a magician who was much younger than the famous Houdini was at that time.

There seems to be nothing that Lampino cannot do. Like some cold-blooded murderer, he cuts off his partner's head, so that one sees her body absolutely decapitated. And then, like the kindly wizard he is at heart, he pops the head back again, and there is Mdme. Lampino smiling at you as happily as though she had never lost it.

Then there is the terrible question of the disappearing lady. Mdme. Lampino, before your very eyes, disappears into thin space. I do not think I have ever been so annoyed in all my life as when Mdme. Lampino did this. Not because I was resentful at her disappearance, but at not knowing how she disappeared. Nobody has any right to vanish so inexplicably.

The thing that always astonishes me about illusionists is their extraordinary quickness. Lampino discovered that he was blessed with this gift when he was at school, and he was so fired by his first sight of a conjuring performance that he determined when he grew up to be an illusionist. But Lampino is that rare thing—an illusionist with a difference. Everything he does is amusing. His tricks are all destined to create laughter as well as astonishment, and at the end of his act we find ourselves chuckling with laughter at the tricks, and forgiving him for not showing us how they are done.

Betty Bruce.

"No Mother to Guide Her" is, if I remember rightly, the story of a very ancient and old-fashioned melodrama. It is also the name of one of Betty Bruce's songs which she performs dressed as a small girl of the age of twelve. Every time she sings this, her audience is convulsed with laughter. It is not so much what Betty says or sings, but the insinuating way she has of doing both these things.

It was said of Betty Bruce the last time she was in Capetown that "she possesses the rare gift of distinct articulation. Every word can be thoroughly understood." That, in these days when people are so often apt to mumble their words and sing their songs as though they were dirges, is very great praise. One is constantly reminded of Phil May's inimitable studies of precocious girlhood when one sees Betty Bruce coming on to the stage in, say, an ancient coat and a dress which could more truthfully be termed a short frill.

Her predilection for Tam-o'-Shanter and tartan would give away her nationality, even if her name did not. Betty

Betty Bruce.

is a wee Scots lassie. I say "wee" advisedly, for she is a diminutive person, this gay comedienne, and it is no difficulty for her to make herself look ten years old or even a less mature age.

Betty looks forward enthusiastically to her return trip to South Africa.

"Tell them," she said to me, "that I have got ever so many new songs and stories, which I am sure they will love."

JANE PLOTZ, PHOTOGRAPHER—PHONE CENTRAL 3378 FOR AN APPOINTMENT.

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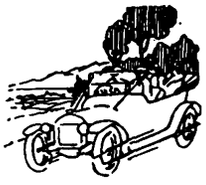
Phyllis Neilson-Terry and Cecil King leave for South Africa.

The departure itself was a very gay affair. There was the beautiful fair-haired star leaning out of the window, waving to a group of friends, which included her brother, Dennis Neilson-Terry, his wife (Mary Glynne), Mr. C. Holder Nesse, of the I.V.T.A., Ltd., Mr. Walter Havers, Manager of Wyndham's Theatre, and Mr. W. W. Barclay. The accompanying picture shows all these people, as well as Mr. Cecil King, who, in spite of the fact that the whistle had sounded, lingered for a moment to say a last good-bye before he leapt into the train beside his smiling wife.

[Photo by permission "The Daily Sketch."

PORT ALFRED SEASON

All the Year Round



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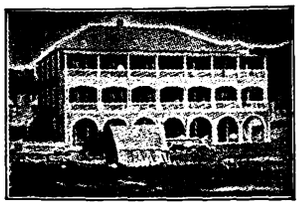

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FOR AN ARTISTIC PHOTOGRAPH—JANE PLOTZ.

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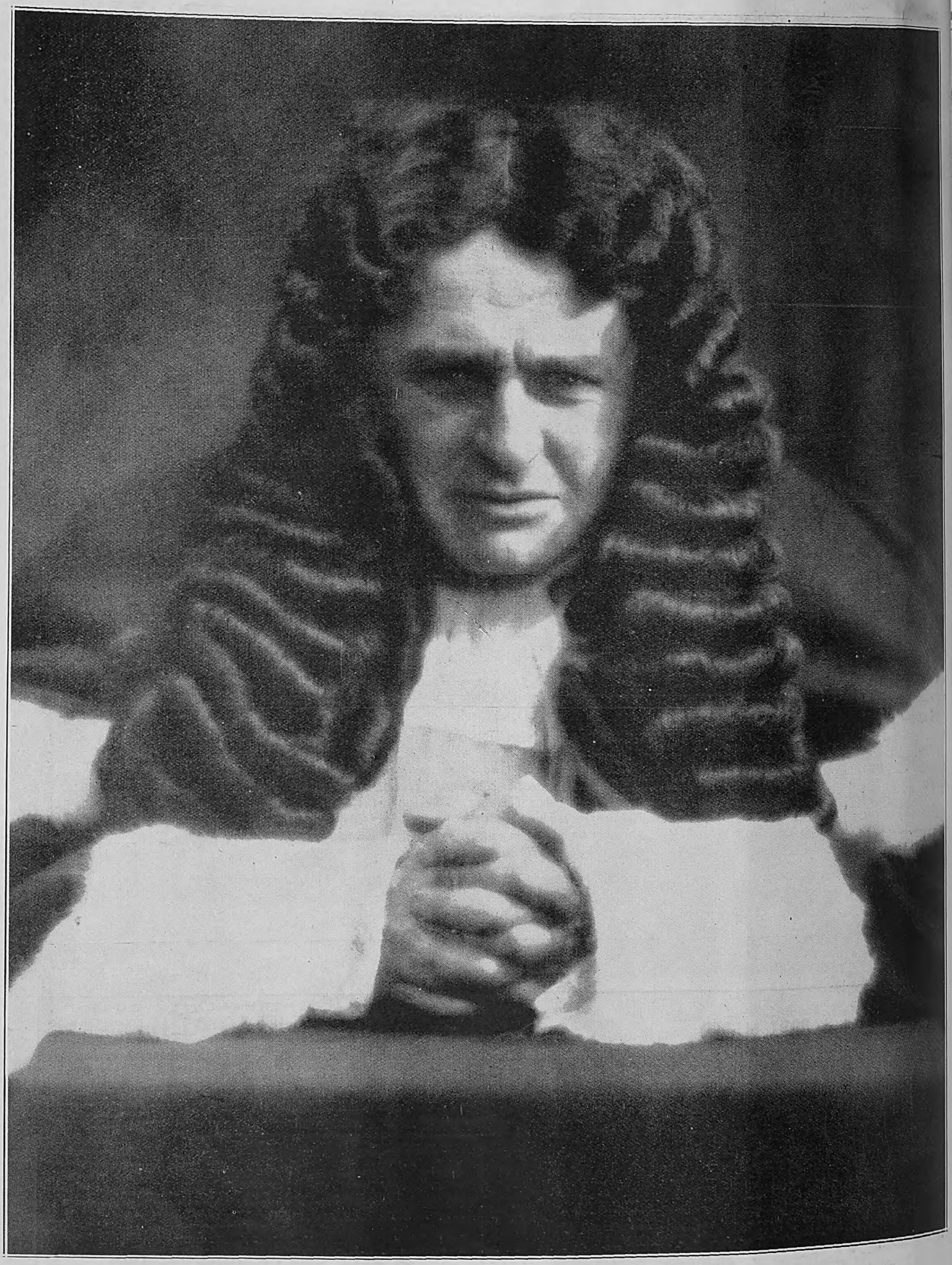

A fine photograph of Eugene Leahy as "Judge Jeffries" in "Sweet Nell of Old Drury."

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All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, NOVEMBER 14th, 1927.

12.0 noon—2.0 p.m. daily, except Tuesday and Sunday: Music by **"JB" Studio Orchestra.**

12.0 noon—1.20 p.m., Tuesday: Music by **"JB" Studio Orchetsra.**

1.20 p.m.—1.50 p.m., Tuesday: Lunch Hour Organ Recital by **Mr. John Connell, F.R.C.O.,** relayed from Town Hall.

3.30 p.m., Wednesday: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**

4.0 p.m., daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday and Thursday: Children's Hour (arranged by **Aunt Win).**

5.0 p.m., Saturday: Children's Hour (aranged by **Aunt Davey).**

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by Department of Agriculture), in English and Afrikaans.

6.30 p.m., Close down.

7.0 p.m. daily, except Sunday: Dinner Hour Concert by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and euter's Agency. **Announcements.**

MONDAY, NOVEMBER 14th, 1927.

8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Weekly Sports Talk: "Current Events," by **Mr. W. D. Powell.**

8.25— 3. Overture: "Tantalasqualen" ... ... Suppe.
"JB" Studio Orchestra.

8.35— 4. Soprano:
(a) "Solveig's Song" ("Peer Gynt") ... ... Grieg.
(b) "The Rose Enslaves the Nightingale" —Rimsky Korsakow.
(c) "The Night Wind" ... ... Roland Farley.
Miss Rae Lavine.

8.45— 5. Selection: "The Mikado" ... ... Sullivan.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. 'Cello Solo: "Berceuse de Jocelyn" ... ... Godard.
Mr. E. Levitz.

9.17— 8. Tenor:
(a) "Two Troubled Eyes" ... ... Elliott.
(b) "Sweet Early Violets" (by request) ... Sherrington.
(c) "Absent" ... ... Metcalfe.
Mr. R. V. Griffiths.

9.27— 9. Jazz: **"JB" Studio Orchestra.**

9.40—10. Soprano:
(a) "The Wren" ... ... Lehmann.
(b) "Butterfly Wings" ... ... Montague Phillips.
Miss Rae Lavine.

9.50—11. Suite: "Three Dances" ... ... Clutsam.
"JB" Studio Orchestra.

10.5 —12. Tenor:
(a) "Bid me to Love" ... ... Barnard.
(b) "Darkness and Dawn" ... ... Lambert.
Mr. R. V. Griffiths.

10.15—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, NOVEMBER 15th, 1927.

8.0—Evening Programme.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Talk on Literature by **Professor M. Drennan, M.A.**

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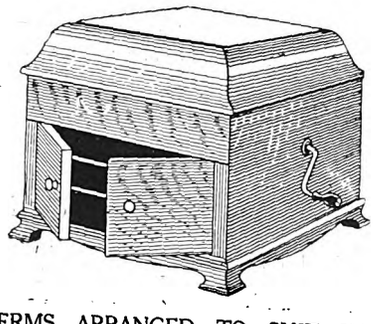

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8.25— 3. Selection: "The Merry Widow" ... ... Lehar.
"JB" Studio Orchestra.

8.35— 4. Contralto:
(a) "Three Desert Love Songs"... R. Coningsby Clarke.
(b) "Lullaby" ... ... Cyril Scott.
Miss Susie M. Everett.

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 — 7. Overture: "Zampa" ... ... Herold.
"JB" Studio Orchestra.

9.10— 8. **Vaudeville Act,** relayed from Orpheum Theatre.

9.25— 9. Bass: **Mr. A. W. Hutchings.**

9.35—10. Selection: "Tales of Hoffmann" ... ... Offenbach.
"JB" Studio Orchestra.

9.45—11. Contralto:
(a) "Two Songs of Roumania" ... ... Löhr.
(b) "Still as the Night" ... ... Bohm.
(c) "Down Here" ... ... Brahe.
Miss Susie M. Everett.

9.55—12. Jazz: **"JB" Studio Orchestra.**

10.5 —13. Bass: **Mr. A. W. Hutchings.**

10.15—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

WEDNESDAY, NOVEMBER 16th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Afrikaans Talk by **Mr. Tommie Beckley.**

8.25— 3. Overture: "Si J'Etais Roi" ... ... Adam.
"JB" Studio Orchestra.

8.35— 4. "Examinations"; a Talk by **Professor J. C. A. Findlay.**

8.50— 5. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 — 6. Selection: "High Jinks" ... ... Friml.
"JB" Studio Orchestra.

9.10— 7. Mezzo Soprano:
(a) "April" ... ... Dickinson.
(b) "Jessie's Dream" ... ... Bloekley.
(c) "The Cuckoo" ... ... Lehmann.
Miss Agnes Crawford.

9.20— 8. **Vaudeville Act,** relayed from Empire Theatre.

9.55— 9. Overture: "Oberon" ... ... Weber.
"JB" Studio Orchestra.

9.45—10. Baritone:
(a) "Drake goes West."
(b) "Trooper Johnny Ludlow."
Mr. Reg. Millard.

9.55—11. Jazz: **"JB" Studio Orchestra.**

10.0 —12. Mezzo Soprano:
(a) "Were I Some Star" ... ... D. Forster.
(b) "Sunshine and Rain" ... ... Blumenthal.
(c) "A Song of Sleep" ... ... Lord Henry Somerset.
Miss Agnes Crawford.

10.10—13. Jazz: **"JB" Studio Orchestra.**

10.15—14. Baritone:
(a) "Glorious Devon."
(b) "Could I but Express in Song."
Mr. Reg. Millard.

10.25—15. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

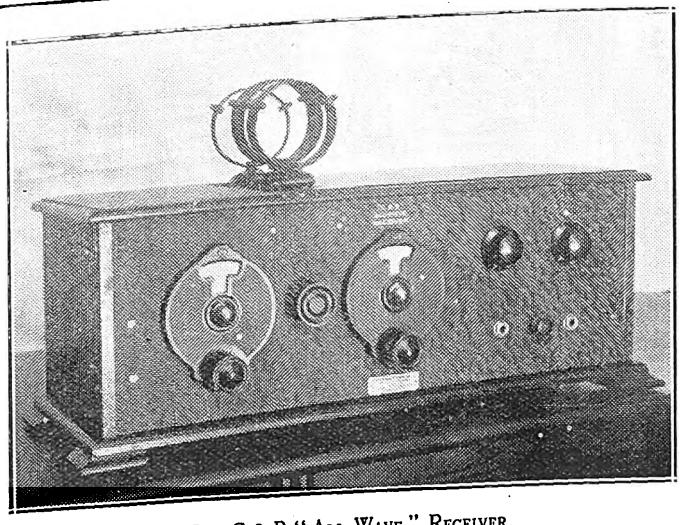
THURSDAY, NOVEMBER 17th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. "The League of Nations Union"; a Talk by **Mrs. Behrmann,** President of League of Nations Union (N.C.W. Branch).

8.25— 3. Overture: "Bohemian Girl" ... ... Balfe.
"JB" Studio Orchestra.



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8.35— 4. Baritone:
(a) "April Love" ... ... Erid Davidson.
(b) "To-night, You Belong to Me."
Mr. Walter Rees.

8.45— 5. Selection: "The Desert Song" ... ... Romberg.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Mezzo:
(a) "Sappho's Farewell" ... ... Gounod.
(b) "Four by the Clock" ... ... Mallinson.
(c) "Joy Bird" ... ... Barnes.
Mrs. David Mann.

9.20— 8. Excerpts from an **Opera**, with a few remarks by the Announcer.

9.50— 9. Suite: "Three Hungarian Dances" ... ... Brahms.
"JB" Studio Orchestra.

10.0 —10. Baritone:
(a) "In Sweet Killarney" ... ... Gordon Temple.
(b) "The Desert Song" ... ... S. Romberg.
Mr. Walter Rees.

10.10—11. Jazz: **"JB" Studio Orchestra.**

10.15—12. Mezzo.
(a) "Nur wer die Sehnsucht kennt" ... Tschaikowsky.
(b) "Eleanore" ... ... Mallinson.
(c) "Pearls."
Mrs. David Mann.

10.25—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, NOVEMBER 18th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.5 — 2. A Girl Guide Talk.

8.20— 3. Selection: "Rose Marie" ... ... Friml.
"JB" Studio Orchestra.

8.30— 4. Sketch by **"JB" Studio Dramatic Company.**

8.50— 5. Contralto:
(a) "In my Garden" ... ... G. Nutting.
(b) "A Regret" ... ... G. Nutting.
(c) "Turn ye to me" (Old Highland Melody)...Lawson.
(d) "Pleading" ... ... Elgar.
Miss Hilda Roles.

9.0 —6. **General News Service. Announcements.**

9.10— 7. Overture: "Dragons de Villars" ... ... Maillart.
"JB" Studio Orchestra.

9.20— 8. Bass:
(a) "Song of the Bow" ... ... Aylward.
(b) "Chorus Gentlemen" ... ... Löhr.
Mr. Alec Watt.

9.30— 9. Saxophone Solo: "Saxorello" ... ... Wiedoft.
Mr. G. E. Spencer.

9.35—10. Jazz: **"JB" Studio Orchestra.**

9.45—11. Contralto:
(a) "The Sweetest Flower" ... ... Hawley.
(b) "The Early Morning" ... ... G. Peel.
(c) "June" ... ... D. Forster.
(d) "Starry Woods" ... ... S. Liddle.
Miss Hilda Roles.

9.55—12. Waltz: **"JB" Studio Orchestra.**

10.10—13. Bass:
(a) "Give a Man a Horse he can Ride" ... ... Carr.
(b) "Allah" ... ... Willeby.
(c) "Sons of Bonnie Scotland" ... ... Wilson.
Mr. Alec Watt.

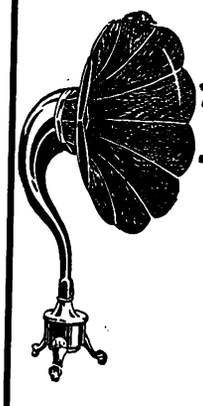
10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, NOVEMBER 19th, 1927.

8.0—EVENING PROGRAMME.

1. **General News Service. Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.



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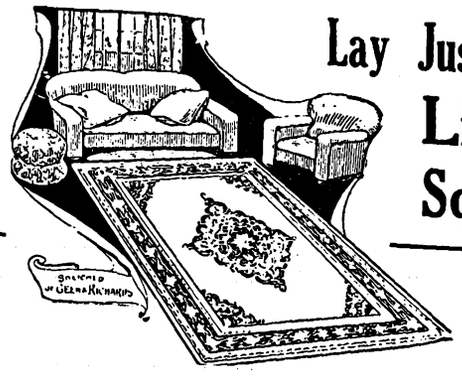

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3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

11.45—Close down.

The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, NOVEMBER 20th, 1927.

FIRST SESSION.

7.30 p.m. Relay of Service from **Troyeville Baptist Church.**

1. Hymn: "Lord of our Life and God of our Salvation."
2. Prayer.
3. Hymn: "Jesu, Lover of my Soul."
4. Scripture Lesson.
5. Intimations and Offering.
6. Choir.
7. Hymn: "Behold a Stranger at the Door."
8. Sermon: "A Covering for Sin," by **Rev. W. H. Doke.**
9. Hymn: "Sun of my Soul, Thou Saviour dear."
10. Benediction.
11. Vesper.

SECOND SESSION.

8.45—1. Overture: "Rosamunde" ... ... Schubert.
"JB" Studio Orchestra.

8.55—2. Soprano: **Mrs. L. Japhet.**

9.5 —3. Suite: "Imaginery Ballet" ... ... Coleridge Taylor.
"JB" Studio Orchestra.

9.15—4. Violin Solo: "Meditation" from "Thais" ... ... Massenet.
Mr. J. Schulman.

9.22—5. Selection: "La Fille du Regiment" ... ... Donizetti.
"JB" Studio Orchestra.

9.35—6. Soprano: **Mrs. L. Japhet.**

9.45—7. Selection: "The Geisha" ... ... Jones.
"JB" Studio Orchestra.

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.

MONDAY, NOVEMBER 14th, 1927.

12.30 **Lunch Hour Session:—**

Mezzo:
(a) "Here In The Quiet Hills" ... ... Carne.
(b) "Morning" ... ... Speaks.
Miss Jean Anderson.

Soprano:
(a) "Danny Boy" ... ... Irish Air.
(b) "Just A Cottage Small" ... ... Drummond.
Miss Phyllis Wild.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** The Little Weaver, an old Irish tale, told by **Aunt Janet** of the Library. Two little Irish songs by **Aunt Isobel.** Birthday Greetings and a News Bulletin.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Light Music.

7.30 **The Wireless Orchestra.**

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Travel Talk No. 2:** "Turbulent Mexico," **Mr. Harold F. Dunning.**

8.25 Selection of Old English Airs" ... ... Binding.
The Wireless Orchestra.

8.35 Mezzo:—
(a) "The Dance On The Lawn" ... ... Montague Phillips
(b) "The Birth Of Morn" ... ... Leoni.
Miss Thelma Whitcutt.

8.45 **General and Local News.**

8.55 Valse: "Espana" ... ... Waldteufel.
Overture: "Raymond" ... ... Thomas.

9.5 'Cello: "Serenade" ... ... Pierne.
Miss Jenny Isaacson.

9.10 Recitals:—
(a) "Peter."
(b) "Rosie's Relations."
Mrs. Ada Parker.

9.20 Suite: "La Feria" ... ... Lacombe.

9.30 **Humorous Item.**

9.34 Mezzo:—
(a) "O Lovely Night" ... ... Landon Ronald.
(b) "My Gentle Child" ... ... Del Riego
Miss Thelma Whitcutt.

9.44 **Orchestral Item.**

9.48 **Robert Wettergreen and his Ukelele.**

9.58 **Jazz Item.**

10.0 Close down.

TUESDAY, NOVEMBER 15th, 1927.

12.30 **Lunch Hour Session:—**

Mezzo:
(a) "Look Down Dear Eyes" ... ... Fisher.
(b) "Melisande In The Wood" ... ... Goetz.
Miss Rita Culligan.

Contralto:
(a) "Invitation" ... ... Barry.
(b) "An Emblem" ... ... Thompson.
Miss Mary MacFarlane.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

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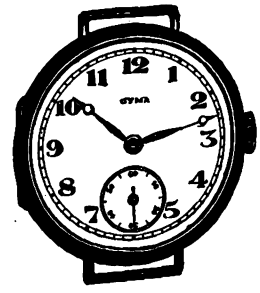

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5.0 **Children's Corner:** An Afternoon with the Uncles. Piano Solos by **Uncle Eric.** Songs by **Uncle Jack.** 'Cello Solo by **Uncle Bertie,** and a Chat with **Uncle Bricky.** Fun and Frolic with **Uncle Monty** and the Family.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** The Central Café Augmented Orchestra (under the direction of **Mr. Field**).

"Special Request" Gramophone Records.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **The Central Café Augmented Orchestra** in a "Plantation Medley."

8.30 **A Humorous Sketch: "The Bathroom Door,"** played by the **A.B.C. Dramatic Co.**

Characters: The Young Man, Mr. George R. Montford; the Young Lady, Miss Iris Lewis; the Elderly Gentleman, Mr. Herbert E. Dawes; the Elderly Lady, Mrs. Gaynor; the Prima Donna, Miss Isobel Niven; the Boots, Master Bertie King.

Facing you are three doors. The first is labelled 66, the centre is bathroom and the third is 67. There is a small red settee between door of bathroom and 66. The stage is empty when curtain rises, then a gay whistling is heard, and there enters a handsome young man, clad in pyjamas, dressing-gown and bedroom slippers; he carries a loofah and a towel. He walks up to bathroom, tries door, the whistle stops, he turns and exits smartly, the whistle resumed.

After a moment's pause there enters the Young Lady. She is very pretty and has fair hair. She wears a simple, pretty dressing-gown over her night-dress, and carries a sponge and towel. She crosses stage, tries door and exits. A short pause, and the door of 66 opens, and the Elderly Gentleman appears; he is red-faced and white-haired and clad in pyjamas and dressing-gown. He, too, tries the door and then returns to his room. The door of 67 opens, and there emerges, very cautiously, the Elderly Lady in a red flannel dressing-gown. Her hair is twisted tight on top of her head, and she is not pretty. She advances in a frightened way to the door, then bolts back into her room.

A pause—enter (preceded by little trills and bursts of song) the Prima Donna, a very beautiful woman, whose peignoir is more wonderful than most people's best tea-gowns. She has on a lace night-cap. She carries sponge bag and towel. She crosses nonchalantly to the door, tries it, gives and exclamation of disgust and exits singing. In a moment the Old Gentleman enters; the Middle-Aged Lady opens her door, comes out, sees the Old Gentleman and shuts her door hastily. The Old Gentleman quickly returns to his room. The Young Lady enters briskly, tries door, says, "Oh, bother the thing!" and exits. Re-enter the Prima Donna; just as she reaches the door the Young Man enters quickly. The Prima Donna drops her sponge bag, he picks it up and hands it to her.

Time: Morning.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, NOVEMBER 16th, 1927.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "I Found A Paradise" ... ... Dorothy Forster.

(b) "Two Eyes Of Grey" ... ... Daisy McGeoch.

Miss Claire Stanley.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Chat with **Aunt Isobel** and **Uncle Monty.** Birthday Greetings and Riddles.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Messrs. Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Baritone:—

(a) "Shall We Remember" ... ... Cecil Rayners.

(b) "I Hear A Thrush At Eve" ... ... Cadman.

Mr. Andrew Hay.

7.31 **Radio Talk:** "Radio Engineering as a Profession."

Mr. N. D. Cumming, A.M.I.R.E., A.M.I.W.T.

7.50 Baritone:—

(a) "When The Sergeant-Major's On Parade" .. Longstaff.

(b) "Vale" ... ... Russell.

Mr. Andrew Hay.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

March Blanc ... ... Finck.

Selection: "Le Cloches De Corneville" ... ... Planquette.

Mezzo:—

"In A Child's Small Hand" ... ... Engelhardt.

Miss V. Brooks.

Suite: "My Native Heath" ... ... Wood.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, NOVEMBER 17th, 1927.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "The Market" ... ... Molly Carew.

(b) "Flower Song" ("Faust") ... ... Gounod.

Miss Ester Roos.

Baritone:

(a) "Farings" ... ... Martin.

(b) "Oh Ship That Saileth Slowly On" —Coleridge Taylor.

Mr. Jack Grant.

The "Pruchner" Player Piano.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** The Story of Doctor Dolittle's Advertising Agency, from "Dr. Dolittle's Caravan," told by **Aunt Janet** of the Library. A Surprise Packet for the Family—be sure to listen.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Soprano (in Studio):—

(a) "Last Rose Of Summer" ... ... Old Irish Air.

(b) "By The Waters Of Minnetonka" ("Indian Love Song") ... ... Lieurance.

Miss Nellie Wheeler.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Overture: "Ivan The Terrible" ... ... Rimsky-Korsakov

"Puck's Minuet" ... ... Howells.

Song:—

"To The Children" (with String Quartette) —Rachmaninoff.

Grogan Caney.

"Theme and Six Diversions" ... ... Ed. German.

9.0 **General and Local News.**

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Soprano (in Studio):—
"Pipes of Pan" ("Arcadians") ... ... Monckton.
Miss Nellie Wheeler.
Suite: "Die Rosenkavalier" ... ... Strauss.
Wotan's Farewell and Fire Music: "Die Walkure" —Wagner.
"Wotan's Farewell": **Grogan Caney.**

10.0 Close down.

FRIDAY, NOVEMBER 18th, 1927.

12.30 **Lunch Hour Session:** The Wireless Orchestra.
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner: Aunt Isobel** will tell you the Story of Dick Byrd's Giraffe. Songs by **Cousin Muriel.** The Family News Bulletin. Birthday Greetings and Riddles.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Light Music.
7.13 **Sports Talk,** by **"Natalian."**
7.22 **Light Music.**
7.30 **The Studio Orchestra.**
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 **Talk: Mr. Fred Foster** in "Bits and Pieces."
8.25 March: "National Emblem" ... ... Bagley.
"Two Slavonic Dances" ... ... Dvorak.
The Studio Orchestra.
8.35 Contralto:—
(a) "How Many A Lonely Caravan" ("A Lover in Damascus") ... ... Woodforde Finden.
(b) "If I Can Live" ... ... Stevenson.
Miss Dorothy Carrington.
8.45 **General and Local News.**

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8.55 Selection: "Our Miss Gibbs" ... ... Caryll.
9.5 Violin: "Capriccio" ... ... Scarlatti.
Mr. Sterling Robins.
9.10 Some Jazz Piano Items by **Mr. George Cracknell.**
9.20 Extracte: "Phul Nana" ... ... Cabyne.
Fox Trot: "What's The Use of Crying" ... ... Forbestein.
9.30 Contralto:—
(a) "Yonder" ... ... Oliver.
(b) "Our Little Home" ... ... Coates.
Miss Dorothy Carrington.
9.40 **A Short Humorous Sketch: "The Cook."**
Characters: John Potts, Mr. Herbert E. Dawes; Algy, Mr. George R. Montford; Cook, Miss Hilda Walters.
Scene: A sitting room. John Potts is discovered reading an evening paper.
Time: The Present.
9.50 **George Cracknell** (Jazz Pianist).
10.0 Close down.

SATURDAY, NOVEMBER 19th, 1927.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.
12.30 Close down.
7.15 **Reports:** Local Market Report, Shipping Intelligence, Weather Report.
7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
March: "Here Goes" ... ... Baynes.
Selection: "Grand Duchess" ... ... Offenbach.
Overture: "Light Cavalry" ... ... Suppe
Tenor:—
"O Glad Awakening" ... ... Harris.
Mr. Jock Wilson.
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre.**
10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel.
11.0 Close down.

SUNDAY, NOVEMBER 20th, 1927.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "La Reine De Saba" ... ... Gounod.
Selection: "La Cigale" ... ... Audran.
Valse: "Kroll Bal Klange" ... ... Lumbaye.
(b) "Spring Song" ... ... Mendelssohn.
(b) "Bees Wedding" ... ... Mendelssohn.
Solo Cornet: "There Is A Green Hill" ... ... Gounod.
"Allegro Con Brio" ("Symphony No. 3") ... Beethoven.
Selection: "Manon Lescaut" ... ... Puccini.
4.30 **Children's Corner:** A Visit from **Uncle Brownie.** A few more Folk Tales. Birthday Greetings and Riddles.
6.40 **"The Bells of St. Paul's."**
7.0 **Evening Service,** relayed from **St. Ninian's Presbyterian Church.** Masonic Service, under the auspices of District Grand Lodge of Natal, S.C. **Rt. Wor. Bro. R. R. Peattie, D.G.M., Rt. Wor. Bro. Robert Forrester, Deputy D.G.M.,** in attendance with Masonic B.B. Officiating Chaplain, **Wor. Bro. Rev. A. Lamont, M.A., B.D., D.G.,** Chaplain.
Order of Service:—
1. Voluntary: **Bro. Tyson.**
2. Prayer.
3. Metrical: Psalm 122.
4. Scriptural Lesson.
5. Hymn 429: "Let There Be Light."
6. Intercessory Prayer and Lord's Prayer.
7. Solo: **Mrs. Smart.**
8. Offering.
9. Cornet Solo: **Bro. Cosgrove.**
10. Sermon.
11. Hymn 297: "Lead Kindly Light."

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12. Benediction.

8.30 "**A Popular Concert,**" relayed from the Durban Town Hall:—
Soprano:—
"Charmant 'Oiseau" ... ... David.
"In Those Soft Silken Curtains" ("Manon Lescaut") —Puccini.

Muriel Clark, L.R.A.M.

In conjunction with the **Durban Municipal Orchestra.**
Conductor, **Mr. T. H. Huddle.**
(Full details will be announced later.)

10.0 Close down.

Items from the Durban Studio.

Programme.

The artists to broadcast from the studio on Monday evening, are Miss Thelma Whitcutt (Mezzo), who will make a welcome reappearance before the microphone after her rather prolonged indisposition, Mrs. Ada Parker, in some humourous monologues, and our old favourite, Robert Wettergreen, with his ukelele. "Bobby" is a versatile sort of chap. From "Eri tu" (Verdi), on a Sunday evening, to "I gotta Ukelele," on a Monday, is surely a long step. But "Bobby" can do it.

On Tuesday, a new combination to the studio is the Central Tea Room Augmented Orchestra, under the direction of Mr. Field. They are to broadcast some jazz numbers during the Dinner-hour Session, and Mr. Field himself will feature one or two of his own foxtrots, which have lately appeared in the *Latest*. At 8.10 p.m., they will take us to Dixieland, where we will meet Sambo and Johnson, in some Dixie music right up-to-date.

There is something intriguing about a bathroom door, is there not? What goes on behind it must ever be left to fancy, but what takes place before it, on this occasion, is a different matter. The A.B.C. Dramatic Co., who are to play Gertrude Jenning's farcical sketch. "The Bathroom Door," will provide twenty minutes of fun, mixed up with pyjamas, dressing-gowns, curling-pins, loofahs, sponges, etc. An interesting evening's programme is assured.

Thursday's Classical Programme.

The Durban Orchestra, under the conductorship of Mr. T. H. Huddle, will render a very attractive selection of music from the Pavilion, Ocean Beach, on Thursday evening. Included is "Wotan's Farewell and Fire Music" (Die Walkure), Wagner.

The third act of "Die Walkure" opens with the wild "Ride of the Valkyries," and deals with the punishment of Brynhilda, the favourite of the nine daughters of Wotan. It was the duty of the "Valkyries" to bear away the bodies of the bravest heroes who fell in the fight, that they might become the protectors of the gods in Valhalla. But Brynhilda has forgotten her appointed task and rescued the fainting Sieglinde. She implores the help of her sisters, but they are terrified at her disobedience, and leave her to face Wotan's anger alone. Wotan is deeply grieved, but inexorable. He disowns Brynhilda, and condemns her to an enchanted slumber, while she is to become the victim of the first man who sees and awakens her. Wotan kisses his daughter and takes a pathetic farewell. He so far relents, that at the last moment he surrounds her with a fiery circle through which only a hero would dare to pass. This scene, known to concert goers as Wotan's Farewell, contains perhaps the most impressive and touching music which Wagner ever wrote.

The solo will be taken by Mr. Grogan Caney. Mr. Caney needs no introduction to our radio audience. His name is a pedestal in the musical world of South Africa. A gentleman of vast experience, and a singer in the true sense. Earlier in the evening he will sing "To the Children" (Rachmaninoff) with string accompaniment, arranged by Mr. Richard Cherry, of the Durban Orchestra. Listeners will again have the pleasure of hearing Miss Nellie Wheeler (Soprano), who is to broadcast from the studio. It will be remembered, perhaps, that when but 13½ years old, she created a sensation at Margaret Jewell's Concert, in the Durban Town Hall. Dealing with the concert, a press report states: "It was announced on the platform that Miss Jewell had been so struck with the child's vocal gifts that she had decided to adopt her as a protege. Miss Wheeler's singing raised the audience to a pitch of enthusiasm rarely witnessed locally. Her voice may develop into any of the three female classes, but the timbre, the telling and rich quality of the organ combined with the right temperament, as evidenced by a fine sense of pitch, an almost perfect enunciation and a refined idea of expression, augur unmistakably a brilliant future."

On Friday, we are to have the distinct pleasure of a talk from Mr. Fred Foster. This is the first occasion on which "F.F." has broadcast. When first approached, he expressed himself as being "a little afraid of that microphone," but, in the end, courteously agreed to grant us a short address. Huddersfield, tune in! Miss Dorothy Carrington (Contralto) will sing a charming group of songs, and Mr. George Cracknell (Jazz Pianist) will tickle the ivories in topsy-turvy tunes.

Miss Nellie Wheeler.

On Sunday evening, the usual "Popular Concert" will be relayed from the Durban Town Hall.

Long Distance Reception.

It is very interesting to note that the Durban station also brings pleasure and enjoyment to the isolated settlers on lonely islands. A broadcast programme from some far off and more densely populated country, brings to them a wholesome form of recreation after a day's toil in the burning tropical sun. There are listeners to our programmes in such romantic places as Borneo, Reunion Island, and the Comoro Group, to say little of those who regularly pick up our transmissions in Ceylon and Australia. Another interested class of listener happens to be the crews on lonely tramp steamers travelling far off the beaten trade routes, many thousands of miles out at sea, and many days between ports. Here a radio programme helps to keep weather-beaten mariners smiling, and in touch with civilisation at large.

Better Wear — FLEET FOOT.

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To let the Music in.

That there is still a great deal of ignorance concerning wireless, is evidenced of the following conversation between two men in a cinema, the other day.

Said one: "No, there is no need to have poles with wires fastened to them. You can hear just the same if you have a bed mattress for an aerial."

"That's wonderful!" exclaimed the other. "But of course, you'd have to open the window wide to let the music come in, wouldn't you?"

"Yes, of course," replied the first speaker. "And that's the worst of it in the winter time."

H.E.D.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, NOVEMBER 14th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.2 **Travel Talk:** "Impressions on the Road."
5.20 **Children's Hour:** True Stories from a big Zoo.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs:
"Onaway, awake beloved" ... ... Cowen.
"The Vagabond" ... ... Vaughan-Williams.
Walter Applewhite.
Excerpts from **"Tip-Toes"** (relay from Opera House).
Roberts and Davies, in latest numbers, including new style "Blue Blowing" (by permission of the management of the **Waldorf).**
Songs: **Margaret Wandelt.**
9.0 **News Service** (English).
9.5 **"Becky Sharp,"** a Play adapted from the Waterloo Chapters of "Vanity Fair." By Olive Conway. Produced for broadcasting by Gladys Dickson.
Characters as they speak: Becky Sharp (Rawdon's wife), Capt. Rawdon Crawley, Amelia (George's wife), Capt. George Osborne, Mr. Joseph Sedley.
Scene 1: A sitting room in a hotel at Brussels, 2 a.m., June 16th, 1815. It is immediately after the celebrated ball before the Battle of Waterloo. Rawdon and Becky enter, inviting Amelia and George to enter with them.
Scene 2: Same scene as before. Early evening of June 18th. The table is laid for three. Amelia and Joseph enter.
9.30 Songs: **Margaret Wandelt.**

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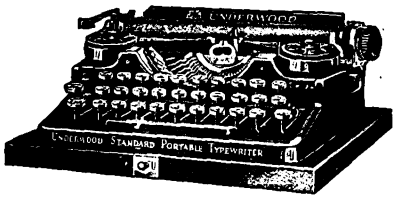

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Piano Solo: **Edna Stanton.**
Songs:
"Good-Bye" ... ... Tosti.
"The Glory of the Sea" ... ... Sanderson.
Walter Applewhite.
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

TUESDAY, NOVEMBER 15th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.0 **An Afternoon of Music and Song.**
5.20 **Birthday Greetings.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by **Capetown Orchestra.** Conductor, **W. J. Pickerill.**
8.5 "Parade of the Tin Soldiers" ... ... Jessel.
Overture: "The White Lady" ... ... Boieldieu.
Intermezzo: "Sizilietta" ... ... Blon.
Songs:
"Herman's Aria" from "Pique Dame" ... Tschaikowsky.
"Romance."
Sung in Russian by **Boris Rome.**
Cornet Solo: **George Dimmack.**
Songs:
"Serenata" ... ... Tosti.
"Emer Mesto" ... ... Flotow.
Lilla Grace.
Descriptive Piece: "A Motor Ride" ... ... Bidgood.
Selection: "Melodious Memories" ... ... Finck.
9.0 **News Service** (English).
9.5 Quartette:
1st Violin, **Alfred Gibbs;** 2nd Violin, **Walter Swanson;** Viola, **Eric Bray;** 'Cello, **Granville Britton.**
9.25 Songs:
"Go Lovely Rose" ... ... Quilter.
"I Knew how to Tie Ribbon Bows" (Old French).
Lilla Grace.
Flue Solo: **John R. Lamb.**
Songs: "Lolita" (Spanish Serenade) ... ... Burri-Peccia.
"Blaublumelein" (German) ... ... Ignaz Brüll.
Boris Rome.
Intermezzo: "Amina" ... ... Lincke.
Selection: "No, No Nanette" ... ... Youmans.
10.0 **News Service** (Afrikaans).
10.5 **Dance Music.**
10.30—Close down.

WEDNESDAY, NOVEMBER 16th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.2 **Afternoon Session:** Radio Matters.
5.20 **Teen's:** Dramatic Incidents in Literature.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Miss Stella Blakemore.**
'Cello Solo: **Miss Bernice Easton.**
Songs:
(a) "Macushla."
(b) "Sweet, Be Not Proud."
Leonard Burchell.
Piano Duets: **Miss Bernice Easton and Etienne Amyot.**
Humorous Songs: **Arthur Kellaway.**
9.0 **News Service** (English).

JANE PLOTZ, ARTISTIC PHOTOGRAPHER. THRUPPS BUILDINGS, PRITCHARD STREET.

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9.5 Songs:
(a) "So We'll Go No More A'roving."
(b) "Love, Could I Only Tell Thee."
Leonard Burchell.

'Cello Solo: **Miss Bernice Easton.**

Songs: **Miss Stella Blakemore.**

Humorous Songs: **Arthur Kellaway.**

9.30 **Special Programme by Cleghorn's Cafe Orchestra.** Leader, **Percy Rees.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30—Close down.

THURSDAY, NOVEMBER 17th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Short Story.**

5.20 **Happy Stories and Music.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
Symphony: "Rustic Wedding" ... ... Goldmark.

9.0 **News Service** (English).
"'Cello Concerto" ... ... Haydn.
Granville Britton.
"L'Apres Midi D'Une Faune" ... ... Debussy.
Symphonic Poem: "Psyche" ... ... Franck.

10.0 **News Service** (Afrikaans).

10.5 **Relay from Waldorf.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, NOVEMBER 18th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Short Story:** "A Ghost Legend."

5.20 **'Teens:** Exciting True Stories.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).

11.0 Close down.

SATURDAY, NOVEMBER 19th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We Entertain Ourselves.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Popular Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill:—**
"Peer Gynt Suite" ... ... Grieg.
"Praeludium" ... ... Jarnefeldt
"Waltz Lente" ... ... Drigo.
"Flirtation Waltz" ... ... Steck.
"Whisperings Of Flowers" ... ... Blon.
"Hungarian Dances" ... ... Brahms
"Midsummer Night's Dream" ... ... Mendelssohn.
"Casse Noisette Suite" ... ... Tschaikowsky.

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher & Cartwrights.** Leader, **V. Latronico.**

10.30 Close down.

SUNDAY, NOVEMBER 20th, 1927.

EVENING SESSION.

6.50 **Announcements.**

6.55 **Divine Service** will be relayed from the **Baptist Church,** Wale Street. Preacher, **Rev. C. Garratt.**

8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting, otherwise from Studio.)

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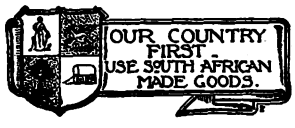

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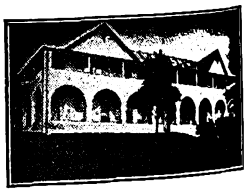

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In and Out the Capetown Studio.

"Tip Toes" in Town.

The beginning of this breezy show will be relayed from the Opera House on Monday night. Its more popular numbers have already gone the round of the dance halls and gramophones, so a warm welcome awaits them on the air. Revue is not the kind of thing that makes the Broadcaster recline contentedly in his armchair and light another cigarette. It has many pitfalls, and "Tip-Toes," as its name suggests, is largely a dancing show, but every effort is being made to broadcast those scenes which lend themselves to the requirements of the microphone. This need not necessarily cut out all the dancing turns, as certain types of rhythmic step dancing have a fascination on the air with only the orchestral accompaniment as a background to their beaten-out patterns. As the old clog dancer said, "It ain't the face what gets them, its the music they hears in the feet."

Blue Blowing.

I regret that I know nothing about this, but my colleague who interviewed Roberts and Davies tells me they will give a *bona fide* demonstration on Monday night. He adds further that it has nothing to do with community blowing and froth singing; a reassuring thought. Listeners, who were wont to tune in to J.B. on Saturday nights, will remember that excellent combination called the "U.P.C. Six." Roberts and Davies were two of the original six. The latter specialises in the type of work which has bought fur coats for the directors of most of the world's gramophone companies. He is a Whispering Pianist; the first known prolotype being Gene Austin. We can never be grateful enough to these gentlemen. They alone recognise the fact that most of the popular songs written to-day don't deserve to be heard above a whisper. Mr. Davies will probably be better remembered as a member of the Checker's Concert Party which appeared so successfully at the Tivoli some time ago.

Robert and Davies, broadcasting from the Capetown Studio.

Before he left for England last April, Roberts was the banjoist of the U.P.C. Six, one of the most popular soloist of the group. While overseas he played with the New Rialto Orchestra at the Marine Gardens Ball Room in Edinburgh, and later with the famous Paul Specht at the Royal Palace Hotel, London. He returned several months ago with many new ideas, not the least being "Blue Blowing," which is to be sprung upon the air for the first time on Monday night.

The Other Artists.

Will be Edna Stanton, who added the Grieg Concerto with the Capetown Orchestra to her laurels last week, and Margaret Wandelt, fresh from a splendid training in the traditions of German opera, and Walter Applewhite. He has chosen four of his most popular ballads for this programme.

A Thackeray Play.

This is a dramatic experiment, suggested by the short series of "Half Hours with the Humourists" which Mr. A. J. A. Wilson broadcast some time ago. Thackeray's ripe humour, his honest pathos, and his satire lend themselves to dramatic presentation, and probably in none of his situations is this easier than in the Waterfloo Chapters of "Vanity Fair." Olive Conway has welded them into a delightful little play of two short scenes. These will be produced on the Monday programme.

A Full Studio Programme.

Such is Tuesday with the Capetown Orchestra, under the conductorship of Mr. W. J. Pickerill, Georfe Dimmack and John Lamb are the instrumental soloists. Two well established favourites. The quartette at 9.5 should be the *piece de resistence*, with such performers as Alfred Gibbs, leader of the Orchestra, Walter Swanson, assistant conductor, Eric Bray and Granville Britton.

Lila Grace and Boris Rome will contribute songs in their respective styles; both interesting and quite unalike.

Wednesday.

This type of magazine programme is generally well received, and this week several popular radio artists are included. Stella Blakemore, the pure *timbre* of whose lovely voice is always a pleasure to hear, and Leonard Burchell are the singers. Bernice Easton, the 'cellist, is a new comer to the Studio. She will also play the piano in some duets with Etienne Amyot, a frequent and popular radio performer. The humorous items by Arthur Kellaway are sure of a warm reception. Cleghorn's Café Orchestra will perform for the second time before our microphone. Their initial performance was a great success.

Haydn's 'Cello Concerto

will be played by Granville Britton with the Capetown Orchestra on the Thursday night. It is a most interesting, if not melodious, piece of work; but the "Rustic Wedding," with which the programme opens, is a delightfully popular item, as is "L'apres midi d'une faune" and Cidar Franck's symphonic poem, "Psyche."

The Saturday programme is full of attractive tunes, calculated to soothe the weary after a hard week's work.

Gladys Dickson.

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LET JANE PLOTZ BE THE FAMILY PHOTOGRAPHER.

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Sunshine Land.

"Sunshine Land," as produced at the Standard Theatre, Johannesburg, last week in aid of the National Council of Women, the Jewish Women's Benevolent Society and the Jewish Women's Zionist League, was a local production, and on that account, even were it not so good as it was, deserves our praise. In this production of Bertha Goudvis and Angelo Casiraghi they have given us something that has captured the spirit of South Africa—the warmth of the land and its customs. In speaking of the play, we must not forget that "Sunshine Land" is the first big effort of the authors, and not expect the same technique and finish as from the seasoned playwright.

So we congratulate most sincerely Mrs. Goudvis and Signor Casiraghi.

Of the acting. An exceedingly fine chorus who looked well, evidently enjoyed their work and sang well. If one may criticise, just a mention that throughout the orchestra drowned the voices, which resulted in the singers singing to the orchestra and not the orchestra playing for the singers.

Mrs. Cissie Japhet, as "Minna," sang and acted really delightfully. One felt that even if she had, as the book announced, come straight from Paris, simpler gowns would have been in better taste on a farm; the contrast was too striking. Miss Freda Gros, as the rich widow, made an immediate impression and has a good stage voice. Mr. Alec Witkin, as "Oom Danie Wessels," was well in the picture, and Mr. Sam de Leeuw revealed unsuspected powers as a comedian. Mr. Gordon Kinghorn sang well, and Miss Edyth McCurdie gave another excellent performance. All the rest of the cast were really good, and "Sunshine Land" will well bear repeating at an early date.

C.R.

The Prince of Wales in Africa.

The programmes broadcast from the Johannesburg, Durban and Capetown stations are appreciated, undoubtedly, by a large circle of listeners-in throughout South Africa, and even beyond our borders. There is, however, a very wide interest in receiving overseas radio stations. It still causes a thrill of excitement to hear the call of a station many thousands of miles away, and, although the programme may not come through so clearly as the local station, the fact of hearing a call from a far off land gives an added zest to listening in.

A few people in this country with powerful sets in the hands of those who understand thoroughly how to tune in, have been able to pick up "2 LO,"—the London Broadcasting Station—but we have waited eagerly for the first British short wave station, which would make possible fairly regular reception in this country. We hear, with pleasure, that the experimental station at Chelmsford, England, will be opened on Friday, November 11th (Armistice Day), when His Royal Highness, the Prince of Wales, will make the opening speech.

During the past week, Chelmsford has been carrying out tests on a wave length of approximately 25 meters. On several evenings these test programmes have been picked up in different parts of South Africa with a fair degree of success. We hope that atmospheric conditions on the evening of November 11th will be conducive to good reception in South Africa, and it is our intention to relay from the three South African stations a portion of the programme from Chelmsford.

We feel sure that listeners throughout the country will be keen to hear the speech of the Prince of Wales, who endeared himself to all sections of the people during his memorable visit to South Africa.

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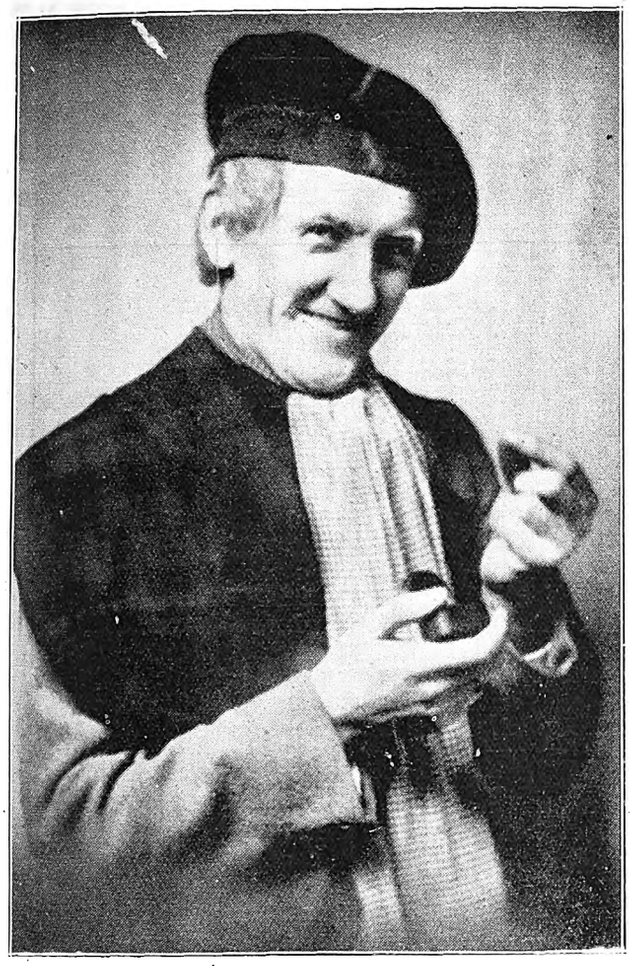

A delightful gown of petals.

Sandy Rowan.

I have to announce to you the near arrival in South Africa of a braw bonnie Scotsman who hails from Glasgie, and who is aptly called Sandy Rowan. Could you find a more Scotch name than that?

Like most Scotsmen who go on the stage, Sandy Rowan is a character comedian, and as such is well fitted to follow in the footsteps of those two great Scotsmen, Sir Harry Lauder and Will Fyffe. South Africa has already seen the former, and the latter will visit her shores some time next year.

It is extraordinary how many Scotsmen have a flair for getting to the top of the theatrical tree. I have nearly always found that if one looks very closely into the ancestry of any comedian, one finds that at one stage or another his people were Scotch. Well, but this is to be about Sandy Rowan, and not the Scots race as a whole.

He began life as a dentist, but the process of extracting teeth did not appeal to him so much as that of extracting laughter. So he went on the stage.

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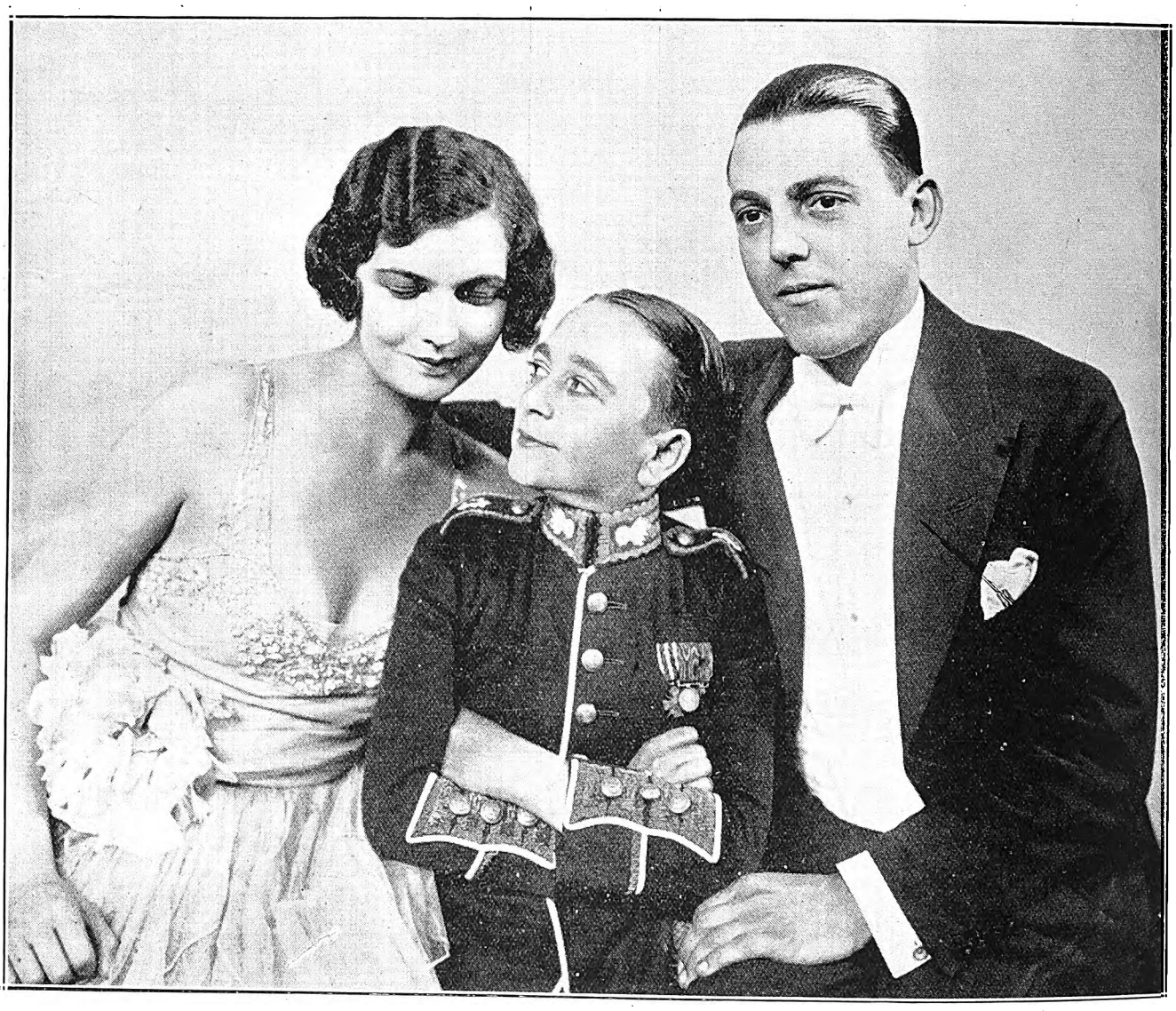

Joyce Barbour, Ivor Victor and Billy Mayerl, in "Shake Your Feet," at the Hippodrome.

[*Photo: Stage Photo Co.*

MILKA & VELMA SUCHARD'S CHOCOLATE

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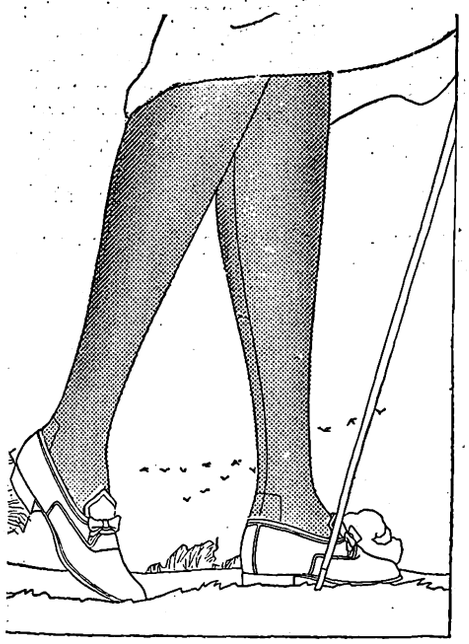
Frank and Betty Boston, Juggling Entertainers.

A scene from "Roses of Picardy," at the Bijou, Johannesburg, on November 14th.



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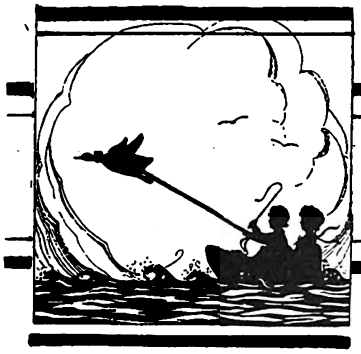

Our Childrens Column

WALLY'S ADVENTURES IN SCREENLAND.

(By Carrie Rothkugel.)

In a beautifully furnished nursery a little boy sat on a low chair before a blazing fire. Toys and valuable books lay scattered around, but he took no notice of any of them, so occupied was he in looking at a beautiful screen which stood beside him. This screen was quite a curiosity in its way, being covered with the finest paintings of fairies, gnomes, elves, castles, huts, trees and flowers, so delicately done that they seemed almost alive.

Wally's father, for that was the name of our small hero, was a sea captain, and in the course of a number of voyages had picked up many treasures, the screen among them, bringing them home to his motherless son.

Wally had often sat for hours looking at the pictures until he knew them as well as he knew his own nursery, and they never failed to afford him great pleasure and amusement.

Perhaps his favourite amongst them all was a lovely fay, dressed in pale yellow with two bluey-green wings, who was depicted as ringing a large bell composed of snowdrops, and lined inside with pink roses. and having a hammer of violets. She had such a sweet face, surrounded by golden hair, with a shining star on her forehead, that Wally felt she was quite an old friend, and wondered if she did not find it tiresome to be always waiting to ring her bell—for, of course, being a picture, it never really rang. He thought the life of some of the other picture fays would have suited him better, for they merely flew up and down, dressed in gauzy robes, over a crystal river, on whose surface grew large water lilies, upon which they every now and then rested.

The river flowed along the whole four panels of which the screen was made, and on the third its waters washed against a green bank covered with flowers, from which a path led up to a noble castle in the distance whose towers could be seen among the trees.

In direct contrast to this stately edifice, on the first panel, stood a bark hut, moss-covered, standing in a clearing in a thick forest, before which a queer-looking old woman stood. Very funny indeed she was, with her lank black hair and skinny fingers, her long crimson cloak and tall hat, and her ugly face with its sharp lips and hooked nose. A raven was perched on the top of her hat, and a green cat arched its back and looked ready to fly at anyone on the least provocation.

Wally felt sure this old woman was a witch, and as such his fear and dislike of her was great, much as he loved the rest of the screen people. There was also another very beautiful elf with silvery wings who sat on a bed of roses, from which she seemed to be distilling some scent into a little silver jar, the while she listened to a tiny gnome, robed in brown, who was entertaining her with some story or other.

Other fairies there were and another castle slightly smaller but of gayer appearance than the first. What puzzled our hero most were two or three little red imps whose mission seemed to be a very mysterious and secret one, as they were always painted hiding behind some tree, or, as in the case of one, behind a summerhouse near the castle avenue.

To Wally there was only one screen in the world, and that was his, and after the wonderful adventure, about which I am going to tell you, which he had among the screen fairies, he was fonder of it than ever.

One afternoon, as I said at the beginning of my story, as Wally was sitting by the fire watching the coal imps playing about in their glowing caverns, a marvellous thing happened.

He had shut his eyes for a moment, for he liked to fancy himself among the fairies, and, as you all know, it is much easier to "pretend" with one's eyes shut—indeed, I think he had been having forty winks myself. Anyhow, he was recalled from over the Mountain of Nod by a soft rustling noise near his elbow. Next minute a still more curious thing happened. Someone covered his eyes, and, taking him by the hand, led him up, up, up for quite a long time until he felt the soft breezes fanning his cheeks and the grass under his feet. And then came the scent of flowers, and he felt himself set down upon a bank and a sweet voice said:

"Open your eyes, Wally, dear. We are here at last," and, opening them, he gazed around in astonishment, for where *do* you think he was? There he sat upon a bed of fragrant roses by a river, and opposite him was his friend the golden-haired fairy, with her silver scent jar, nodding and smiling at him, while her companion, the gnome, threw his cap into the air and shouted with glee at Wally's perplexity.

"Be quiet, Bobby Bolder" said the lovely fairy. "It is not very kind of you to laugh."

"Oh, I don't mind at all," Wally hastened to say as soon as he had recovered a little. "You see, I felt a bit strange at first, but now that I know where I am, I don't mind. But would you please tell me how it is I don't fall off the screen, and if I'm a picture also, because I seem to fit in so nicely, and really, you know, I'm much bigger than you are. But if I were a picture I could not move about—and yet—and yet— but I *can't* understand it all."

"It is no wonder, dear, not even children can understand the marvellous doings of a fairy," replied his beautiful friend, whose name was Silverlocks, "but, nevertheless, I will try to answer some of your questions. You are paying a visit to Screenland, and for the time being see things as if you were one of us, but still you are a picture to all who might enter the nursery, and would look like Bobby and I did to you. As to moving about and speaking, we always do that, only you have never seen us do so before to-day. But now, dear boy, our King has brought you here to enjoy yourself, so do not worry. As soon as I have got enough scent in my little jar I will take you up to the palace."

"Thank you so much, dear fairy," said Wally. "I understand everything now, and I mean to thoroughly enjoy my visit. I have so often thought and wondered about all the pictures on the screen, and you were always my favourite."

(To be continued.)

JANE PLOTZ'S STUDIO AT THRUPPS BUILDINGS, PRITCHARD STREET.

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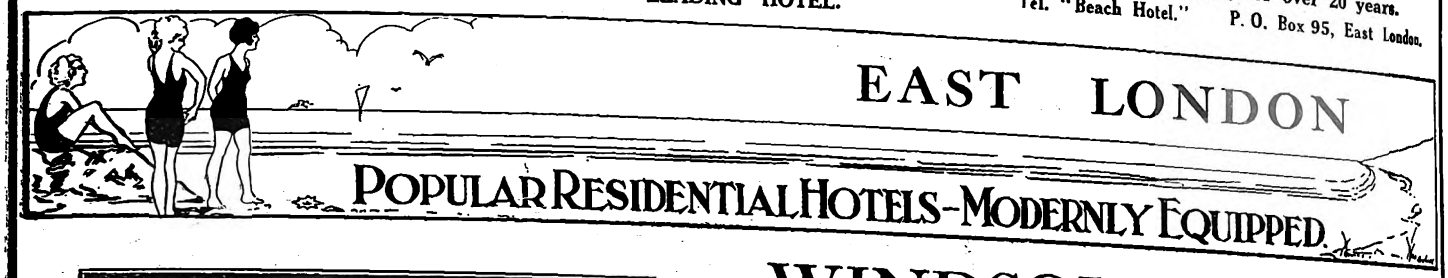

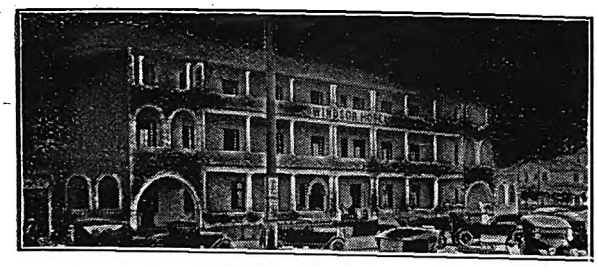

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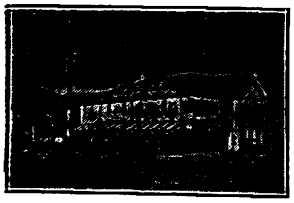

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VOL. XX. No. 642. WEDNESDAY, NOVEMBER 16TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Frank Freeman as "King Charles II." in "Sweet Nell of Old Drury."

[*Photo: Jane Plotz.*

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"Alderman" King.

The "Alderman" was struggling into his robes to visit "Nell Gwynn." It was an important occasion—she was giving her almshouses to the poor, and he was somewhat overpowered at the thought of entering the boudoir of the King's favourite. My Ladye Nell was a different person to "Nell Gwynn" of Old Drury and he felt his position keenly. His scarlet robes seemed as if possessed with a thousand devils, they got so entangled, and his white wig refused to sit properly, and as for bobbing, he was so nervous he had already begun to make obeisances, hours before the time.

So you will realise that it was not an opportune moment in which to pay a visit, and yet what can one do when an editor drives?

"Get a story from the man behind the scenes," that was the order. Surely he could not have meant this somewhat rotund (will he forgive me?), nervous, though pompous, individual. But 'twas even so.

Cecil King.
[*Photo: Jane Plotz.*

"The man behind the scenes," these few words signify so much, don't they? And in this case it was a veritable Prince of Good Fellows, a man with an ever-ready, kindly word for the struggling actor, a sense of humour that is infectious, and a wealth of sympathy behind a somewhat quiet exterior—the blushing, embarrassed "Alderman" in "Sweet Nell of Old Drury"—the keen-eyed, businesslike producer, Cecil King.

It was a task to get him to talk about himself, about his wife, Phyllis Neilson-Terry—yes, about the production, the fine acting of one, the difficulties of another, but about himself—— "There's nothing to tell you," he said, and the embarrassment so apparent in the "Alderman" was there. "Well, if you will have it," laughing good-humouredly, "I was stage director for Sir Herbert Tree for thirteen years and helped with all his really big Shakespearean productions. I was with him till 1913; then I went to Australia for Williamsons; the war broke out and I returned. Then I went to New York to produce 'Twelfth Night' at the Liberty Theatre, and Miss Terry played 'Viola.' Then—well, the greatest thing in my life happened—I married her at New Orleans. She had played for years with Tree at His Majesty's Theatre, and I met her there. What have I done since? Produced 'Henry VIII.' in New York for Sir Herbert, and also 'The Merchant of Venice,' and produced all my wife's plays."

"And your methods, Mr. King?"

"I like the old ways, not the new. I believe that the great thing to concentrate on in production is the story—the acting; too much fuss is made nowadays over lighting effects; the scenery and the production should be only the background of a play. Actors so often nowadays cannot be heard beyond the eighth row in a theatre, and that is a great mistake. If you want a candle on the stage, you must bring up your lighting to give the appearance of a candle, but be so strong that it is discernible to the back of the gallery; and it is so with the voice—you must bring that up. . . ."

"Mr. King, please," sang out the call boy, and as the "Alderman" tucked up his robes and, still bobbing, came into the presence of "Nell Gwynn," the stage hands, watching, said "He—he knows what he wants, and he knows how it ought to be done, too." Can you get higher praise? Not if you know your world behind the stage.

C.R.

On with the Dance.

Ballroom dancing in South Africa is in a state of convalescence. For months past it has been in a critical condition, sometimes seeming almost beyond hope of recovery, but now at last it has turned the corner and, with proper treatment, may seen become its old bright self again. For this happy change we can largely thank Dr. Blake (better known as Mr. Morry Blake, the famous English dancer), who arrived on the scene when ballroom dancing was in its most enfeebled condition, and with a well-timed dose of Yale (which he injected with the aid of Sister Hazeldean) gave new life to the patient, who is now on the high road to recovery.

There is no doubt that the arrival of the Yale Blues in South Africa, and the splendid interpretation of it by Morry Blake and Ena Hazeldean, has aroused a new and keener interest in ballroom dancing than has existed for a considerable time past. For in recent months teachers of dancing and dance organisers have been feeling the pinch pretety severely, while the ordinary dancegoer has come to lose the pleasure that dancing once afforded, and keenness for the pastime has disappeared.

After the hectic craze for the Charleston, of course, something in the nature of a slump by way of reaction was bound to occur, but it is doubtful if dancing could have temporarily lost its lure so completely had it not been for the ill-timed arrival of the Black Bottom, which followed altogether too hot upon the heels of victorious Charleston and threw the average dancer completely off his balance (literally as well a metamorphically) and left him wondering vaguely just where he had been hit. Charleston, for many dancers, was a long and expensive business to acquire, and their indignation when this hard-gained knowledge was rendered out of date, by reason of the intrusion of the Black Bottom, knew no bounds. To this fact much of the recent unpopularity of ballroom dancing can be charged.

But the arrival of the Yale is an entirely different matter. Since the Charleston toppled from its pinnacle it has never been replaced by any other ballroom "winner." Black Bottom never achieved much popularity, while the Trebla was only seen in South Africa in the form of an exhibition dance. For months past the appointment of chief ballroom dance has remained unfulfilled, simply because there was no new dance new enough or attractive enough to fill it. The Black Bottom was new, but it lacked the necessary attraction. The other dances already in existence were attractive, but they had no novelty. And so the slump went on.

(Continued on page 25.)

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"ON WITH THE DANCE."

Andrea Meazza and Jeanne Adrienne, speciality dancers, who will open in South Africa in December.

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Paris Fashions.

The Afternoon Frock.

The afternoon frock has become a comprehensive term which covers a multitude of frocks. There is the simple afternoon frock, which is often made of reps with crepe de chine incrustations. There is the elaborate afternoon frock which visits or receives visits and is very often black or black and white. There is the bridge frock, in which vagaries are allowed, and which may be worn on quite comfortably into the evening. And there is the frock which seems made for the afternoon, but which, on being bereft of a little coat or bolero, proves to be a fully fledged dinner frock.

Materials are rather less varied. They are headed by velvet, and it might be said they are tailed by the same material. Velvet is ubiquitous. It takes the place of chiffon, ninon, taffetas, wool. It even emulates a good many of their characteristics. It is patterned like ninon, brocaded like taffetas, shaded like—well, like every other material just now. There are chiffon brocaded velvets, which, like the shawl of the princess in the fairy tale, might pass through a ring, and the variety of colours used in them gives a richness of tone which has never been surpassed.

Stuffs of all kinds.

In between the velvets a good many other materials are squeezed. Some of them are taffetas. Some are chiffon. There is a good deal of lame, and still more of the metal gauze, which is rich and light at the same time. Among the woollen materials for afternoon frocks, reps takes a high place. It has a certain substance and a certain warmth, and yet it is light and closely woven, so that it looks smooth and good. Satins, used on both sides, are used a good deal. Only crepe de chine is rather less in favour, partly because it has a less bright surface for the waning winter light to catch.

The plain afternoon frock may be made of velvet, but it is more often made of wool or of satin. Usually it is very plain and is trimmed with a plain material stitched on or inset. Dresses of reps have crepe de chine let into the straight bodice. Sleeves, like most of the afternoon sleeves, are long and narrow, to such an extent that they have often to be hooked or otherwise fastened nearly to the elbow. The bodice is often made like a jumper, and to the jumper a pleated skirt is attached in such a manner as to look as though the jumper were a separate garment. This gives a little fold or edge, which falls over the skirt. The pleating is sometimes of the knife variety. More often it

(Continued on page 8.)

A lovely coat and skirt, carried out in dark blue with scarlet embroidery and hems.

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Frank Freeman.

Phyllis Neilson-Terry has brought in her company an old friend to Africa in Frank Freeman ("King Charles II."). He will be remembered for his acting with Renee Kelly, and with Leon M. Lion, during recent seasons in this country.

"And what," I enquired, "have you been doing since you left us?" Frank Freeman laughed.

"Doing? Well, I think the chief thing I have been doing is wishing I could go back to South Africa again. That—and playing in 'Christalinda' at the Garrick Theatre, London, and I took up Nicholas Hannen's part in 'No. 17,' a play that had a very good run in London a year or so ago. I was not an understudy, you understand, but was engaged specially for the part when Nicholas Hannen had to go into another play. Then I was in 'Escape' for the whole run of the piece. That was a marvellous play, and I wish I could see it acted in South Africa. I have not the least doubt that it would be successful here. Nicholas Hannen, you know, played the leading and only important part in it. You must forgive me if I enthuse a little over Nicholas Hannen. He is, in my opinion, the best actor on the English stage at the moment. Good heavens, people talk about the decadence and the dullness of the English stage. I don't know how they can do it, with an actor like Hannen continually playing leading parts.

"But to get back—you want to know what I have done since I left you all. Oh, here is something I have not told you. I have been playing a new part in the theatrical world—not on the stage this time, but in the front of the house. I have been acting manager at the Ambassadors' Theatre all through the run of 'The Transit of Venus. After that I went on tour as 'Angel Clare' in 'Tess of the D'Urbervilles.' That is the sum total of my recent achievements. And then came the good news—for me at any rate—of the Phyllis Neilson-Terry tour of South Africa.

"I have played with Miss Neilson-Terry before in 'A Roof and Four Walls' at the Apollo Theatre. I played opposite her in the part of her husband. The play was a demonstration of the tension that exists in a household in which the husband has no initiative and the wife is full of social and political ambition. It was a splendid play and, in the matter of its star, splendidly acted. And, of course, you are to see it in South Africa. It is to be our next piece.

Miss Terry is a worthy descendant of a great theatrical race. All the gifts of Ellen Terry, her aunt, and of Julia Neilson and Fred Terry, her mother and father, seem to have centred upon her. When I heard that I was to play with her in 'Sweet Nell of Old Drury,' I was enchanted.

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Gerald Pemberton.

Gerald Pemberton is "Lord Lovelace" in the production of "Sweet Nell of Old Drury."

When I asked him what his ambition was, this fair-haired, typical Englishman laughed.

"Like most other actors," he said, "I imagine myself playing parts which I shall probably never achieve in reality. I have a huge ambition to play in farce, and in such parts as those which Ralph Lynn has created in 'The Cuckoo in the Nest,' 'Rookery Nook,' 'It Pays to Advertise' and 'Thark.'"

For the rest, when he is not studying new parts, Mr. Pemberton plays golf and tennis—"better golf than tennis," he says.

Naturally a young actor who has been in a Repertory Company has a fund if humorous anecdotes to recount, and he is no exception to this rule.

"I remember once," he said, "when I again achieved the part of a butler in Barrie's 'Half an Hour,' I ruined my first entrance by falling down the stairs and upsetting my tray just as I was about to remark, 'Dinner is served, milady.' I was furious with myself, of course, and more furious with the audience for laughing; but all this anger of mine seemed mild when compared with the fury of the other members of the cast who were on the stage at the time, my half-somersault on the stairs having robbed the atmosphere of the necessary seriousness. It was a very long time before they forgave me for the slip."

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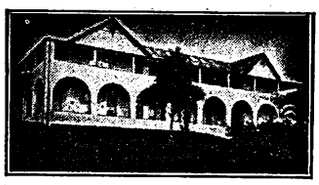

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(Continued from page 4.)

is like a number of small box-pleats with very little stuff tucked underneath. Endless variety can be obtained in this way, as the incrustations vary all the time. The bodice is sometimes made of two materials in two different shades, and the division runs across it diagonally. The skirt is similarly treated, but with the diagonal running in the opposite direction.

Flounces.

More elaborate are the velvet and satin dresses which are made with flounces. There is nothing so distinguished as black, and dresses are made in satin slightly shaped in at the waist and coming out lower down in a definite flare. They are buttoned all down the front with something conspicuous, like silver or rhinestone buttons. In shape they are rather like a priest's cassock with a flare, and now and again have a broad belt round the natural waist, which is tied on one side, again like the girdle of a cassock.

A dress made in this way in black velvet had a crimson broad flat girdle of crepe de chine. In another case very broad braid was used, which gave it more than ever an ecclesiastical air. Other dresses in velvet, particularly when black, are made with a straight bodice buttoning down the front and having a skirt joined to it straightly at the natural waist.

The skirt generally has three or four flounces. Some of the velvet flounces are quite obviously hemmed, and this gives the flounce a certain "bounce." Others are made double, which exaggerates this effect still more. The flounces must be neat and close, so that the skirt is rather like that of a chess-queen. Cuffs and collars form an important item of this kind of dress. Very often they are of fine lace or net, and the latter is often embroidered in colour, such as green or gold, and pleated as well.

Black and white is also very much used for the more elaborate afternoon frock. Sometimes the black satin or black velvet underdress has a white panel from the neck, which is buttoned on with black buttons and gripped at the waist with a girdle. The pinafore may be of crepe de chine, of velvet, or again, of silver tissue. Black dresses made in the coat shapes open over white or silver underdresses. Some of these are richly embroidered, and some of them are even jewelled after the tradition of Queen Elizabeth.

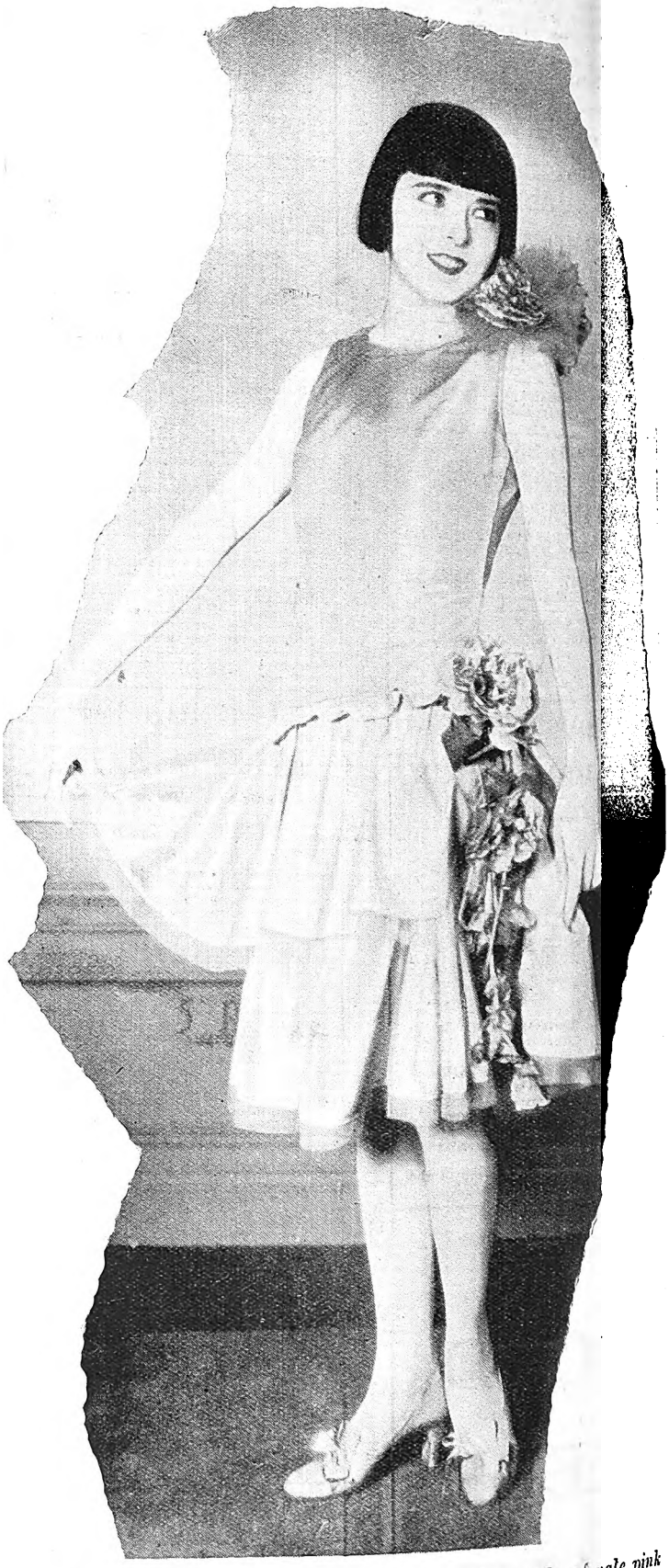
Little Coats Again.

Bridge dresses are very often made in the coat shape. This allows of the little short coat made like that worn by a young man and fastened with one button at the waist. The corners of the coat are generally rounded, and it opens in a very deep V, which is bordered with revers. Very fashionable dresses have little coats made of spangles, metal tissue or jet incrustations. They fit into the waist to some extent, to show that the figure is very slim, and the skirts are then made of tulle or taffetas, to give the effect of a waist. Skirts may be of any fullness. Some of the smartest models have several flounces of tulle and lace, and they are made to dip behind so that they almost touch the heels. In front they have a lift. This requires careful cutting if they are not to look as though the uneven length is accidental. When it is well done, it looks extremely light and graceful, and the longer length at the back forms a background for slim legs, which is very becoming. Light metal gauze coats with pink or red tones in them are frequently used with gauze skirts of the same colour, or sometimes with taffetas. Others have black skirts. One very pretty model had a silver coat worn with a full drooping coat of black lace. On the lace were dotted here and there tiny posies of silver roses. Sometimes the lace is tied up with silver true lovers' knots. These must be used very sparsely to be effective.

Afternoon and Evening.

The long coat is also used for the bridge frock. This is generally in taffetas or rather stiff satin. These are made on the lines of a man's eighteenth-century coat. That is to say, the upper part is like a coat with a big revers, while the lower part has the full skirts somewhat, though not much, elongated. The skirts are really a series of godets.

(Continued on page 31.)



A pretty evening gown for the debutante, made of pale pink taffetas, the flounces edged with silver net and a large silver and rose flower trail.

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"Fig Leaves" comes to the Grand, Capetown, on November 21st, and will be seen later at the Bijou, Johannesburg.

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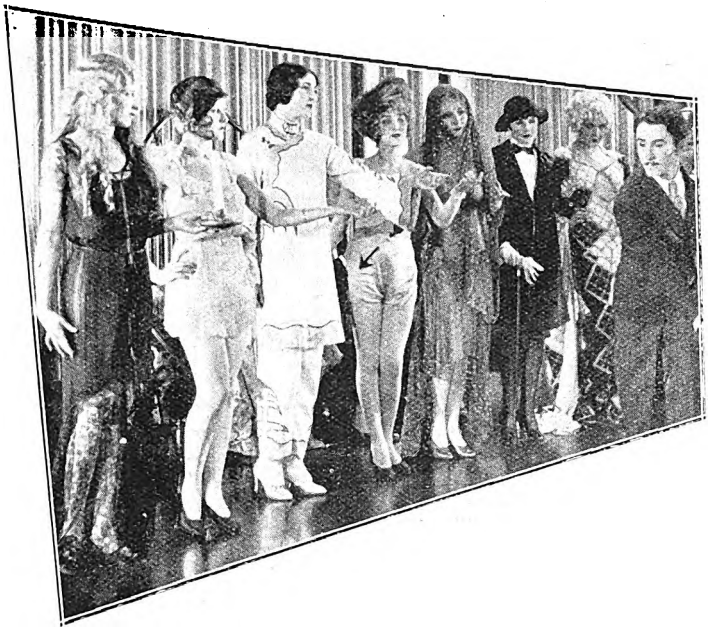

LONDON THEATRES.

Two plays this week have again shown that the interest in crime plays is still very strong. In fact, the name of one of the shows is actually "Crime." This hails from America, where mystery plays are sailing closer and closer to the wind, in the matter of sensational effect.

The other play is an English production, but equally thrilling and absorbing. It is called "The Crooked Billet" and is by that noted English dramatist, Dion Titheradge. We shuddered when we saw the dreadful attempt on the young hero's life; the master criminal passing a knife across the boy's throat, left there a red stain which certainly looked most horribly like blood. In spite of the thrill, however, we were able to reassure ourselves, for I cannot imagine that any actor, for any amount of money, would allow his throat to be cut to achieve complete reality in a play.

One wonders how far these mystery plays will go. Will they take us back to the old days of Rome's splendour, when men were killed in the arena before the eyes of thousands of people, and women and children torn into pieces by hungry lions? This was considered an every-day sport in those days. Let us hope that our growing affection for crime plays will not, at any rate, lead us to such lengths.

A note from New York tells me that there this kind of play is even more popular than it is here, and that Bayard Veiller, who is well known for his two plays, "Within the Law" and "The 13th Chair," has written another of the same type, called "The Trial of Mary Duggan." In this play the audience is impanelled as jurors, and the theatre in which the piece is being played is decorated to look like an enormous jury box.

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Clare Greet.

The accompanying picture shows Clare Greet, one of the cleverest of our character actresses, who recently took over Haidee Wright's part of the old nurse in "The Father." This play, contrary to all expectation, is having an excellent run, and the performance of Robert Loraine, as the gloomy, half-demented scientist, improves nightly. Clare Greet has one most poignant scene with him when, in the end, as his old nurse, she entices him into a straight-jacket, using all the old childish ruses with which, when he was a little boy, she persuaded him to put on his coat.

At the Lyric Theatre, Hammersmith, the Old Vic Shakesperean Co., which is headed by Sybil Thorndike and Lewis Casson, are playing in "The Merchant of Venice." Sybil Thorndike, by the way, has just signed a contract to play the part of "Nurse Cavell" in the forthcoming British picture called "Dawn." The part was to have been played by Pauline Frederick, but this actress has had to return to America, and the part has fallen to the capable hands of Sybil Thorndike.

This will not be our great tragic actress' first appearance in films. Not long ago she appeared in "Advertising April," and she has, on more than one occasion, evinced a keen interest in screen drama. The story of Nurse Cavell is a glorious one, and I can think of nobody better fitted than Sybil Thorndike to portray the life and death of that noble English woman.

At the moment "Clowns in Clover" (the Hulberts' new revue) is being rehearsed. One of the chief members of the cast will be Jack Wright, the tenor who sang so beautifully in "Love Adrift"—a comic operetta which was produced here some months ago, and had a sadly short run. "Clowns in Clover" will also give June, that most charming of our young dancers, a chance to play her first emotional dramatic part. In another scene she will be given an opportunity to display her comic powers and will play the part of a red-nosed slavey. Many young actresses would almost give their eyes for such opportunities. June, who was a victim to appendicitis some time ago, has now quite recovered and is in radiant health.

DRINK RED DAISY TEA—IT IS THE BEST.

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Fay Webb, the pretty film star, invents a new game.

Since "The Ghost Train" must still be fresh in your memories, you will be interested to hear that Arnold Ridley, its author, has a new play ready. This is called "The Wreckers," and, like the first child of his pen, it deals with trains and railways. It has, I believe, three thrilling situations.

Sutton Vane, whose photograph you see on the next page and who is, of course, the author of "Outward Bound," a play which three years ago held London in its grip, has written a new play, which will shortly go into rehearsal.

This letter seems to be full of prophesies. But since at the moment we have few new productions, the prophet must take the place of raconteur.

All the plays which made a big hit on their first production are still running and playing to packed and enthusiastic houses.

"The Desert Song," with its Eastern settings and exciting story, lures hundreds to Drury Lane every night.

"The High Road," that excellent play from the pen of Frederick Lonsdale, has now settled down at the Shaftesbury Theatre, where it is likely to remain for a long time. I am very glad to hear that it is probable that this play will be performed in South Africa in the near future.

Marie Tempest, in spite of the fact that "The Spot on the Sun" has been doing enormously good business, has had to announce her departure for the south of France on holiday. This great artist has been working four years continuously without one. Much as we will hate losing her, even though it be only for a few months, we cannot grudge one of our best comediennes a rest from the theatre.

"The Wolves," of which I told you some time ago, has proved to be too primitive for London's fastidious taste, and will be withdrawn this week. The films, which do this kind of thing—scenes in log cabins and fights between men who are far from civilisation, etc.—so very much better, have rather spoilt us for such ultra-masculine productions on the stage.

At last the doors of the Gaiety Theatre are to be reopened to admit "The Girl from Cook's," which, after a trial run in Manchester, will come to London.

Talking of Manchester, that famous and beloved old melodrama—or, perhaps, I should say bellowdrama—has been much criticised in that city. Although London has sent thousands of people to see "Maria Marten," and the play has had to be kept on for a much longer time than is usual at the Elephant and Castle, Manchester has objected strongly to certain scenes in the play. Complaints have been made against the realism in the murder scene and the scene of execution. The Manchester production has, therefore, had to be modified to suit the more squeamish palates of the Mancunians.

PAMELA TRAVERS.

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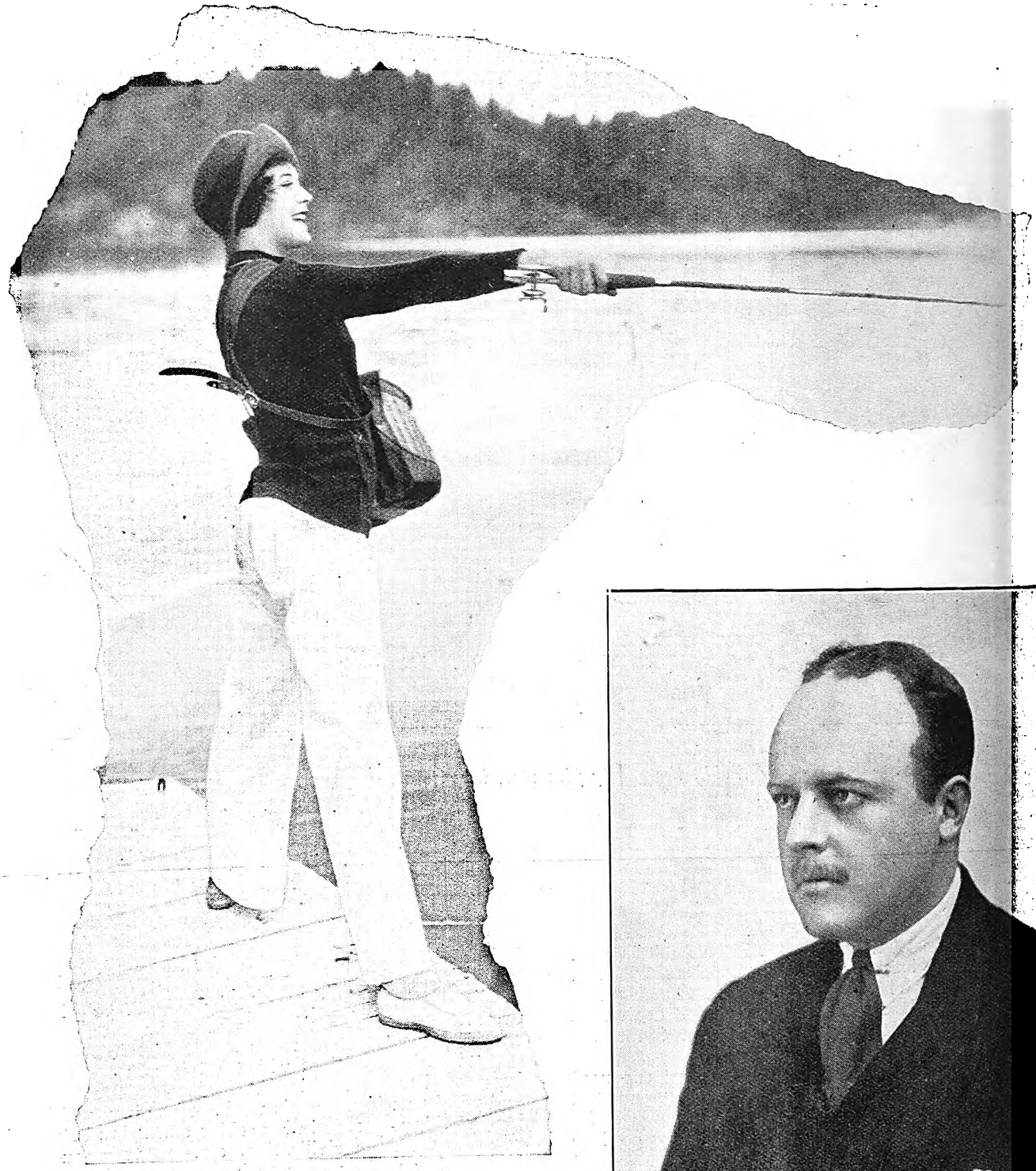
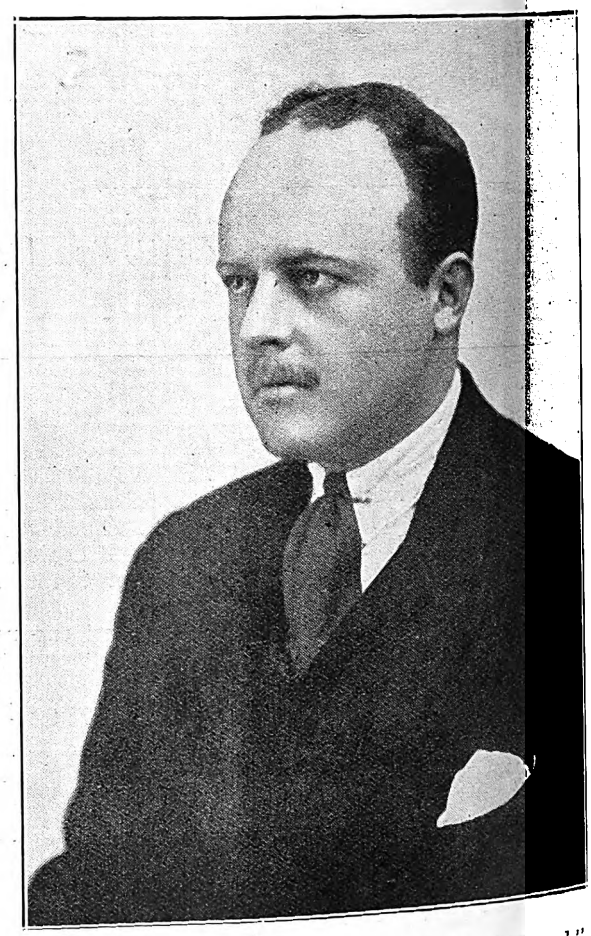


Sally O'Neil is a keen angler.



Sutton Vane, the author of "Outward Bound," a play theatregoers will remember. Frank Freeman ("Charles II." in "Sweet Nell of Old Drury") took part in it in South Africa with the Leon M. Lion Co.

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Billy Barnes, of the "Cabaret Kittens."

Pantomime.

Not many acrobatic comedians have had a chance of joining a real acrobatic troupe and playing all over the civilised world and in the desert itself. Yet this luck has fallen to Phil Rallis, of the Phil Rallis Duo. He has been all over the world except into that very important corner of it, South Africa. He is now about to rectify this omission and will leave very shortly to play in the Christmas pantomime of "Puss in Boots."

"Adventures? Why, I've had enough to fill a book," Mr. Rallis went on. "For six years I was kept as a sort of prisoner by Achmid Ibrahim, the governor of the Arab troupe. I was not allowed to write to my people, and I was made to pass as an Arab and given the name of Mazuz. This imprisonment began when I was about eight. Everybody thought I was an Arab boy and treated me accordingly. Whenever I could get off the chain, I went fairly mad and did the wildest things.

"I recall one escapade at Tunis when I was about fifteen. About midnight I stole away from our camp and got together all the boys of the circus in which we were playing. My scheme was that we should invade that part of the desert just outside Tunis where a number of strange Arabs were camped. We all mounted camels or donkeys and rode into the desert and charged round the Arab camp, yelling and shooting our revolvers in the air.

"We thought that the Arabs would run. They didn't. Instead, they opened up fire upon us, and it was we who ran. Have you ever ridden a camel without a saddle? Well, then, don't ever. It is a most uncomfortable and bumping experience. My camel, instead of following the others, made off into the desert and ran for miles and miles, while I clung on for all I was worth.

Eventually it stopped and knelt down. I got off, more bruised and sore than ever Achmid's training had made me, and fell asleep beside the camel. The others searched for me all through the night, and found me at daybreak. Needless to say, I never got the chance of such an escapade again. In fact, after my bruising, I am not sure that I ever wanted such a chance."

Phil Rallis' experiences with the Arab troupe are a never-ending delight. When an acrobat, who is also a comedian, can invent the most humorous patter and the most clever sketches, one is not surprised that he can tell the story of his career so colourfully and with so much comedy.

Together with his partner, Jack Evans, Phil Rallis is now rehearsing many new tumbles and acrobatic feats for their forthcoming appearance in South African pantomime.

These two pretty girls arrive shortly. They are the Ashley Sisters.

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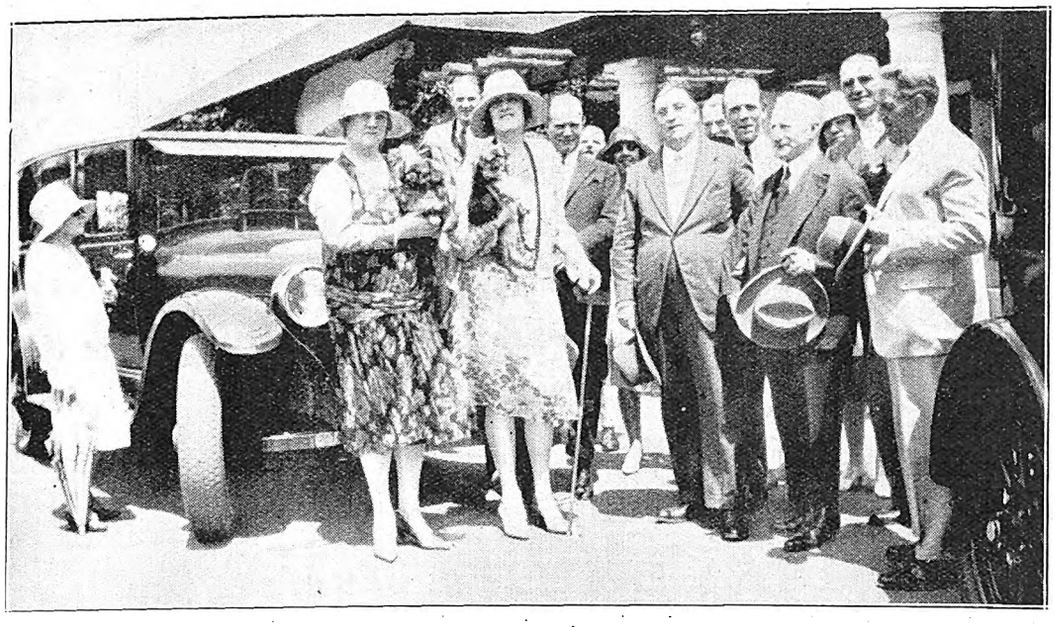
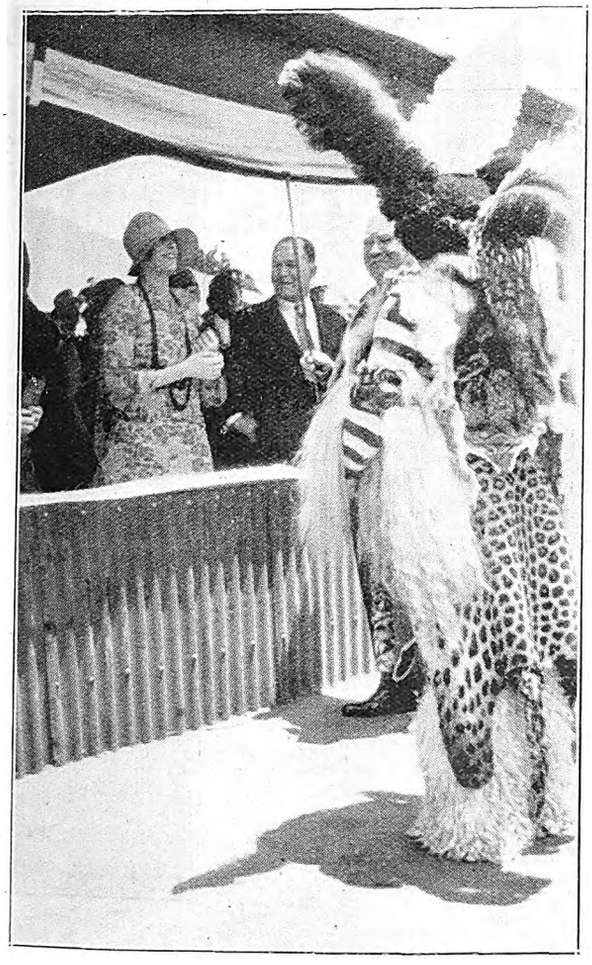
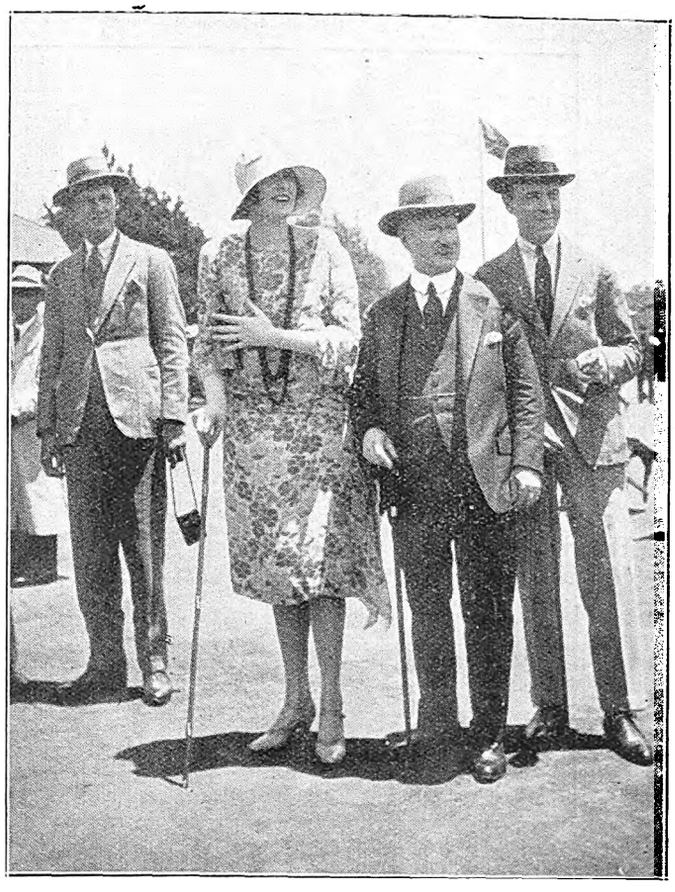


Mr. and Mrs. Percy Sherwell entertained Mr. and Mrs. Cecil King (Miss Phyllis Neilson-Terry) and members of the company after the War Dance at the City Deep.



Miss Terry is presented with a stick by "Blandy," the head boy.



Watching the dancers. Mr. Atholl Fleming, Miss Neilson-Terry, Mr. Sam Alexander and Mr. Frank Freeman.

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Some Sc
"SWEET
O
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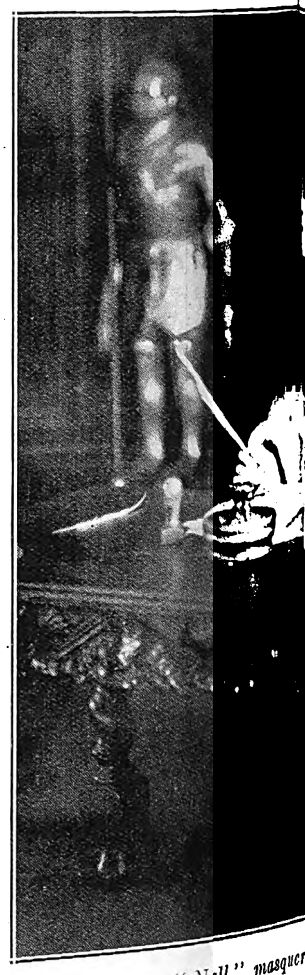
a
His Majest
Johann

"Your Majesty!" "Nell" (Phyllis Neilson-Terry) finds the gallant she has been teasing in Drury Lane is "King Charles II." (Frank Freeman).

"How Happy The Lover," "Nell" sings to "Charles."



"Nell" masquer

Wonderful Studies of Men, Women and Children by Henry Treisman, Artist and Photographer, Johannesburg.

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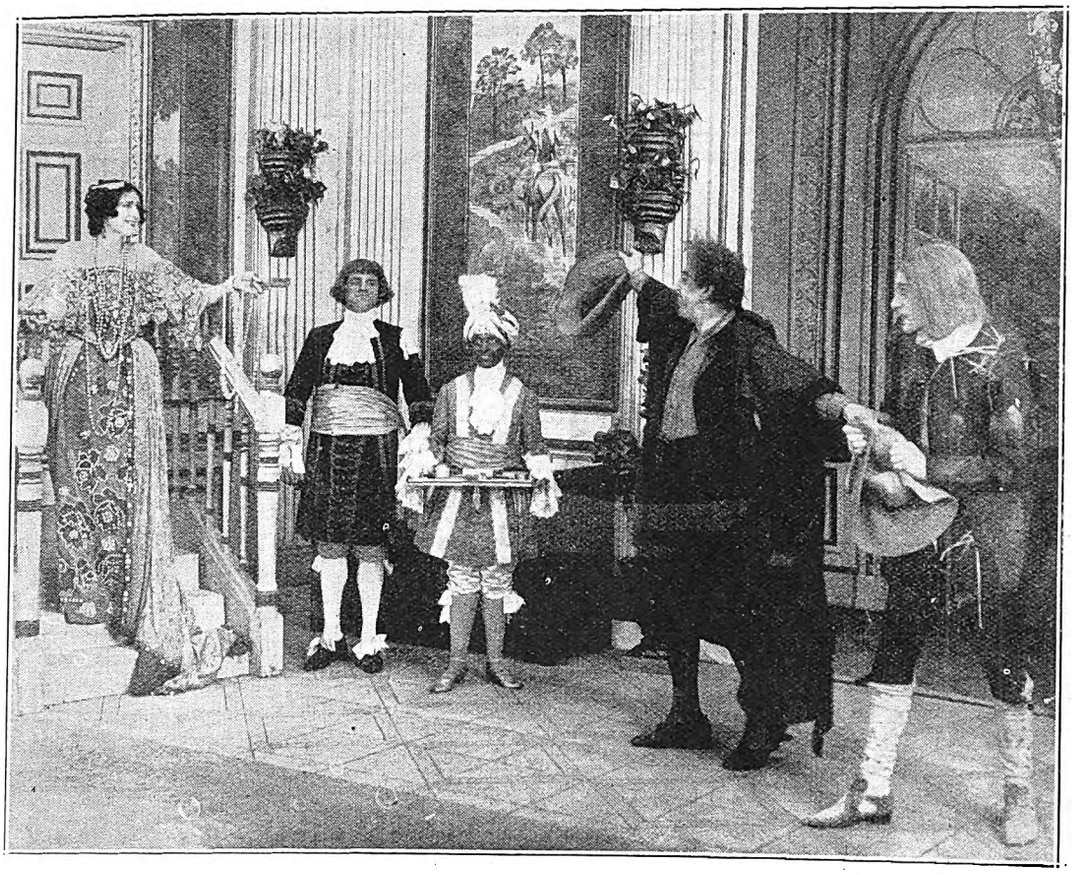
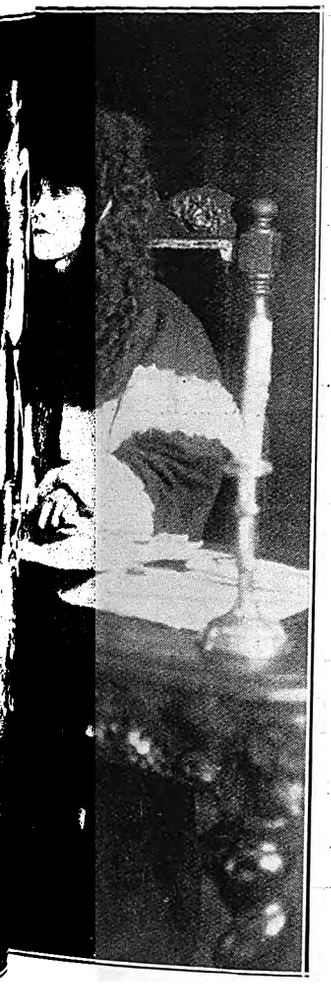
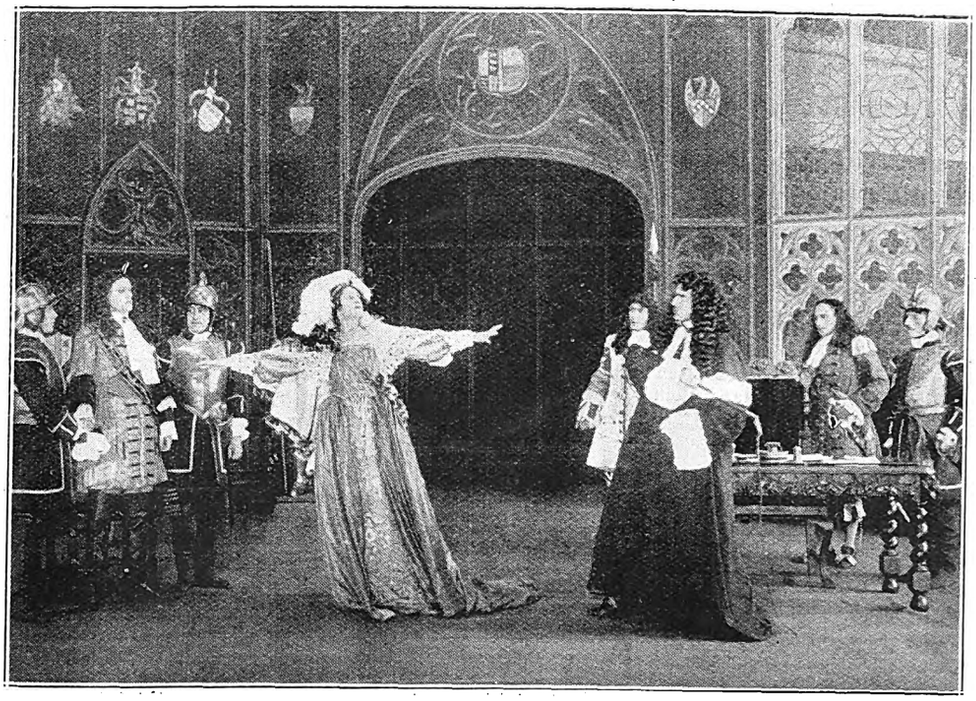
Scenes from
SWI NELL
LRURY"
s N Theatre,
Jburg.



"Nell" greets her old friends, "Percival" (D. J. Williams) and "Rollins" (George Seymour).



as "Judge Jeffries."



"Nell" defies "Judge Jeffries" (Eugene Leahy).

[Photos: African Film Productions, Ltd.

Have Baby Photographed Before the Dimples Go! By Henry Treisman.

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WIRELESS NEWS.

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African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. LAGO CLIFFORD.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, NOVEMBER 21st, 1927.

12.0 noon—2.0 p.m. daily, except Tuesday and Sunday: Music by **"JB" Studio Orchestra.**

12.0 noon—1.20 p.m., Tuesday: Music by **"JB" Studio Orchetsra.**

1.20 p.m.—1.50 p.m., Tuesday: Lunch Hour Organ Recital by **Mr. John Connell, F.R.C.O.,** Town Organist relayed from the Town Hall by permission of the Town Council).

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**

4.0 p.m., daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday and Thursday: Children's Hour (arranged by **Aunt Win).**

5.0 p.m., Saturday: Children's Hour.

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by Department of Agriculture), in English and Afrikaans.

6.30 p.m., Close down.

7.0 p.m. daily, except Sunday: Dinner Hour Concert by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

3.30 p.m—5.0 p.m., Sunday: Gramophone Recital.

9.0 p.m. daily, except Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, NOVEMBER 21st, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Talk by **Mr. H. B. Butler, C.B.,** Deputy Director, International Labour Organisation, Geneva.
8.25— 3. Organ Recital by **Mr. R. Lees Ingles, Mus. Bac., F.R.C.O.:**
(a) "Question and Answer" ... ... Wolstenholme.
(b) "Salut d'Amour" ... ... Elgar.
(c) "Suite Gothique" ... ... Boellmann.
1. Introduction—Choral. 2. Menuet Gothique.
3. Priere a Notre Dame. 4. Toccata.
8.55— 4. Jazz: **"JB" Studio Orchestra.**
9.0 — 5. **General News Service. Announcements.**
9.10— 6. Contralto:
(a) "Here in the Quiet Hills" ... ... G. Carne.
(b) "Sincerity" ... ... E. Clarke.
(c) "My Ships" ... ... T. del Riego.
Miss Phyllis Heatley.
9.20— 7. Overture: "Nell Gwyn" ... ... Edward German.
"JB" Studio Orchestra.
9.35— 8. Weekly Sports Talk by **Mr. W. D. Powell:** "League Cricket."
9.50— 9. Selection: "Oberon" ... ... Weber.
"JB" Studio Orchestra.
10.5—10. Contralto:
(a) "God Sends the Day" ... ... F. Drummond.
(b) "My Little Irish Cottage" ... ... Eileen Summers.
Miss Phyllis Heatley.
10.15—11. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

TUESDAY, NOVEMBER 22nd, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on "Hygiene," by **Dr. A. J. Milne.**
8.25— 3. Overture: "Saul" ... ... Bazzini.
"JB" Studio Orchestra.
8.35— 4. Musical Saw Soli: **Mr. L. B. Melvill.**
8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**

RELAYED TO DURBAN:

9.0 — 7. Suite: "A Kiss for Cinderella" ... ... Bucalossi
"JB" Studio Orchestra.
9.10— 8. Contralto:
(a) "Sink, Red Sun" ... ... Teresa del Riego.
(b) "Land of the Long Ago" ... ... L. Ray.
Miss Florence Ellis.
9.20— 9. Item by **Mr. Lago Clifford.**
9.20—10. Musical Saw Soli: **Mr. L. B. Melvill.**
9.45—11. **Vaudeville Act,** relayed from Empire Theatre.
10.0 —12. Jazz: **"JB" Studio Orchestra.**

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10.10—13. Contralto:
(a) Will be announced.
(b) "Garden of Happiness" ... ... Teschemacher.
Miss Florence Ellis.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

WEDNESDAY, NOVEMBER 23rd, 1927.
8.0—EVENING PROGRAMME.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. "Die Suikerbekkie," 'n Humoristiese Varhaal, deur **Mnr. B. Northling Swemmer, M.I.S.A.**
8.25— 3. Overture: **"JB" Studio Orchestra.**
8.35— 4. Opening Chorus and "Lazy Old Moon."
The Melodians
(Messrs. P. Daniel, L. McCallum, W. Matthews, A. W. Hutchings and P. Stoutt (at the Piano)).
8.45— 5. **Jazz: "JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Suite: "Nuits Algeriennes."
"JB" Studio Orchestra.
9.10— 8. Solo: **Mr. William Matthews.**
9.15— 9. "Chats by an Ex-Police Officer" (Third Series), No. 5.
9.30—10. (a) "Billy Boy. (b) "The Mulligan Musketeers."
The Melodians.
9.40—11. Solo: **Mr. Percy Daniel.**
9.45—12. (a) "Asleep in the Deep." (b) "Mary Lou."
The Melodians.
9.55—13. Jazz: **"JB" Studio Orchestra.**
10.0 —14. Solo: **Mr. Leslie McCallum.**
10.5 —15. Duet: **Messrs. Percy Daniel and William Matthews.**
10.10—16. "When Evening's Twilight" ... ... Hatton.
The Melodians.
10.15—17. Jazz: **"JB" Studio Orchestra.**
10.20—18. Solo: **Mr. A. W. Hutchings.**
10.25—19. (a) "A Democratic Quartette." (b) "Good Night."
The Melodians.
10.30—Close down.

THURSDAY, NOVEMBER 24th, 1927.
8.0—EVENING PROGRAMME.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. "Adventures in the East," No. 6, by **Mr. Eric Blackwell.**
8.25— 3. Overture: "Il Guarnay" ... ... Gomez.
"JB" Studio Orchestra.
8.35— 4. Soprano:
(a) "Dearest, I bring you Daffodils" ... ... D. Forster.
(b) "I did not know" ... ... Trotere.
(c) "If I might come to you" ... ... Squire.
Miss A. Graham.
8.45— 5. Afrikaans Recitations:
(a) "'n Hindoe Storie" (translated from the English) —F. W. Bain.
(b) "Trouw" ... ... J. F. E. Cilliers.
(c) "Die Laaste Aand" ... ... J. F. E. Cilliers.
Miss Maedie Meyer.
8.55— 6. Jazz: **"JB" Studio Orchestra.**
9.0 — 7. **General News Service. Announcements.**
9.20— 8. Selection: "Le Prophete" ... ... Meyerbeer.
"JB" Studio Orchestra.
9.20— 9. Baritone: **Mr. D. M. Williams.**
9.30—10. Recitations:
(a) "The Art of Kissing" ... ... Anonymous.
(b) "A Parable of Nature" ... ... Madge Irving.
(c) "Circumstantial Evidence" ... ... A. Adcock.
Miss Maedie Meyer.
9.40—11. Jazz: **"JB" Studio Orchestra.**
9.50—12. Soprano:
(a) "Morning" ... ... O. Speaks.
(b) "Happy Song" ... ... Teresa del Riego.
(c) "Flutes of Arcady" ... ... William G. James.
Miss A. Graham.
10.0 —13. Selection: "Manon" ... ... Massenet.
"JB" Studio Orchestra.
10.10—14. Baritone: **Mr. D. M. Williams.**
10.20—15. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, NOVEMBER 25th, 1927.
8.0—EVENING PROGRAMME.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Soprano:
(a) "Silent Noon" ... ... Vaughan Williams.
(b) "A Lullaby" ... ... Granville Bantock.
(c) "Far and High the Cranes give Cry" ... Korbay.
Miss Margaret Roux, U.L.M.
8.20— 3. Overture: "Vanity Fair" ... ... Fletcher.
"JB" Studio Orchestra.
8.30— 4. Sketch by **"JB" Studio Dramatic Company.**
8.50— 5. Jazz: **"JB" Studio Orchestra.**
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Bass-Baritone:
(a) "The Yeoman's Wedding Song" ... ... Poniatowski.
(b) "The Bell Ringer" ... ... Wallace.
Mr. Thomas H. Ingles.
9.20— 8. Suite: "Vive la Danse" ... ... Finck.
"JB" Studio Orchestra.
9.30— 9. Monthly Talk on Jewish Topics, No. 3.
9.45—10. Soprano:
(a) "Ah, mon Berger" ... ... Weckerlin.
(b) "Les Papillons" ... ... Ernest Chausson.
(c) "L'Enamouree" ... ... Reynaldo Hahn.
Miss Margaret Roux, U.L.M.
9.55—11. Selection: "La Favorita" ... ... Donizetti.
"JB" Studio Orchestra.
10.10—12. Bass-Baritone:
(a) "The Floral Dance" ... ... Moss.
(b) "A Jolly Old Cavalier" ... ... Dix.
Mr. Thomas H. Ingles.

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10.20—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, NOVEMBER 26th, 1927.

8.0—EVENING PROGRAMME.

1. **General News Service. Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.

11.45 p.m.—Close down.

The Programme between 9.0 and 10 p.m. will be relayed to Durban.

SUNDAY, NOVEMBER 27th, 1927.

AFTERNOON PROGRAMME.

3.30. Recital of **Gramophone Records.**

5.0 p.m. Close down.

EVENING PROGRAMME.

7.30. Relay of Service from **Christ Church, Hillbrow.**

Opening Hymn: "At Even, ere the Sun was Set.

Psalms: 130 and 131.

Lesson: John, 14.

Second Hymn: "Hark! the Glad Sound! the Saviour Comes."

Sermon: "I Will Come Again," John 14, 3, by the **Rev. George C. Grubb, M.A.**

Closing Hymn: "Jesus shall Reign where'er the Sun."

Benediction.

Voluntaries by **Mr. R. J. D. Browne.**

8.45—1. Overture: "Light Cavalry" ... ... Suppe.

"JB" Studio Orchestra.

8.55—2. Tenor:

(a) "Cast Thy Burden" ... ... Hamblin.

(b) "The Lost Chord" ... ... Sullivan.

Mr. Gordon Kinghorn.

9.5 —3. Selection: "Madame Butterfly" ... ... Puccini.

"JB" Studio Orchestra.

9.15—4. (a) "A Genleman of France." (b) "A Bunch of Roses."

Mr. Andrew Churchman.

9.25—5. Selection: "Martha" ... ... Flotow.

"JB" Studio Orchestra.

9.40—6. Tenor:

(a) "Swing Low, Sweet Chariot." ... ... Burleigh.

(b) "Go Down, Moses" ... ... Burleigh.

Mr. Gordon Kinghorn.

9.50—7. Suite: "La Source" ... ... Delibes.

"JB" Studio Orchestra.

10.0 p.m.—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.

4.30 p.m. daily, except Saturday and Sunday: **Women's Session** (arranged by **Miss Isobel Niven**).

4.45 p.m. Monday, Wednesday and Friday: **The Wireless Orchestra.**

7.0 p.m. daily, except Saturday and Sunday: **Reports**—Weather Report, Shipping Intelligence, Stock and Share Reports. On Saturdays the **Reports** are broadcast at **7.0 p.m.**

MONDAY, NOVEMBER 21st, 1927.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Solveig's Song" ... ... Grieg.

(b) "Thy Dear Eyes" ... ... Bartlett.

Miss Hanna Skjerve.

Tenor:

(a) "I Hear A Thrush at Eve" ... ... Cadman.

(b) "I Know Of Two Bright Eyes" ... ... Clutsam.

Mr. Charles Brown.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

5.0 **Children's Corner:** The Story of Twelfth Night, told by **Aunt Janet** of the Library. Musical Illustrations by **Uncle Beverley.** Birthday Greetings and a News Bulletin by **Aunt Isobel.**

5.45 Close down.

7.5 **Dinner Hour Session:** Light Music.

7.30 **The Wireless Orchestra.**

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Chats with the Masters,** No. 4: "Tennyson." **Mr. A. E. Ingle.**

"A SCOTCH PROGRAMME."

8.25 Selection: "Scotch Airs" ... ... Bonnisseau.

The Wireless Orchestra.

8.35 Mezzo:—

(a) "O Sing To Me The Auld Scotch Songs" ... Leeson.

(b) "Caller Ou'" ... ... John Gray.

Miss Jessie Allan.

8.45 **General and Local News.**

8.55 Suite: "Country Side" ... ... Coates.

9.5 Violin: "Bonnie Mary Of Argyle" ... ... Scotch Air.

Mr. Sterling M. Robins.

9.10 **Max Turnbull** (Scotch Humorist).

9.20 March: "Honour The Brave" ... ... Reviere.

"Keltic Suite" ... ... Foulds.

9.30 **Novelty Item.**

9.34 Mezzo:—

(a) "Angus MacDonald" ... ... Roeckel.

(b) "Hame" ... ... Walford Davies.

Miss Jessie Allan.

9.44 "A Scotch Country Dance."

9.48 **Mr. Max Turnbull.**

9.58 "Auld Lang Syne."

10.0 Close down.

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Holidays.

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TUESDAY, NOVEMBER 22nd, 1927.

12.30 **Lunch Hour Session:—**

Soprano:

(a) " Smile Of Spring " ... ... Fletcher.

(b) " The Love Light In Your Eyes " ... ... Dunkley.

Miss Phyllis Barnett.

Contralto:

(a) " Husheen " ... ... Needham.

(b) " To A Miniature " ... ... May H. Brake.

Miss Grace England.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

5.0 **Children's Corner:** More about the children of other days. **Aunt Isobel** will tell you about Charles, the boy of the Stuart times, and **Uncle Kep.** will sing " King Charles." Birthday Greetings.

5.45 Close down.

7.5 **Dinner Hour Session:** " Special Request " Gramophone Records.

'Cello:—

(a) " Andacht " ... ... Popper.

(b) " Papillon " ... ... Popper.

Miss Marjorie Silva.

7.50 **Excerpts from " A London Letter "** (with acknowledgments to " Sunday Times ").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Soprano:—

(a) " Waltz Song " (" La Boheme ") ... ... Puccini.

(b) " Ay, Ay, Ay " ... ... Perez.

Miss Grace Claussen.

8.15 Violin: " On Miami Shore " ... ... Jacob.

Fritz Kreisler

8.20 Baritone:—

(a) " Pensee d'Automne " ... ... Massenet.

(b) " Si Jetais Roi " ... ... Adolphe Adam.

Mons. Gaston De Chazal.

8.30 **A Humorous Sketch: " The Castaway,"** by **W. W. Jacobs.**

Characters: John Boxer (a sailor), Mr. George R. Montford; Mary Boxer (his wife), Miss Isobel Niven; Mrs. Gimpson (his mother-in-law), Mrs. Gaynor; Mr. Silver a broken-down fortune teller), Mr. Stanley Adcock.

Scene: The sitting-room behind Mrs. Boxer's shop at Shingle-Sea.

Time: 6.0 p.m.

8.50 **General and Local News.**

9.0 **Relay from " JB."**

10.0 Close down.

WEDNESDAY, NOVEMBER 23rd, 1927.

12.30 **Lunch Hour Session:—**

Contralto:—

" Look Down Dear Eyes " ... ... Fisher.

" Thoughts " ... ... Fisher.

" If Thou Wert Blind " ... ... Johnson.

" I Love You Truly " ... ... Cadman.

Miss Peggy Keyter.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.5 **Dinner Hour Session:** Recital on the Brunswick " Prismatone " (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Soprano:—

(a) " Merry Spring Song " ... ... Carne.

(b) " Summer Night " ... ... Goring Thomas.

Miss Florence Wells.

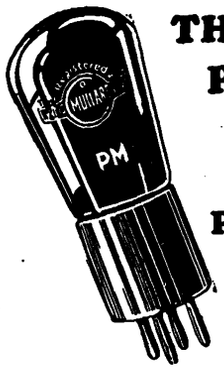
7.31 **Radio Talk:** " Valves " (continued). **Mr. A. C. Cruikshank.**

7.50 Soprano:—

(a) " There's A Land " ... ... Allitsen.

(b) " God Bless You " ... ... Dickson.

Miss Florence Wells.



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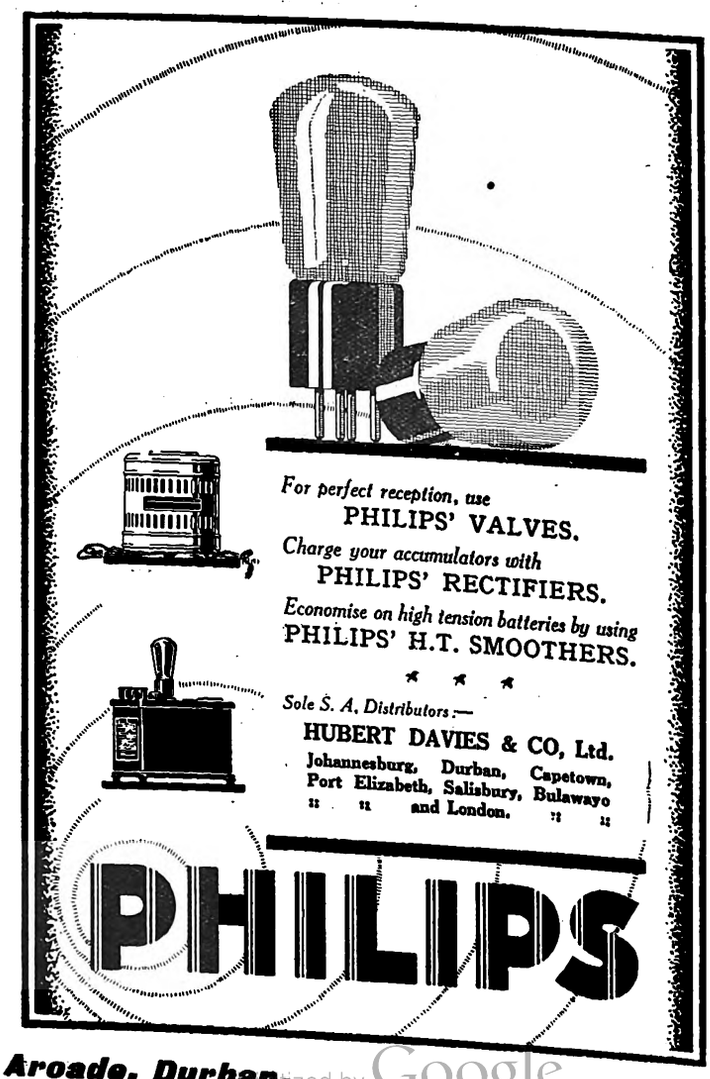

Obtainable from Mills Hosiery Coy., Castle Arcade, Durban.

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8.0 **Time Signal.**
8.1 **A Variety Programme by Arthur Vos and his Orchestra.**
8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

THURSDAY, NOVEMBER 24th, 1927.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Sometimes At Dawn" ... ... Metcalfe.
(b) "Danny Boy" ... ... Old Irish.

Miss Dorothy Cavannagh.

Mezzo:

(a) "Beyond The Dawn" ... ... Sanderson.
(b) "Kashmiri Song" ("Indian Love Lyrics") —Woodforde-Finden.

Miss Agnes Bulley.

The "Pruchner" Piano Player.

Light Music.

2.0 Close down.
4.0 **Afternoon Session:—**

Contralto:

(a) "Mifanwy" ... ... Dorothy Forster.
(b) "A Bowl Of Roses" ... ... Coningsby Clarke.

Madame Gladys Dingle.

Light Music.

5.0 **Children's Corner:** Story, Ways of Spending Money, from Doctor Dolittle's Caravan, told by **Aunt Janet** of the Library. A Chat with **Aunt Isobel.** Birthday Greetings and Riddles.
5.45 Close down.
7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros., of West Street).
8.0 **Time Signal.**

Muriel Clark, L.R.A.M. (Soprano), **Robert Wettergreen** (Baritone), in Solos and Duets.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Overture: "Carnival Romain" ... ... Berlioz.
"Symphony No. 4 in G. Major" ... ... Dvorak.

(a) "Allegro Con Brio."
(b) "Adagio."
(c) "Allegretto."
(d) "Allegro Non Troppo."

9.5 (approx.) **General and Local News.**

Muriel Clark, L.R.A.M. (Soprano), **Robert Wettergreen** (Baritone).

"Septette Op. 20" ... ... Beethoven.

(a) "Adagio, Allegro."
(b) "Adagio Cantabile."
(c) "Minuetto."
(d) "Tema Con Variazione."
(e) "Scherzo."
(f) "Andante Con Presto."

Messrs. Robins, McLoughlin, Wood, Odden, Oney, Bendy and Waterman.

10.0 Close down.

FRIDAY, NOVEMBER 25th, 1927.

12.30 **Lunch Hour Session:** The Studio Orchestra.
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** A Request Afternoon. Listen to your favourite Songs, Stories and Recitations.
5.45 Close down.
7.5 **Dinner Hour Session:** Light Music.
7.13 **Sports Talk,** by "**Natalian.**"
7.30 **The Studio Orchestra.**
8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Film Talk No. 4:** How the Scenes are Taken."

Mr. Joseph Albrecht.

8.25 Selection: "Mayfair and Montmartre" ... ... Higgs.

The Studio Orchestra.

8.35 Contralto:—

(a) "If I Might Come To You" ... ... Squire.
(b) "Rose In The Bud" ... ... Forster.

Miss Ethel Norwood.

8.45 **General and Local News.**
8.50 Overture: "Merry Makers" ... ... Coates.
"Turkish Patrol" ... ... Yolme.
9.0 Flute: "Valse Brilliante" ... ... Gratten.

Mr. Cecil Horne.

9.5 Baritone:—

(a) "Myself When Young" ... ... Liza Lehmann.
(b) "A Chip Of The Old Block" ... ... Squire.

Mr. Vernon Tunmer.

9.15 Selection: "The Dollar Princess" ... ... Lehar.
9.25 Contralto:—

(a) "When The Swallows Homeward Fly" .. M. V. White.
(b) "The Lilac Tree" ... ... Johnson.

Miss Ethel Norwood.

9.35 **A Bridge Hand will be Broadcast.**
9.55 Baritone:—

(a) "The Lute Player" ... ... Allitsen.
(b) "Fleurette" ... ... McGeoch.

Mr. Vernon Tunmer.

10.0 Close down.

SATURDAY, NOVEMBER 26th, 1927.

11.15 **Morning Session:** The Durban Municipal Orchestra, relayed from the Summer Palace.
12.30 Close down.
7.15 **Reports:** Local Market Report, Weather Report, Shipping Intelligence.
7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

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8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
March: "Entente Cordial" ... ... Latour.
Selection: "La Cigale" ... ... Audran.
Tenor: "Killarney" ... ... Balfe.
Dai Griffiths.
Valse: "The Quaker Girl" ... ... Monckton.
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre.**
10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with Vocal and Instrumental items.
11.0 Close down.

SUNDAY, NOVEMBER 27th, 1927.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "Eli" ... ... Costa.
Overture: "Melusine" ... ... Mendelssohn.
Suite: "Calliehoe" ... ... Chaminade.
Solo Euphonium: **Mr. F. J. Beswick.**
"Bacchanale": "Samson and Delilah" ... Saint-Saens.
Morceau: "Eventide" ... ... Myddleton.
Solo Piccolo: "The Deep Blue Sea" ... ... Brewer.
Mr. J. J. Flannagan.
4.30 **Children's Corner:** A Visit from **Uncle Brownie.** A Bible Story, "Daniel in the Lion's Den." Birthday Greetings and Riddles.
5.15 Close down.
6.40 **"The Bells of St. Paul's."**
7.0 **Evening Service,** relayed from St. Cyprian's Church. Preacher: **The Rev. Harry Gibbons.**
8.30 **"A Popular Concert,"** relayed from the Durban Town Hall:—
Soprano:—
"Il Baccio" ... ... Arditi.
"Charmant Oiseau" ... ... David.
Miss Lucie Schoentjes.
Arthur Tann's Boys' Choir, in conjunction with **The Durban Municipal Orchestra.** Conductor: **Mr. T. H. Huddle.**
(Full details will be announced later.)
10.0 Close down.

In and Out the Capetown Studio.

A cynic, and therefore one who spoke with a grain of truth, once called the Studio the most interesting laboratory in the whole of a broadcasting station. If experiments be the test of a laboratory, it certainly is. Last week the programme department let loose what in radio vernacular is called a "chunk programme." The "chunks" consisted of the "All Star Moths" and Cleghorn's Café Orchestra. The result was gratifying. The telephone tinkled merrily, and next morning the studio staff had a pleasant time slitting envelopes from listeners who were so pleased that they recklessly disregarded the opportunity to sign themselves "Pro Bono Radio" and signed their own names instead. No good listener does this unless he or she is thoroughly satisfied. We know, because a considerable portion of our correspondence takes its inception from the "common foreign idioms" section of the standard dictionaries. Apparently "chunk programmes" suit the air. A second attempt will be "An Opera and a Play" on Monday night. The first part of the evening will be taken up by "Carmen" (concert version), performed by the Wynberg Choral Society, under the conductorship of Jan Luyt. The principal rôles will be sustained by Mona McGregor, whose photo appears in this issue, Amy Britton, Leonard Burchell and Harold Littlewert.

"Green Eyes."

The second half of the programme will be a dramatic exposition of the Eastern theory of the transmigration of souls, which theme Christopher Montana has taken for his latest play, "Green Eyes." No one has as yet induced Mr. Montana to write down his theories of radio drama. It is a pity. They should be worth reading. But if one may draw conclusions from the plays, he has already had broadcast, it would seem that he lays great stress on the connection between the mediumistic element in radio as a means of presentation and the supernatural which frequently baffles us in situations too dramatic to be explained by the ordinary laws of cause and effect. Perhaps that is the secret of his flair for choosing subjects which invariably get across the air.

Studio Concert.

The Tuesday programme, which welcomes the weekly visit of the Capetown Orchestra to the Studio, introduces a new singer in the person of Miss Rose Sutton. As no details are to hand about Miss Sutton, we may take it that "no news is good news." Mr. H. A. Tweedie is also broadcasting that evening. His last broadcast, some weeks ago, was exceptionally good, quite the best performance he has ever put over the microphone.

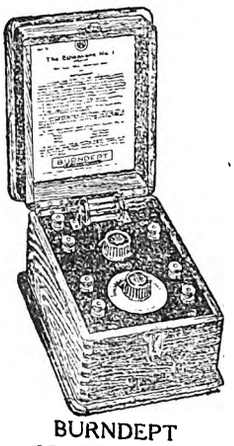
Two of the most popular soloists in the orchestra are billed for that programme, Granville Britton and Eric Bray.

It is a pleasure to see that Dr. S. H. Skaife is going to give another of his instructive and easily digestible Nature Talks. As one listener naively put it, "he instructs without letting you know he is doing it." Apparently a cross between "nature without tears" and "Tit Bits."

The Merry Radio Minstrels.

When Mrs. Williamson, aided and abetted by Will Clem, asked for the loan of our waiting-room every Thursday evening, we had no idea that they were undertaking the metamorphisis of our perfectly good "go-as-you-please" concert party into anything as ambitious as Radio Minstrels. But such was their full intent. And, judging by the clatter the traditional bones and the cotton fields cum dusky babies atmosphere which has pervaded the building once weekly, they have succeeded. The twanging of the ole banjos will accompany them into the Blue Room on Wednesday night at 8.5 sharp. Those of you who loved the dusky troupes at the zenith of their fame—now, alas! years ago—will recog-

To the Man of Moderate Means



who delights in good music—wireless is a boon. For a very small layout you may indulge in "Listening" to first-rate Programmes and so spend many evenings of real enjoyment. Come in and convince yourself of the truth of these statements. You will be most agreeably surprised.

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nise many old friends again. Those to whom this form of entertainment is new, will probably find it stimulating and exceedingly hearty after the stereotyped concert formula habitual to us to-day. In their day, the nigger minstrels were as popular as the best of our syncopated syndicates. Here's luck to their radio offspring.

Three Secrets.

Thursday. Saturday. Sunday.

GLADYS DICKSON.

Items from the Durban Studio.

Programme.

On Monday evening a special programme has been arranged for our Scotch friends. Two popular artists have been engaged in the person of Miss Jessie Allan (mezzo) and Mr. Max Turnbull (Scotch humorist). A real "bonny nicht" is assured. Shortly after the time signal Mr. A. E. Ingle will broadcast a short talk on Tennyson, the fourth of his "Chats with the Masters" series.

Miss Grace Claussen (soprano) and Mons. Gaston de Chazal (baritone) are the artists to broadcast on Tuesday evening. Both are sure to have a large following of radio admirers.

To the followers of jazz music, Wednesday's programme will make its appeal. Arthur Vos and his orchestra will give us another of their entertaining studio programmes. It is some months since we had this pleasure, and "Arthur" himself says he is quite looking forward to it. So are we.

Thursday's Classical Programme.

Once more we are with the musical giants—Berlioz, Dvorak, Beethoven. Included in the programme to be relayed from the Pavilion is Beethoven's Septette Opus 20. Beethoven's works for wood-wind include, in addition to this Septette, two octets, two sextets for wind alone, and one for strings alone, a rondino for wind instruments, an allegro and minuet for two flutes, and a lost trio for piano, flute and bassoon.

It is interesting to notice that all of them are the works of his earlier years—though many were published later, and consequently bear a high opus number—and that a very large number of them are in the same key as the Septette, viz., E flat. The Septette was composed in 1800, and was first performed in public on April 2nd at the Burg Theatre at a concert given by Beethoven—the first he ever undertook in Vienna. It had, however, it appears, been previously played privately at the house of Prinz Schwarzenberg. It is dedicated to the Empress of Austria, and was published in the following year, at the same time as the First Symphony, the B flat Piano Concerto, and the Piano Sonata Op. 22. The instruments used are clarinet, horn, bassoon, and a string quartet, consisting of violin, viola, violoncello and double bass.

During the first half of the programme the Durban Orchestra, under the conductorship of Mr. T. H. Huddle, will perform two notable works—"Carnival Romain" (Berlioz) and the great Symphony No. 4 in G major (Dvorak).

A feast of good music is to be provided. At 8 p.m. Miss Muriel Clark and Mr. Robert Wettergreen will broadcast from the Studio.

A popular programme is the order for Friday evening. The artists on this occasion are Miss Ethel Norwood (contralto) and Mr. Vernon Tunmer (baritone). Miss Norwood has a voice of excellent broadcasting quality, and she will sing a charming group of songs. "Vernon" is better now. His Ford the other day, while he was in it, tried conclusions with an irresistible force, with rather sad results to the "Lizzie." When they sorted out the wreckage, Vernon wasn't in a much better condition. However, as he joyfully expresses it, "I'm all right now."

Miss Lucie Schoentjes (soprano), who is singing at the Town Hall on Sunday evening, in conjunction with the Durban Municipal Orchestra, is no stranger to Durban audiences, as she has appeared on both the Pavilion and

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To EAST LONDON, PORT ELIZABETH, PORT ALFRED, JEFFREY'S BAY, UMTATA (for Port St. Johns) and GEORGE (for Knysna and Wilderness) and intermediate stations to MOSSEL BAY inclusive. From Transvaal, Orange Free State, Cape and South-West Africa stations one day each week during November, 1927, and January and February, 1928.

To SWAKOPMUND. From stations in South-West Africa one day each week during January and February, 1928.

(2)—GENERAL EXCURSIONS from 1st December, 1927, to 3rd January, 1928, at Single Fare for the Return Journey between ALL SOUTH AFRICAN RAILWAY STATIONS, and in Through Bookings with the R. R. and B. & M. R. (First and Second Class only) and C. F. L. M. Also in Local Bookings over the R. R. and B. & M. R., including the Mafeking-Bulawayo Section, from 14th December, 1927, to 3rd January, 1928, at Single Fare for the Return Journey for First and Second Classes only, and Single Fare and One Half for Third Class.

(3)—INCLUSIVE LAND AND SEA EXCURSIONS from certain inland areas, 1st December, 1927, to 3rd January, 1928.

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W. W. HOY, General Manager.

Johannesburg, November, 1927.

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Town Hall platforms on several occasions. She possesses a natural coloratura voice, very sweet, true and flexible. She has always met with an excellent reception and, with listeners, is a popular favourite. A photo of Miss Schoentjes appears in this issue.

Their Fads.

Richard Wagner	Dogs.
Josef Hadyn	Fine clothes.
Felix Mendelssohn	Sketching.
Johan Sebestian Bach ...	Lithography.
Ludwig van Beethoven ...	Walking in the rain.
Robert Schumann	Literature.
Gouseppe Verdi	Farming.
Giachimo Rossini	Cooking.
Franz Liszt	The ladies.
Charles Gounod	Theological matters.
Josef Hofmann	Automobiles and mechanics.
Vladimir de Pachmann ...	Gems.
I. J. Paderewski	Billiards and poultry.
Enrico Caruso	Caricature and sculpture.

"Learn to judge music by your ears and not by the reputation of those who made it."—*Percy Scholes.*

A New Terror.

A farmer had installed a wireless apparatus on his farm—miles from anywhere—and two of his farm hands did not like the innovation.

"Master's got a wonderful new wireless thing up at 'is 'ouse," said one; "and 's can 'ear folk a-talkin' in London, Newcastle, and, they do say, in Paris."

"You don't say!" exclaimed the other in awestruck tones. "Then us'll 'ave to be mighty careful what us says in the cowshed now!"

H.E.D.

Capetown Programmes.

We greatly regret that at the time of going to press the Capetown broadcasting programmes are not to hand.

Glass and Brass

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(*Continued from page 2.*)

Now we have the Yale. Bright, rhythmic, and in sharp contrast to its hectic predecessors. In some ways it may be said to lack novelty, for the Blues in its earlier form had a very good innings in South Africa, but it contains so much that is new, and so much that is attractive, that this criticism is not likely to worry dancers overmuch. Certainly it seems to have all the essential qualifications for a real ballroom success, and with the necessary support should do much to assure a return visit of popularity to the South African ballroom.

One thing, however, is essential, if the Yale is to be a success, and that is that it shall be played at a real Blues time by the bands. A Blues, contrary to what seems to be the general belief, is not merely a foxtrot played at a slightly slower tempo. It is a form of music played in common time, in which *each* bar of the music is equally stressed, and it should be played at about 34 (never more than 36) bars to the minute. By some of the South African bands it is played at over 40 bars a minute, and to all intents and purposes ceases to be a Blues at all.

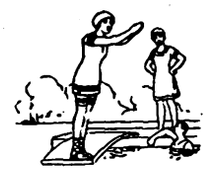
The formation of a ballroom section to the South African Dancing Teachers' Association should be of great benefit to the dancing public of South Africa, for it means that we shall now to a large extent get uniformity of teaching. In the past the teaching of ballroom dancing in this country has been by many of the teachers too much in the light of a sideline, and not only the steps and elaborations, but the actual basic principles of the dances have been too often a matter of individual taste on the part of the teachers, rather than of definite knowledge of the fundamentals of the art.

All that will be finished when the new ballroom branch of the S.A.D.T.A. gets under way, for only those teachers able to pass an examination drawn up on the syllabus of the Imperial Society of Teachers of Dancing (England) will be admitted into the Association, and membership of the ballroom section of the S.A.D.T.A. will, therefore, be a guarantee of proficiency in the teaching of ballroom dancing. And it is a guarantee long needed in South Africa.

One of the most important results of the forming of this section, so far as the general dancing public is concerned, is that they will get the newest London dances much sooner than has been the case in the past, for every new development will be at once communicated to the Dancing Teachers' Association and demonstrated to all its members, who will then be in a position to pass it on to their pupils without any delay. And they will all pass it on in the same form, instead, as has been the case in the past, of each teacher imparting his or her own private version of the dance.

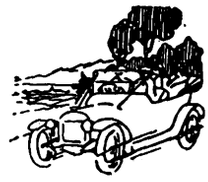
The formation of the Clover Club by Miss Vera Inman will be welcomed by Johannesburg dancers, and there are already signs that the club's weekly dances at the St. James will become a great success. Of late there has been rather a dearth of mid-week dances in Johannesburg, and there is little doubt that the knowledge that a pleasant cabaret is available every Wednesday evening at this popular Eloff Street dance hall will be thoroughly appreciated by dancers.

The Ballroom Sheik.



PORT ALFRED SEASON

All the Year Round



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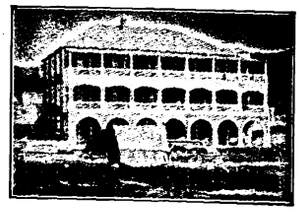

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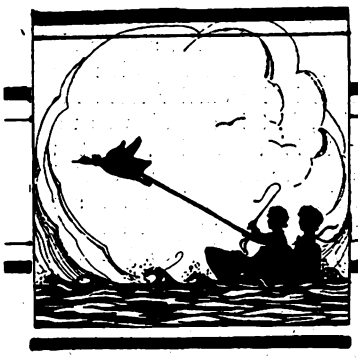

Our Childrens Column

WALLY'S ADVENTURES IN SCREENLAND.

(By Carrie Rothkugel.)

(Continued.)

"And not I?" asked the gnome. "Oh, you naughty boy, not to like Bobby Bolder! However, I forgive you this time, and as a proof will tell you what is going to happen at the palace to-night. You see, our Queen died some years ago, and the old King, having lived nearly all his allotted hundred years, feels ill and, as his son is not married, wishes to choose a bride for him. For this purpose all the most beautiful fairies of high rank in Screenland are to assemble at the palace, and to-night the King will pick one from amongst them who is to be the wife of Lilaccia."

"I should so like to see it all," said Wally, eagerly. "Do you think it is possible for me to do so?"

"Oh, yes," replied Bobby Bolder. "You shall see all there is to be seen."

"Thank you so much. I *am* glad," said Wally. "But tell me what does the Prince say to the arrangement? Would he not like to choose his own wife?"

"All fairies are equally amiable," explained Bobby, "so it does not matter which one the King chooses. But come along, Silverlocks is ready."

As he walked up the long avenue between his two guides, Wally learned a great many things about the Screen fairies, and Bobby told him that the old witch was called Devilina, and she was constantly working mischief, especially to any of the Royal Household whom she hated.

"And are you not afraid of her?"

"Oh, no, Wally," replied the little man cheerfully. "Not at all. She is always on the look out to do harm, but we never mind, because, whatever way she disguises herself, she is forced to wear a little green snake, her familiar spirit, somewhere about her person, and, of course, if you suspect anything, you must look for that."

By this time they reached the palace, which was the larger one of the two Wally had so often seen upon the screen, and as he turned round upon the steps to look at the river he noticed his friend the bell fairy ringing her bell, its sweet, clear tone resounding far and near; though how the sound came, since it was made of flowers, the little boy could not understand. But I, dear children, being in all the fairies' secrets, can tell you how it was. Each of the roses with which the inside was lined had a golden centre, and the sound produced was caused by the violets on the hammer bending forward to kiss the roses.

As Wally followed his conductors into the palace he noticed, with great pleasure, the excitement and bustle there seemed on hand.

"How I shall like it all!" he thought. And, indeed, there seemed every reason to believe he would.

Fairy cooks in their white linen caps and aprons were running up and down the marble steps carrying dishes, upon which were the most appetising things; little pages in satin suits with plumed hats and silver-buckled shoes stood about at all the corners to assist the long strings of fairies, who were constantly arriving, by taking their cloaks; tall footmen in laced liveries showed the way to the big ball-room in which the judging was to take place, and the Lord High Prime Minister called out the name of each fairy as he or she entered, for the benefit of the Royal party, who sat on a dais at one end.

Bobby Bolder led Wally up the long room, through the groups of splendidly dressed fays, to where the King and Prince sat side by side.

"A mortal, your Majesty," he explained, presenting Wally to the King. "The boy whom his Royal Highness wishes to be present because he takes such an interest in us and our doings."

Our little hero looked with great attention at the august ruler of Screenland as he was introduced to him. He was an old man, so old it seemed a wonder that he could be alive at all, and his purple ermine-trimmed mantle served only to show up his white beard, wrinkled face, and almost toothless mouth with its bloodless lips.

"I am very pleased to see you," said the monarch in a high cracked voice. "Very pleased. You must remain close by me all the evening, for I have a great opinion of a mortal's judgment, so I want you to help me to choose the fairy who is to be my son's bride."

"I will do my best, your Majesty," answered Wally, modestly, "but, if it be not overbold to say so, I think it will take a very beautiful lady to be worthy of the Prince."

"So you, too, are courtier," said that person, smiling merrily. "I should not have thought to have met a flatterer in such a youthful form."

To do Wally justice, the opinion he had just expressed to the King was a truthful one, and any of you, dear children, would have thought the same if you had seen the noble Prince in orange satin suit and big plumed hat.

Presently a bell rang.

"It is my dear fairy who is ringing it," thought Wally, but as he looked around he saw the fairy in question sitting in one corner of the rapidly filling room talking to his other friend, Silverlocks. All Screenland seemed to be assembled together—pixies, elves, fays and gnomes—only the wicked witch and her red imps were conspicuous by their absence. Presently the Prince, who had been gazing eagerly among those present, turned with a sigh of relief to the King:

"Devilina is not here," he said.

"Do not be too sure, your Highness," whispered Bobby Bolder. "Devilina has ways and means of doing everything. Therefore what would it matter to her if the Chamberlains were forbidden to admit her to the palace? Once her heart is set upon a thing, she is not to be deterred, and woe betide her victims."

The Prince turned in amazement, for he had never seen laughing, graceless Bobby in such a serious frame of mind.

Just then the bell rang, and the ceremony began.

(To be continued.)

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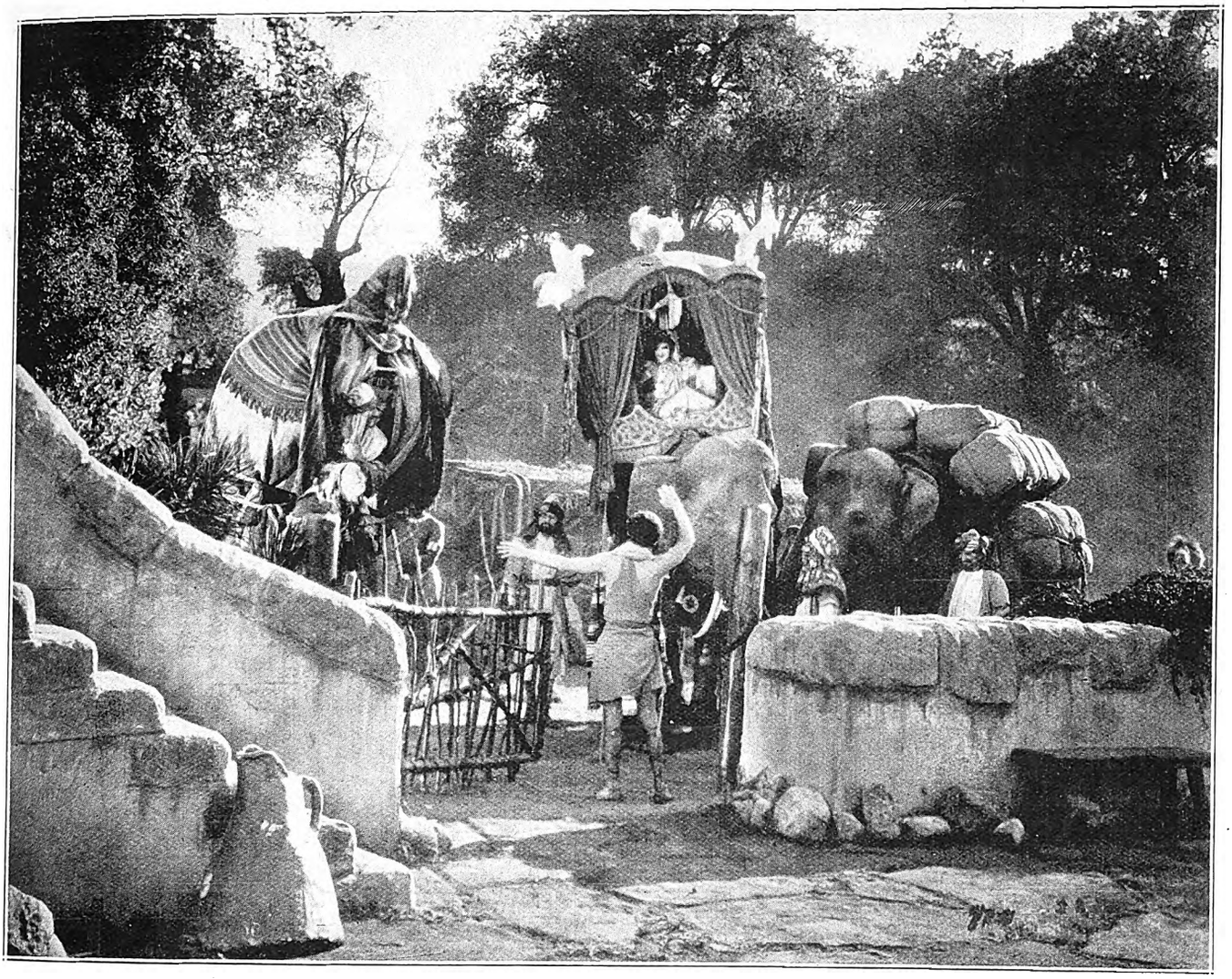

One of the wonderful scenes in "The Wanderer," a film to be shown at the Alhambra, Capetown, on November 21st.

Richard Barthelmess is host these days to Jascha Heifetz, world-famous violinst, who has recently arrived in Hollywood from Hawaii after a year's concert tour encircling the world.

Lila Damita in "The Queen was in the Parlour," coming to the Bijou, Johannesburg, on November 21st.

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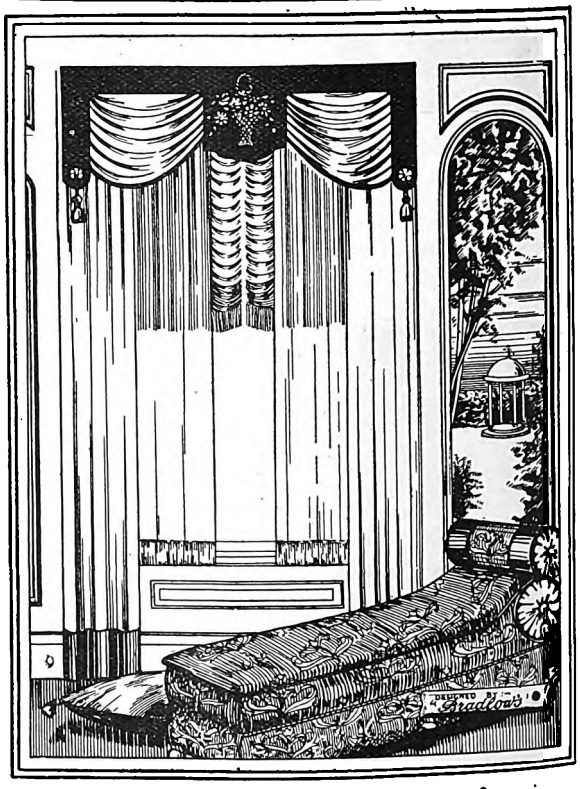
The Royal Family in "The Only Thing," a film to be shown at the Grand Bioscope, Capetown, on November 24, 25 and 26.

Handers and Milliss.

Since I have not in the proper manner introduced Handers and Milliss to you, let me now rectify this omission. They are two of America's best known comedians, and, after having taken London by storm in "You'd Be Surprised," in which revue George Robey starred, they have themselves been starred in the famous Zeigfeld Follies in New York. When two comedians have these two triumphs behind them, it is not necessary to say any more. They open at the Grand, Pretoria, on November 21st.



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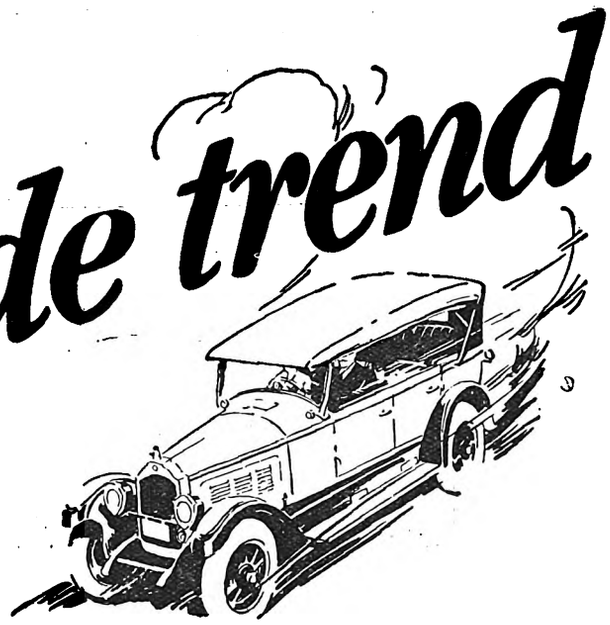

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Myrna Loy as a ballet girl in "The Jazz Singer."

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(Continued from page 8.)

These are not joined to each other, but are lined with another colour, and the edges meet exactly. If they are disturbed they fall back into place the moment they have the chance. This, of course, implies a petticoat or underskirt of a different colour. These frocks are beautifully made and, with their rich but severe lines, give an air of distinction to anyone who wears them.

The afternoon-evening dress is generally in black and it is made very straight. As a rule it has a bolero bodice with long sleeves. The neck may be round or V shaped. When the bolero is taken off the dress becomes short-sleeved or sleeveless and can be worn for the evening. Satin is often used for the evening part of the dress, while the bolero may be of lace or chiffon, generally worked in some sort of pattern.

M.H.

Amy and Cal Carter.

Revue being as popular as it is to-day, it is interesting to note that the first person to produce a touring revue in England was Cal Carter, who, with his partner, will be shortly seen in South Africa in a medley of syncopated melodies.

"While You Wait" was the name of the first touring revue, and Cal Carter always looks upon it with that pleasant benevolent gaze which a father fixes upon his first-born. He had previously introduced the original eight American Ragtimes to England. These created a furore in London and the provinces. And he established the craze for syncopation, which is still as strong as ever.

Amy and Cal Carter.

MILKA & VELMA SUCHARD'S CHOCOLATE

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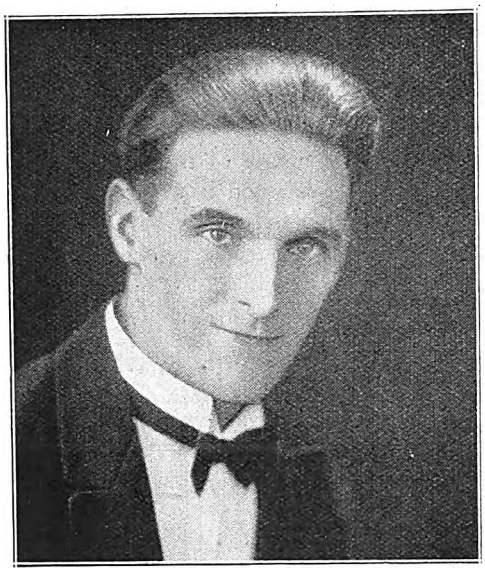
THE CABARET KITTENS.



Jimmy Greville, who opens at the Rinko, Maritzburg, on November 21st.

The "Kittens" have miaed their way back to Africa, and at the Empire, Johannesburg, received a tremendous reception on Monday night, headed by their chief, Ronald Frankau. Song after song, joke after joke, came in quick succession, chief among them the single items by Ronald Frankau himself, a delightful song and dance by an equally delightful crinoline lady, a thrilling little sketch "Crooks," and a chic comedienne—our old friend Gwen Alban. The "Kittens" are Maitland Moss, Eve Fordham, Billy Barnes, Renee Roberts, Cynthia Reece, Archie McKay and Gwen Alban, and they all looked delighted at their welcome.

Betty Bruce is one of the new single acts this week—a good comedienne with some new and clever songs. She is sure to be a favourite.

Bruno Sarti, who was in Africa with the Sistine Choir, gave several numbers in Italian and has a fine voice, which he uses to the best advantage.

The Maggio Trio and the Four Phillips, wonderful acts, both remained over from last week, together with Morry Blake and Ena Hazeldean, and Rebe Kesslova, the gipsy violinist.

C.R.

Gwen Alban, of the "Cabaret Kittens."

The Dance.

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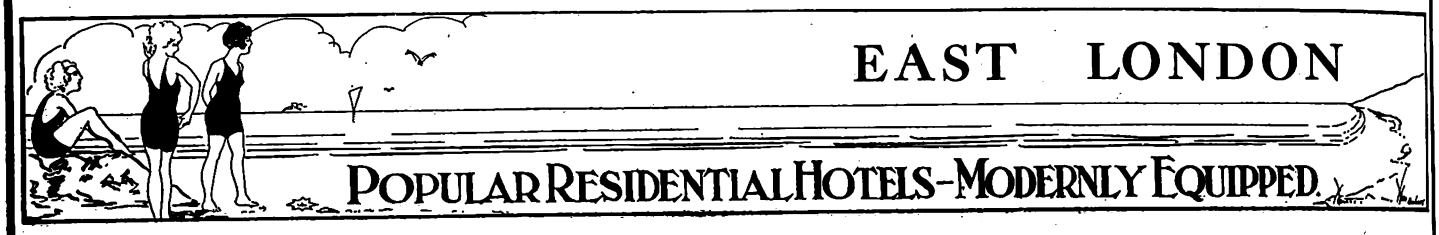

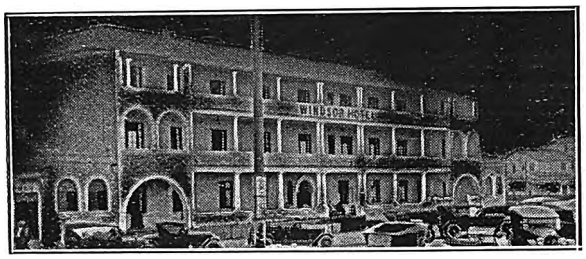

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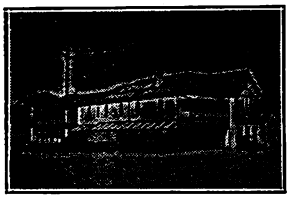

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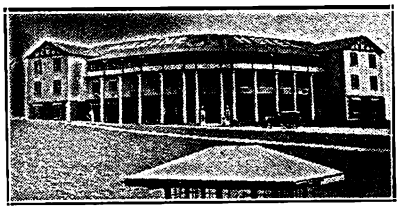

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"Sweet Nell of Old Drury."

It is not given to many plays to score the triumphant success that "Sweet Nell" has done and is doing at His Majesty's Theatre, Johannesburg. But, again, it is not often that a play has such a charmingly attractive heroine as Phyllis Neilson-Terry. Add to that a fine company and one of the best productions ever seen in this country, and it is really after all quite to be expected.

"Charles II." (Frank Freeman) and "Lady Castlemaine" (Louise Regnis).

[Photo: African Film Productions, Ltd.

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Henry Treisman makes Beautiful Family and Wedding Groups. Nel's Rust Buildings, Joubert Street.

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Ronald Frankau.

Ronald Frankau's mother was "Frank Danby," the author of "The Heart of a Child," "Pigs in Clover" and other famous books. His uncle, Owen Hall, wrote "The Geisha" and "The Little Cherub," etc. His aunt, Mrs. Aria, edited the first woman's paper ever put on the market. She still writes "Mrs. A's Diary" in *Truth*. His brother, Gilbert Frankau, author of "Peter Jackson, Cigar Merchant," is one of the best-known novelists of the day.

Ronald Frankau was educated at Eton, from whence he went to a German Busines school. In the course of an interview, he said that even then he desired to go on the stage, and wrote to his mother to that effect. She answered that she was "here to further my son's wishes not to hinder them," but if he succeeded in getting to the top of the tree, "a little business knowledge would not come amiss in a profession where it seemed a rarity." Consequently, he continued his studies and finally entered his father's cigar importing business, attending the Guildhall School of Music at nights, where he started training as a baritone singer under the late Franklyn Clive. Expressly against his commands, he sang at a smoking concert. "I was pleased with my encore," said Mr. Frankau, "but annoyed with the four encores a very inferior comedian received shortly after. I gave up my intention of baritone singing from that moment — and also my studies."

For health reasons, he spent eighteen months in Canada. His mother cabled him to come back with Lawrence Irving, but, in his impatience, he sailed on the boat before, and thus escaped the shipwreck in which Irving lost his life.

On his return, he was offered the choice of two flourishing businesses, but still clung to his love of the stage. His mother said he could go on if he succeeded in getting a job without using her family name. Consequently, "Frank Ronalds" gave an audition at Daly's and immediately obtained his contract for a forthcoming production. War broke out, and at nineteen he was commissioned in November, 1914. Going to France in 1915, he organised what he believes was the first professional entertainment. His star turns were Dennis Neilson-Terry and the late Basil Hallam. In 1917 he went to Mesopotamia, where, on General Maude's staff, he was able in his spare time to run shows and to gain a reputation which preceded him to India. In 1919 he was commanded by the Viceroy to assist in a concert party at the Viceregal Lodge, where he stayed ten days. The Amateur Dramatic Club of Simla, which Mr. Frankau declares to be the finest in the world, then asked him to produce "The Admirable Crichton." The proprietor of a touring repertory company, who saw his production, persuaded him to obtain his discharge from the army, and he produced and stage-managed for them for six months. Returning home, he took part in an *al fresco* pierrot show at Eastbourne under the name of Danby Ronalds. "I don't think I was very good," confessed Mr. Frankau. "The proprietor told me that I never would be in that side of the profession. Full of gloom, I went back to London, and to make myself gloomier still, I became assistant stage manager to the late Mr. Hackett's production of 'Macbeth' at the Aldwych Theatre. Most of my time was spent in telling Mrs. Patrick Campbell that 'Macbeth' (Hackett) was on the stage waiting for her. And there he was, often for two minutes (when 'Lady Macbeth' should have been inspiring him), walking up and down the stage, presumably inspiring himself — while 'Lady Macbeth' (Mrs. P. C.) was telling me that she couldn't possibly come 'for a minute,' as her 'plait wasn't right.'"

Having given an audition to George Grossmith, Mr. Frankau was sent out on tour with "A Night Out" as understudy to Mr. Leslie Henson's part. Returning, he put on his first concert party and, he added, "lost £500 quicker than I then thought it possible."

Following this, a company was formed—Ronald Frankau Productions, Ltd.—and "The Cabaret Kittens" were started. So successful were they that the next year the firm controlled three concert party theatres and four companies. The following year, the Ronald Frankau Repertory Company was added. In 1925, the original "Cabaret Kittens" were chosen by the African Theatres, Ltd., to tour South Africa. It is enough to say that another company is now at the Empire, Johannesburg.

Mr. Frankau has done some broadcasting, having been booked within an hour of his audition. "It makes me more nervous than anything I have ever done in my life," he confessed. "Incidentally, I find in ordinary stage work that one gets more nervous every year. If I hear an artist does not suffer from nerves, I conclude he is no good."

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On with the Dance.

It is the custom nowadays, and probably always was, for famous exponents of operatic dancing to adopt an attitude of lofty contempt towards ballroom dancers and dancing. Pavlova is positively scornful when it comes to discussing the latest ballroom dance, and even Terpsichore, when she was in South Africa, announced her entire lack of interest in this pleasant pastime of the masses.

This is an attitude that the average ballroom dancer resents. We should have little time for the famous painter who had nothing but scorn for those who tried to create in water colours, and, in the same way, we are apt to regard the attitude of well-known operatic dancers who "have no time" for the dances of the ballroom as so much swank.

And so it is very pleasant to find that one famous dancer, whose skill and technique in operatic dancing has delighted us, admits quite freely that she likes modern ballroom dancing, and regards its development as a matter of interest and importance to everyone connected with the dancing art.

Terri Storri, the delightful little dancer, who has been an outstanding success all over South Africa, and who, with her partner, Jean Perri, was responsible for the production of the splendid "Dancing Time" ballet on the Rand, is a keen ballroom dancer, and never misses an opportunity, when there is a good band and a decent floor, to indulge in this popular pastime.

"In my opinion, a dancer should find something of interest in every form of dancing," Miss Storri told me, "and I cannot understand the attitude of operatic dancers who pretend that ballroom dancing is beneath their notice."

But while interested in modern ballroom dancing as a whole, Miss Storri has little time for the hectic, exaggerated type of dance still indulged in by many ballroom frequenters, and she looks forward to the time when grace and smoothness will again be the chief ballroom characteristic. Particularly does she hope for a revival of the Tango, which is one of her favourite dances when off the stage.

"It is a beautiful dance," she said, "graceful and rhythmic, and full of inspiration to the dancer. In London it is coming back to popularity again. I hope it will find its way out to South Africa."

This is a hope that will be shared by most keen dancers in this country, for the Tango is a dance that is a delight to perform, provided the delightful tango rhythm is properly interpreted by the orchestra, and provided the simplified, progressive form of the dance is performed.

The original Tango, enthralling enough to those who could master its intricacies, was altogether beyond the powers of the average dancer, and soon came to be regarded as essentially a dance for the expert. This, unfortunately, is still the popular idea, though nowadays it has been so simplified that it is within the powers of the average dancer and is no more difficult to acquire or perform than the foxtrot or the waltz.

With only four simple basic steps, all of them progressive, and all performed in a normal dancing position, there is nothing in the modern Tango to frighten any dancer of ordinary ballroom capabilities, yet it is still, unfortunately, the case that at the mere mention of the word Tango the average dancers scuttles hurriedly for a seat at the edge of the floor, and nothing will induce him to get up and have a try at the dance himself.

"The Tango will never become really popular again until it changes its name" a well-known London dancer once told me. "For as long as it is called Tango people will always regard it as a dance of exaggerated cortees, dips, bends, scissors and open rovements. Introduce the modern Tango under a new name and the dancing public will eat it up."

Terri Storri.

That, of course, is an exaggeration, but it expresses the chief obstacle in the way of a Tango revival in South Africa. The average man is still under the impression that in the Tango he will be called upon to perform all kinds of exaggerated and ostentatious steps, and consequently nothing will induce him to try it.

If dance teachers could only, by means of demonstrations and in any other way possible, bring it home to the dancing public that the modern, simplified Tango is no more showy than a foxtrot, and a good deal less showy than the Charleston or Black Bottom, the dance would soon become popular. At present, people still have an entirely wrong idea about it.

The interest of dancers is at the moment still centred chiefly upon the Yale, which not only is attracting quite a number of followers, but has began to develop and to adapt itself to the needs of our ballrooms. Mr. Morry Blake, inventor of the original Blues, and exponent of the Yale, tells me that in the course of dancing the Yale in Johannesburg ballrooms he has evolved one or two changes to movements of the dance made necessary by the congested state

(Continued on page 25.)

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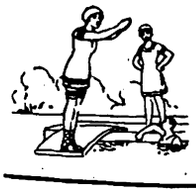
[*Photo: Pathe.*



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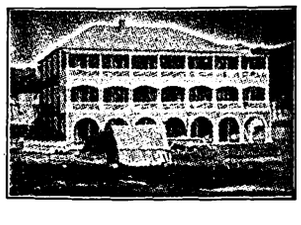

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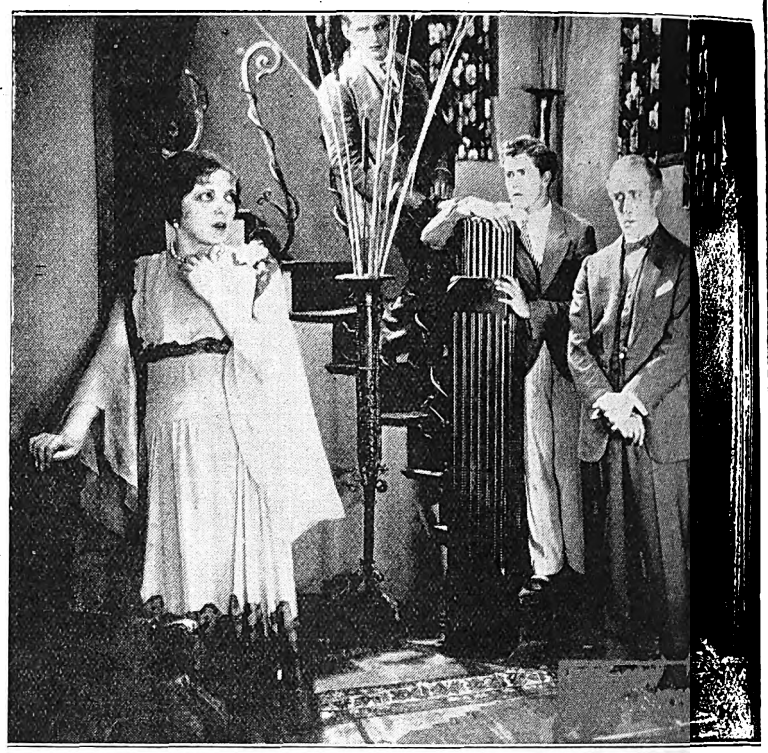
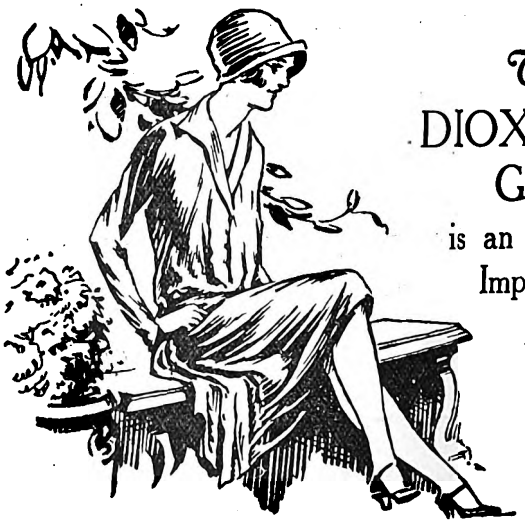
Betty Bruce.
Here is Betty Bruce, who opens at the Criterion, Durban, on November 28th.



The "Pelican" is the fine picture to be screened at the Alhambra, Capetown, on November 28th.

And, coming back to Johannesburg, "The Midshipman" is to be at the Orpheum, also on the same date.



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Marie Douglas, who is due to arrive shortly, will appear in a double act with Arthur Klein, the well-known composer, on December 5th, at the Criterion, Durban.

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LONDON THEATRES.

Noel Coward has provided us with this week's new play, "Home Chat," and there is, I must confess, considerably more "chat" than "home" in it. The chat is not very good—is not Noel Coward at his best—and there is very little to be said in praise of it. One feels that Noel Coward, who has been considered something of an infant prodigy, has still a lot to learn. Nowadays he is, of course, not so much of an infant and considerably less of a prodigy. He will have to do something a great deal better than "Home Chat" before we can call him one of the best of our modern dramatists. I do not attempt to deny his slickness and his zest for comedy, but one so wishes that he would go away and think for two years without putting pen to paper during that time.

Martin Lewis. *Photo: Fielding.*

The story concerns a woman who is accused of an intrigue of which she is not guilty; and, becoming angry at the accusation, she deliberately gets herself involved in a real intrigue, only to find that once the unreal has become real no one will believe in the truth of it.

Madge Titheradge, who is, of course, a very great favourite, shed a real brilliance upon the rather dull play. "Home Chat" served another good purpose, in that it gave us a chance of seeing again that popular actress, Nina Boucicault, who is as charming as ever.

At the moment, we are not promised anything good in the way of new shows—except, of course, those of which I have already prophesied for you. I have, however, good news in the matter of entertainments for South Africa. I hear that Zena Dare will make a tour of that country some time in the latter part of next year, with Martin Lewis as her leading man. The name of this actor is, of course, as well known as that of Zena Dare. These two have recently been playing together in the provinces in "The Last of Mrs. Cheyney." I was talking to Martin Lewis the other day, and he told me that he was looking forward with enthusiasm to his tour in South Africa. As he is a keen motorist, golfer, tennis and cricket player, one imagines that he will have very little spare time when he journeys Southwards next year. Here you see his latest photograph.

Winifred Shotter. [*Photo: Stage Photo Co.*

Phyllis Dare is, by the way, rehearsing for a new musical piece, called "The Yellow Mask," which will be produced by Laddie Cliff. Edgar Wallace, whose pen never seems to require a rest, is responsible for the libretto. The play, in one scene, will have rather a Gilbert and Sullivan atmosphere, as part of it will be set in the Tower of London, and I understand that the Changing of the

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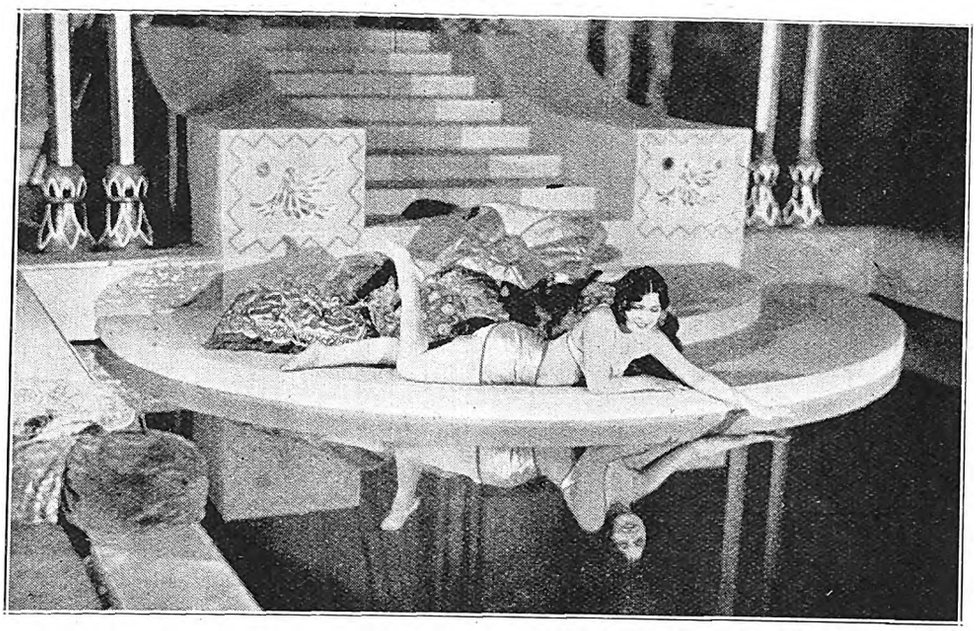
Guard, as it occurs in every-day life, will be produced in replica against the painted background of a pictured palace.

Jean Forbes-Robertson, daughter of Sir Johnstone and Lady Forbes-Robertson, has rapidly became one of the names in the London theatre world. She has recently appeared in a fantastic play at that tiny forcing-house for West End dramas, the "Q" Theatre. "The Red Umbrella" gives this clever young actress the chance of acting the part of a girl who is half-fairy and half-human. This play will be brought to the West End when it has finished its run at the "Q."

"The Father" is to be withdrawn. One did not expect that such a difficult play would have a long run in London, and the long and exacting rôle of the distraught parent has been a very big tax on the powers of Robert Loraine. Although "The Father" has to go, Robert Loraine is to remain with us, and is at the moment rehearsing the leading part in "Cyrano de Bergerac." It is now eight years since Mr. Loraine's last presentation of this heroic poetic drama, translated from the French.

It is possible that, after "Cyrano," Mr. Loraine may revive "Henry V.," in which part he once before appeared with great success.

This dark-haired little lady is Winifred Shotter, whose acting has been a feature of the last two farces at the Aldwych Theatre, "Rookery Nook" and "Thark." I had never seen Winifred Shotter act before the production of "Rookery Nook," and I remember saying then that the producer had at last discovered an ingénue who not only could act, but who could act simply and naturally the parts of young girls. So very few such ingénues can lay claim to this praise, that it is no wonder that Winifred Shotter was re-engaged when "Thark" was produced.



Yola Norba is a modern Aphrodite.

[*Photo: Pathe.*

I hear that Mary Pickford, who seems to have been absent from the screen for so long, is shortly to be amongst us again as a new kind of film heroine. She will take the part of a shop assistant. I have actually seen a photograph of her in this part. But, oh, what a different Mary! Had her name not been printed beneath the photograph, I should never have recognised her. The curls—those very famous flaxen curls—were gone, and Mary's short skirts had disappeared. Indeed, it seemed to me that Mary herself had disappeared, and in her place was a straight-haired, dowdily garbed young woman standing sadly behind a shop counter.

I comforted myself, however, by remembering that when she played two parts in "Stella Maris," Mary Pickford was even more enchanting as the plain, straight-haired slavey than she was as the pretty heroine. Anyway, no matter what Mary Pickford wears or how she dresses, that golden hair of hers, it is nice to know the we shall soon be seeing a film of hers again.

She is evidently determined to show us that her success does not depend upon fluffy curls and an engaging smile, but rather upon unique acting ability.

A new London theatre, which will soon have its foundations laid, and which will be called the "Piccadilly," is providing a place for parking cars. Nowadays, the question, "Where shall we put the car?" is a difficult one. It is impossible to leave it outside the theatre, for if one does that one finds oneself going to Bow Street after the show. The recognised parking places are very often filled to overflowing, even before theatre time, so it is pleasant to know that the Piccadilly will have some garage accommodation.

There will be room, I hear, for about 400 cars. And it is to be a most magnificent affair. The garage will be built in a series of storeys, and lifts, which will raise motor cars to high levels and lower them to the level of the street when the owners require them again. This sounds fantastic and American, but these modern inventions, little as they seem to have in common with ancient London, have got to come. There is no other solution, unless, of course, one wishes to go to and from theatres in uncomfortable taxis.

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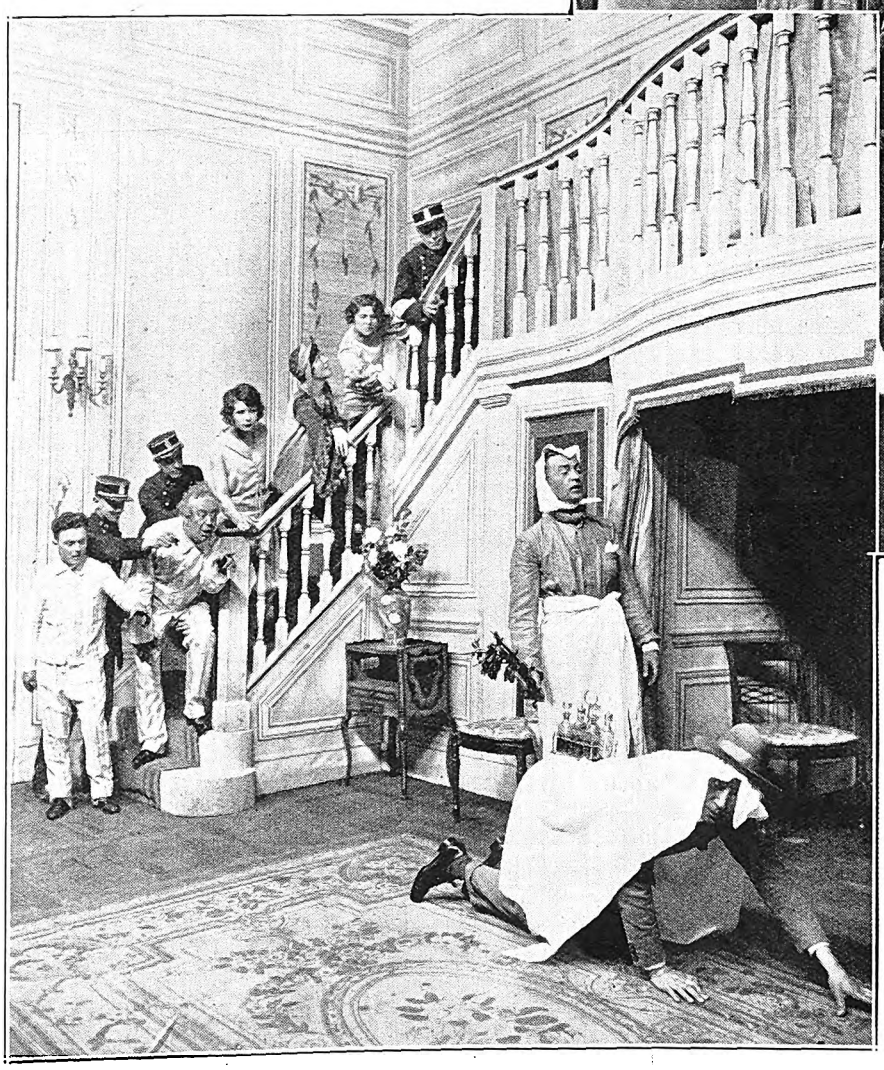
This restaurant scene in "Up with the Lark" fills us full of regret that restaurants off stage are not nearly so exciting and adventurous as those one sees behind the foot-lights. Hotel life would be considerably more thrilling if one could occasionally catch sight of such excellent acting as Allen Kearns and Austin Melford, playing the fool as cleverly and as ludicrously as they are here.



Hilda Moore has played so many vamp parts that one is apt to imagine her as a vamp, pure and simple. She is at the moment vamping her way through "Interference," and here you see her as she appears in that play wearing a pair of Chinese pyjamas which are always the envy of every woman in the audience.

[Photo: Stage Photo Co.

(*Continued from page 15.*)

Where pleated skirts are used this edge becomes zig-zagged. About two or three inches below it, the skirt is belted with a strap. This gives the effect of trousers strapped round the waist. Sometimes even an appearance of braces is added. Thus, where a black or beige skirt may be worn over a cream-coloured blouse, black straps may be passed over each shoulder and be finished with a button at each end. They are not really braces, but they look like them. While most of these styles are made in the thicker materials, they are freely copied in the thinner varieties. Instead of shepherd's plaid velvet, printed black and white ninon is used. Instead of kasha, satin may be seen used on both bright and dull side. It is almost as though winter fashions copied summer fashions and, *vice versa*, all the hope of variety.

M.H.

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In Drury Lane, "Sweet Nell" (Phyllis Neilson-Terry) with "Tiffin" (Gladys Dale) watch the young lovers, "Lady Olivia Vernon" (Lumena Edwards) and "Sir Roger Fairfax" (Atholl Fleming).
[*Photo: African Film Productions, Limited.*

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PARIS FASHIONS.

Some Mid-Season Fashions.

At this time of year the winter fashions have become consolidated and the new tendencies are clearly discernible. Among these tendencies the irregular skirt line stands out in all dresses except the sports suit. The sports suit has boiled down to neutral tinted garments, sometimes as many as five in number, with stripes and triangles of bright colours on them, or to more elaborate dresses with a good deal of decoration. Fur is used in considerable quantity, but it is used differently from last year's efforts. Velvet is no longer a winter or a summer material. It is for all time, which is one reason why it is often so light and delicate as to be nearly transparent. Gold and silver take their accustomed places, but they are used with rather more discretion than has hitherto been the case. Hats are very large in the skull-cap shape, but they are modified by means of small veils used rather as peaks or fringes to the hat. In colour they range from black—a good deal of this—to very pale beiges and pastel tints.

Dolores Costello in her new winter outfit.

Colour Effects.

Rose-beige holds its own almost everywhere. It is perfectly safe to buy a rose-beige garment, because it goes with stockings, gloves, veils and scarves almost as a matter of course. Indeed a little pink has been injected into a good many other colourings, and this causes a collection of almost any of the warmer colourings to harmonize. Blues and greens come into a different category. There are dark bottle greens, which make charming afternoon frocks, especially if these are carried out in crepe satin. There are beautiful shades of dark blue, which have nothing in common with the inky dark blues which disappeared altogether for some time after the war. Blue now must be warm and harmonious in tone. This is achieved not necessarily by giving it a purplish tinge—as in navy blue—but by means of real depth of tone. Delphinium blues in some of the velours and kashas is as harmonious and comfortable as the red tones, simply because of the excellence of the dyes.

The Return of Tweed.

Tweeds are becoming more and more fashionable. This is partly because they are ably combined with lighter materials. Whole tweed dresses are made, generally in the skirt and blouse effect. Now and again there is a second blouse worn underneath the tweed and only showing its cuffs and collar. The top blouse is taken off in the house. Two blouses of different thickness are in any case a great accommodation with the tweed skirt, especially as tweeds in general last for ever. Tweeds run from grey to the reddish terracotta and pink-beige shades. Different tones of the same tweed may be used in one dress. Sometimes brown and grey are combined. Yteb has a dress of grey tweed, very soft and light, with rows of piping in brown on the lower part of the bodice and the upper part of the skirt. A brown leather belt is worn at nearly the natural waist. Leather belts like those worn by men are very popular just now, and they make the hips look neat and taut. The cape

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has come in a good deal more this season than last. It has very many advantages, especially if it is made to go with a straight coat and appears attached to it. Some capes of kasha or tweed have fur to tone in with their colourings. When they are taken off, a long straight coat, matching exactly, is shown underneath, and the neck appears to be finished with a brightly coloured handkerchief. When the coat, in its turn, is removed, the handkerchief then reveals itself as belonging to the dress of which it forms the boy-scout collar. Dress, coat and cape are all made of the same biege kasha and make a very complete costume.

The Ever-Fashionable Black and White.

Black and white are always with us and seasons have little to say in the matter. If anything, they are worn more than usual just now. They appear in satins, velvets, crepe de chine, ninons, ostrich feather. Some of the newer velvets are made in shepherd's plaids, and their large, angular black and white checks make very effective tunics. These are generally long, reaching to within three or four inches of the black velvet or satin underskirt. The tunics are split up the sides to the waist, are belted with black, have high collars and long, close sleeves. Black and white is also used in jersey with an effect that by no means suggests mourning. In point of fact, the white is really creamy, and the black is very deep and warm. Black pleated jersey skirts are made to go with little black coats made like an Eton jacket, but tied at the neck. They are worn over a vest of cream colour and have cuffs and collars.

A rather interesting feature of the mid-season is the combination of the higher waist and the trouser. This is not to say that trouser-legs are in question, though these, of course, are used in tweed skirts, though skilfully hidden. Instead of the blouse or tunic being worn over the skirt, it is tucked into it, and the edge of the skirt is pulled up to the natural waist, rather like the edge of the trouser-top.

(Continued on page 12.)

Madeline Carroll, the new British film star, is here seen wearing her "Reville" picture gown of midnight blue shot pearl pink English taffetas joined with tulle, and from waist to hem falls a spray of shaded flowers; in which she will shortly appear in the Stoll picture "The Guns of Loos."
[Photo: Reville Copyright.

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4.30 p.m. daily, except Saturday and Sunday: **Women's Session** (arranged by **Miss Isobel Niven**).

4.45 p.m. Monday, Wednesday and Friday: **The Studio Orchestra.**

7.0 p.m. daily, except Saturday and Sunday: **Reports**—Weather Report, Shipping Intelligence, Stock and Share Report. On Saturdays the **Reports** are broadcast at **7.15 p.m.**

MONDAY, NOVEMBER 28th, 1927.

12.30 **Lunch Hour Session:—**

Tenor:

(a) "When A Charmer Would Win Me" ("Rigoletto") —Verdi.

(b) "Serenata" ... ... Toselli.

Captain S. Horton.

Contralto:

(a) "Big Lady Moon" ... ... Coleridge-Taylor.

(b) "Asra" ... ... Rubinstein.

Mrs. Edgeworth.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

5.0 **Children's Corner: Aunt Janet** of the Library will tell an old Irish Tale. Another Visit from the Radio Fairies and a Chat with **Aunt Isobel** about Charles Augustus Fortesque, who always did what was right, and so accumulated an immense fortune.

5.45 Close down.

7.5 **Dinner Hour Session:** Light Music.

7.30 **The Wireless Orchestra.**

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Travel Talk No. 3:** "With the Head-Hunters of the Torres Straits," **Mr. Harold F. Dunning.**

"Down Memory Lane."

Sometimes there are ghosts in Memory Lane, but they fade instantly when music comes—whether it be the sound of a flute or a cock crow—unless they can live again in the music, then, "Fond Memory Brings the Light of Other Days."

8.25 Selection: "The Rose" ... ... Myddleton.

The Wireless Orchestra.

8.35 Mezzo:—

(a) "Our Prayer" ... ... Goodhart.

(b) "The Glory Of The Sea" ... ... Sanderson.

Miss Violet Brooks.

8.45 **General and Local News.**

8.55 March: "King's Colonials" ... ... Evans.

Mazurka: "La Czarine" ... ... Ganne.

9.5 Piccolo: "Bird Memories" ... ... Wilson.

Mr. J. J. Flannagan.

9.10 The Blind Tenor:—

(a) "Loch Lomond" ... ... Tradit.

(b) "Mother Macree" ... ... Ball.

Mr. Jack Hart.

9.20 Selection: "The Fairy Doll" ... ... Bayer.

9.30 Violin Solo: "On Wings Of Song" ... ... Mendelssohn.

Jascha Heifetz.

9.34 Mezzo:—

(a) "In A Child's Small Hand" ... ... Engelhardt.

(b) "Our God Is Marching On" ... ... Sanderson

Miss Violet Brooks.

9.44 Orchestral Item.

9.48 Blind Tenor:—

(a) "The Song That Reached My Heart" ... ... Jordan.

(b) "Poor Old Joe".

Mr. Jack Hart.

9.58 **Band Item.**

10.0 Close down.

TUESDAY, NOVEMBER 29th, 192

12.30 **Lunch Hour Session:—**

Mezzo:—

(a) "If In The Great Bazaars" ("Lover in Damascus") ... ... Woodforde-Finden.

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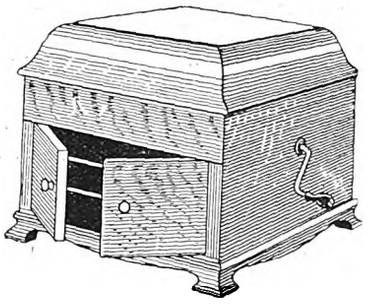

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(b) "How Many A Lonely Caravan" ("Lover in Damascus") ... ... Woodforde-Finden.

Miss Peggy Edwards.

Baritone:

(a) "Idyle Words" ... ... Adams.

(b) "The Magic Of Your Voice" ... ... Hardy.

Mr. Keith Brower.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 Light Music.

5.0 **Children's Corner:** More about children of other days; **Aunt Isobel** will tell you about John, the boy of Victorian times. Birthday Greetings and Riddles.

5.45 Close down.

7.5 **Dinner Hour Session:** "Special Request" Gramophone Records. Violin Solo: "Romance in F." ... ... Beethoven.

Master Dennis Erwin.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Mezzo:—

(a) "Starry Woods" ... ... Montague Phillips.

(b) "A Memory" ... ... Goring Thomas.

Miss Ivy Espitalier.

8.15 Pianoforte: "Danse Negre" ... ... Cyril Scott.

Miss Dulcie Goodwin, A.R.C.M.

8.20 Bass:—

(a) "Stone Cracker John" ... ... Coates.

(b) "Down The Vale" ... ... Moir.

Mr. Reginald Brown.

8.30 **A Humorous Sketch: "Golf Clubs,"** by **Wyn. Weaver.**

Characters: Hugh Wackham (a golfing novice), Mr. George R. Montford; Vardon Fowell (a golf professional), Mr. R. W. Brown; Constance Driver (a lady golfer), Miss Isobel Niven.

Scene: The golf professional's workshop on the edge of the course, strewn with the debris necessary for making and repairing golf-clubs.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, NOVEMBER 30th, 1927.

12.30 **Lunch Hour Session:—**

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Soprano:—

(a) "The Greatest Wish in the World" ... ... Del Reigo.

(b) "Sing Joyous Bird."

Miss Jessie Stevenson.

7.31 **Radio Talk:** "Radioissences," **Mr. G. N. P. Allaway.**

7.50 Soprano:—

(a) "Pipes Of Pan" ("Arcadians") ... ... Monckton.

(b) "At Islington on May Day" ... ... Oliver.

Miss Jessie Stevenson.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: "Poet and Peasant" ... ... Suppe.

"Carillon Joyeuse" ... ... Howgill.

Baritone: "Kerry Dance" ... ... Molloy.

Mr. McGrigor Robertson.

Excerpts from the "Meistersingers" ... ... Wagner.

Pizzicati: "Sorrento" ... ... Jaxone.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

THURSDAY, DECEMBER 1st, 1927.

12.30 **Lunch Hour Session:—**

Contralto:

(a) "Down Here" ... ... Brahe.

(b) "I Heard You Singing" ... ... Coates.

Miss Kate Kerdachi.

Soprano:

(a) "I Wonder if Love is a Dream" ... ... Foster.

(b) "The Willow Song" ... ... Coleridge-Taylor.

Miss Alice Chami.

The "Pruchner" Piano Player.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:—**

Mezzo:

(a) "Be Brave and Smile" ... ... Pepper.

(b) "Summer Rain" ... ... Willeby.

Miss Ettie Chambers.

Light Music.

5.0 **Children's Corner:** The Story of the Christmas Carol (Part 1), told by **Aunt Janet** of the Library. Fun and Frolic with the Aunts and Uncles. Birthday Greetings and a News Bulletin.

5.45 Close down.

7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 Bass (in Studio):

(a) "The Carpet" ... ... Sanderson.

(b) "Sombre Woods" ... ... Lully.

Mr. W. Slessor Whyte.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—

Overture: "Carnival" ... ... Dvorak.

"Variations on a Theme by Haydn" ... ... Brahms.

Suite: "Mimes Et Ballerines" ... ... Razigade.

Violin Solo: "Introduction and Rondo Capriccio" —Saint-Saens.

Mr. Sterling M. Robins.

9.5 (approx.) **General and Local News.**

Bass (in Studio):

"The Bandolero" ... ... Stuart.

Mr. W. Slessor Whyte.

"Symphony in E. Flat" ... ... Mozart.

10.0 Close down.

FRIDAY, DECEMBER 2nd, 1927.

12.30 **Lunch Hour Session:** The Wireless Orchestra.

2.0 Close down.

5.0 **Children's Corner:** The Story of the Lost Star, told by **Aunt Isobel.** Recitations, Songs and Stories by Members of the Family.

Family. Birthday Greetings.

5.45 Close down.

7.5 **Dinner Hour Session:** Light Music.

7.13 **Sports Talk,** by **"Natalian."**

7.22 **Light Music.**

7.30 **The Studio Orchestra.**

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Humorous Interlude:** "Terrors of After-Dinner Speaking."

Mr. George R. Montford.

Light Music.

8.25 March: "Salonica" ... ... Boschmann.

Morceau: "Simple Aveu" ... ... Thome.

The Studio Orchestra.

8.35 Contralto:—

(a) "Love Eternal" ... ... Brahms.

(b) "O Western Wind" ... ... Brahe.

Miss Rosa Kerdachi.

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8.45 **General and Local News.**
8.55 Selections: "The Arcadians" ... ... Monckton.
9.5 Violin Solo: "Danse Espanola" ... ... Granados.
Mr. Stanislan Mikosz.
9.10 Hawaiian Duets: **Messrs. Oglesby and Barnes.**
9.20 Selection: "Katinka" ... ... Friml.
9.30 **Humorous Item.**
9.34 Contralto:—
(a) "Thoughts have Wings" ... ... Woodforde-Finden.
(b) "Red Roofs" ... ... Brahe.
Miss Rosa Kerdachi.
9.44 **Orchestral Item.**
9.48 **Messrs. Oglesby and Barnes.**
9.58 **Jazz Item.**
10.0 Close down.

SATURDAY, DECEMBER 3rd, 1927.

11.15 **Morning Concert:—**
Marjorie Silva ('Cello).
Lucie Schoentjes (Soprano).
Elvia Rayner (Pianoforte).
Light Music.
12.30 Close down.
7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.10 Pianoforte: "Etude in F. Sharp Major" ... ... Arensky.
Miss Eva Crowley, L.T.C.L.
8.18 Tenor:—
(a) "You Will Never Grow Old" ... ... Martin.
(b) "The Desert Song" ... ... Romberg.
Mr. Richard Wakefield.
8.28 **Choral Item.**
8.32 Pianoforte: "Mephisto Walzer" (from Lenau's "Faust") —Liszt.
Miss Eva Crowley, L.T.C.L.
8.42 Tenor:—
(a) "Charmaine" ... ... Rapee.
(b) "Why Should I Say That I'm Sorry" ... ... Conley.
Mr. Richard Wakefield.
8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre.**
10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel.
11.0 Close down.

SUNDAY, DECEMBER 4th, 1927.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
Overture: "Ruy Blas" ... ... Mendelssohn.
Scenes from "Rigoletto" ... ... Verdi.
Tone Poem: "Finlandia" ... ... Sibelius.
Cornet Solo: "Little Grey Home" ... ... Squire.
Mr. A. W. Snell.
Fantasia: "Tales of Hoffmann" ... ... Offenbach.
Irish Tune from County Derry "Shepherds' Hey" —Grainger.
4.30 **Children's Corner:** A Fairy Play, "The Sleeping Beauty," will be acted by the Children of the Library.
5.15 Close down.
6.40 **"The Bells of St. Paul's."**
7.0 **Evening Service,** relayed from **Durban Congregational Church,** Aliwal Street.
Order of Service:—
Sanctus: Scripture Sentences, Lord's Prayer.
Hymn: "The God of Abraham Praise."
Scripture Lesson.
Hymn: "Lead Kindly Light."
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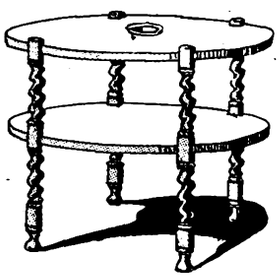

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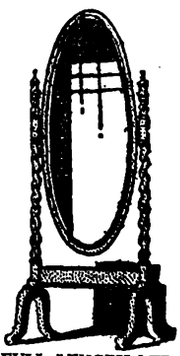

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Prayer.
Hymn: "Breathe On Me, Breath of God."
Sermon: "The God of All," **The Rev. J. H. Glover, M.A.**
Hymn: "Souls of Men, Why Will Ye Scatter."
Benediction and Vesper.

8.30 **"A Popular Concert,"** relayed from the Summer Palace.
Baritone:—
(a) "O Lovely Night" ... ... Landon Ronald.
(b) "Will O' The Wisp" ... ... Cherry.
Mr. Vernon Tunmer.
The Durban Municipal Orchestra. Conductor, **Mr. T. H. Huddle.**
(Full details will be announced later.)

10.0 Close down.

Johannesburg.

Announcer ... ... Mr. LAGO CLIFFORD.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, NOVEMBER 28th, 1927.

12.0 noon—2.0 p.m. daily, except Tuesday and Sunday: Music by **"JB" Studio Orchestra.**
12.0 noon—1.20 p.m., Tuesday: Music by **"JB" Studio Orchetsra.**
1.20 p.m.—1.50 p.m., Tuesday: Lunch Hour Organ Recital by **Mr. John Connell, F.R.C.O.,** Town Organist relayed from the Town Hall by permission of the Town Council.
3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie (deur **Oom Tommie).**
4.0 p.m., daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**
4.30 p.m. daily, except Sunday: Musical Half-hour.
5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**
5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**
5.0 p.m., Tuesday and Thursday: Children's Hour (arranged by **Aunt Win).**
5.0 p.m., Saturday: Children's Hour.
6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).
6.15 p.m., Saturday: Weekly Advice Leaflet (issued by Department of Agriculture), in English and Afrikaans.
6.30 p.m., Close down.
7.0 p.m., Dinner Music by **"JB" Studio Orchestra.**
1.0 p.m., 5.0 p.m., 8.0 p.m.: Time Signal.
9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, NOVEMBER 28th, 1927.
8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Afrikaans Recitations by **Mr. I. J. van der Walt.**
8.25— 3. Overture: "Etna" ... ... Francesca.
"JB" Studio Orchestra.
8.35— 4. Tenor: **Mr. Stanley Argall.**
8.45— 5. Selection: "H.M.S. Pinafore" ... ... Sullivan.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Jazz: **"JB" Studio Orchestra.**
9.15— 8. Soprano:
(a) "Santuzza's Romance" (from "Cavalleria Rusticana")—Mascagni.
(b) "Songs my Mother taught me" ... ... Dvorak.
(c) "If I were a Lark" ... ... Clutsam.
Miss Beatrice Alexander.
9.25— 9. Weekly Sports Talk by **Mr. W. D. Powell:** "The M.C.C."
9.40—10. Suite: "Three Irish Dances" ... ... Ansell.
"JB" Studio Orchestra.
9.50—11. Tenor: **Mr. Stanley Argall.**
10.0 —12. Waltz: **"JB" Studio Orchestra.**
10.10—13. Soprano:
(a) "Ave Maria" ... ... Kahn.
(Violin Obligato: **Mr. J. Schulman.**)
(b) "Bird of Love Divine" ... ... Haydn Wood.
(c) "When Love Shall Call" ... ... Lyall Phillips.
Miss Beatrice Alexander.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

TUESDAY, NOVEMBER 29th, 1927.
8.0—EVENING PROGRAMME.
GRAND ST. ANDREW'S NICHT PROGRAMME by the **Johannesburg Caledonian Glee Singers.**
Conductor and Accompanist ... ... Mr. RUPERT B. STOUTT.
Announcer ... ... Mr. GORDON KINGHORN.

1. Pipe Selections: **Pipe Major Kinnear** (Caledonian Pipe Band)
2. Part Song: "Hail to the Chief," **Caledonian Glee Singers.**
3. Song: "Rothesay Bay," **Miss Agnes Crawford.**
4. Song: "Horo! My Nut Brown Maiden," **Mr. Alec Watt.**
5. One Act Play (in Scots): **"A Hoose in the West End,"** by **J. M. Smith.** Characters:
Bailie Buchan (a Working Class Magistrate), **Mr. J. Liston.**
Mrs. Buchan (his wife) ... ... **Miss Edyth McCurdie.**
Ruth Buchan (their daughter) ... ... **Miss Nancy Gray.**
George (Ruth's young man) ... ... **Mr. Dave Ferguson.**
Granda (Mrs. Buchan's father) ... **Mr. Gordon Kinghorn.**

The scene of the play is a room in a tenement house in quite an ordinary street in a small town in Scotland. Mr. Buchan has recently been made a "Bailie" and, in view of this, his womenfolk have decided that a move to a better and bigger "Hoose" in the West End o' the Toon is essential. The new honour has made them feel a "wee" bit "uppish," and although the "Bailie" has still to work as usual in the foundry at a moderate wage, they know that Granda has the "wherewithal" to make the change possible. In spite of his usefulness, however, they're just a little bit ashamed of him because of his rough manners, fondness of a "dram," and a bad habit of shedding cigar ash wherever he goes, especially on the carpets and his clothes. And that's that.

8.50 **General News Service. Announcements.**
9.0 RELAYED TO DURBAN:
6. Song: "Charlie o' Ross," **Miss May Thornton.**

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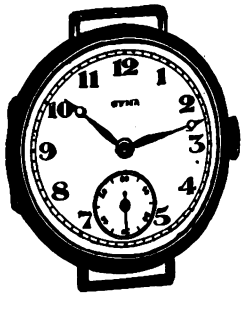
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7. Song: "The Border Ballad," **Mr. Alec Watt.**
8. Song: "The Lea Rig," **Mrs. Bartlett.**
9. Short Address. "St. Andrew," by **Mr. William Lowe** (Chieftain for the Transvaal), Federated Caledonian Societies of South Africa.
10. Duet: "Huntingtower," **Miss Edyth McCurdie and Mr. Gordon Kinghorn.**
11. Part Song: "Jessie, the Flower o' Dunblane," **Glee Singers.**
12. Song: "Lilac Time," **Mrs. Bartlett.**
13. Recitation (Humorous): "The Pie in the Oven," **Miss Edyth McCurdie.**
14. Duet: "The Twin Duet," **Messrs. A. L. Watt and G. Kinghorn.**
15. Song: "Here in the Quiet Hills," **Miss May Thornton.**
16. Duet (Pipes and Piano): **Miss Jean McCurdie and Pipe Major Kinnear.**
17. Song: "Will ye no come back again," **Miss Agnes Crawford.** (All join in chorus—"Listeners in" also.)
18. Part Song: "Sweet Afton." (b) "When Evening's Twilight," **The Glee Singers.**

"Auld Lang Syne."

10.30—Close down.

WEDNESDAY, NOVEMBER 30th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Literature by **Professor M. Drennan, M.A.**
8.25— 3. Overture: "Chal Romano" ... ... Ketelbey.
"JB" Studio Orchestra.
8.35— 4. **Mezzo: Miss Enid Emslie.**
8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. General News Service. Announcements.
RELAYED TO DURBAN:
9.0 — 7. Selection: "Country Girl" ... ... Monckton.
"JB" Studio Orchestra.
9.10— 8. Baritone: **Mr. John Lawson.**
9.20— 9. **Vaudeville Act,** relayed from Empire Theatre.
9.35—10. Suite: "Carnival of the Elements" ... ... Carr.
"JB" Studio Orchestra.
9.50—11. Mezzo: **Miss Enid Emslie.**
10.0 —12. Entr'Acte: **"JB" Studio Orchestra**
10.10—13. Baritone: **Mr. John Lawson.**
10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

THURSDAY, DECEMBER 1st, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. A Short Talk on "The Transvaal Workers' Educational Association," by **Mr. J. D. Rheinallt Jones.**
8.25— 3. Overture: "Euryanthe" ... ... Weber.
"JB" Studio Orchestra.
8.35— 4. Bass:
(a) "Spanish Gold" ... ... Fisher.
(b) "Thy Sentinel am I" ... ... Watson.
Mr. A. W. Hutchings.
8.45— 5. Selection: "Jocelyn" ... ... B. Godard.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. **Vaudeville Act,** relayed from Orpheum Theatre.
9.25— 8. Songs: **Miss Kathleen Johnson.**
9.35— 9. Jazz: **"JB" Studio Orchestra.**
9.45—10. Bass:
(a) "The Midshipmite" ... ... Adams.
(b) "Cheerily, Yo Ho" ... ...
Mr. A. W. Hutchings.
9.55—11. Suite: "Nautical Scenes" ... ... Fletcher.
"JB" Studio Orchestra.
10.10—12. Songs: **Miss Kathleen Johnson.**
10.20—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, DECEMBER 2nd, 1927.

8.0—EVENING PROGRAMME.

1. **A Boy Scout Talk.**
8.15— 2. Selection: "Mousme" ... ...
"JB" Studio Orchestra.
8.30— 3. **"Kid" Lewis** will give a Short Talk on the Smith-Baldock Fight.
8.45— 4. Contralto:
(a) "Largo" ... ... Handel.
(b) "I Dream that I Hear you Singing" ... Marshall.
Miss Ivy Lewis.
8.55— 5. **General News Service. Announcements.**
9.5 — 6. Overture: "Morning, Noon and Night" ... ... Suppe.
"JB" Studio Orchestra.
9.15— 7. Sketch by **"JB" Studio Dramatic Company.**
9.35— 8. Baritone: **Mr. Arch Lawson.**
9.45— 9. Jazz: **"JB" Studio Orchestra.**
9.50—10. Contralto:
(a) "Ma Curly Headed Babby" ... ... Clutsam.
(b) "Wait" ... ... Guy d'Hardelot.
Miss Ivy Lewis.
10.0 —11. Suite: "Caravan" ... ... A. Joyce.
"JB" Studio Orchestra.
10.10—12. Baritone: **Mr. Arch Lawson.**
10.20—13. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, DECEMBER 3rd, 1927.

8.0—EVENING PROGRAMME.

1. **General News Service. Announcements.**
2. **Bijou Orchestra,** relayed from Bijou Theatre.
8.30— 3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.

11.45 p.m.—Close down.

N.B.—The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, DECEMBER 4th, 1927.

10.30 a.m.—FIRST SESSION.

Relay of Service from **Irene Dutch Reformed Church.**

11.30 a.m.—Close down.

3.30 p.m. to 5.0 p.m.—SECOND SESSION.

Musical Programme by **"JB" Studio Orchestra.**

7.30 p.m.—THIRD SESSION.

Relay of Service from **Central Congregational Church.**

Hymn: "Praise to the Holiest in the Height."
Invitation
Lord's Prayer (Chanted).
Lesson: Romans VII.
Hymn: "I Bring my Sins to Thee."
Prayer.
Anthem by the Choir: "The Lord is Loving."
Notices, Offertory and Dedication of Offertory.
Hymn: "One Lord there is all Lords above."
Sermon: "The Divided Heart."
Hymn: "Great God of Wonders, all Thy ways."
Benediction and Vesper.

8.45 p.m.—FOURTH SESSION.

Musical Programme.

10.0 p.m.—Close down.

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All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, NOVEMBER 28th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics:** The Personal Column of a Newspaper.
5.20 **Teens:** Sea Stories, Poems and Music.

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Mr. A. R. Lander.**
Piano Solos: **Miss Holliday.**
Songs: **Miss Rushton.**
Banjo Duets: **Fred Rickson and Partner.**
Saxophone Solos: **Bob Parker.**
Duets, with Ukulele Accompaniment, **Mr. H. Melk and Mrs. Allan Stewart.**
9.0 **News Service** (English).
9.5 Songs: **Miss Rushton.**
Saxophone Solos: **Bob Parker.**
Songs: **Mr. A. R. Lander.**
Duets: **Mr. H. Melk and Mrs. Allan Stewart.**
Banjo Duets: **Fred Rickson and Partner.**
9.30 **Programme of Music by Cleghorn's Cafe Orchestra.** Leader, **Percy Rees.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

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TUESDAY, NOVEMBER 29th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.0 **Agtermiddag Onderwerpe,** deur **Mej. Breivis.**
5.20 **Kinderuur,** deur **Mej. Brevis.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
Orchestral Items by Capetown Orchestra. Conductor, **W. J. Pickerill.**
8.5 "The British Patrol" ... ... Asch.
Overture: "Morning, Noon and Night" ... ... Suppe.
"The Whispering Flowers" ... ... Blon.
The Orchestra.
Songs: **Eileen Wayt.**
Violin Solos: **Alfred Gibbs.**
Songs:—
(a) "Mauresque" ... ... Coates.
(b) "Chanson" ... ... Friml.
(c) "Laughing Eyes" ... ... Finck.
Norman Lister.
Descriptive Sketch: "A Southern Wedding," by **Lotter.**
The Bride, John R. Lamb; the Bridegroom, William Hunter; the Parson, Adrian L. Ward.
The Orchestra.
9.0 (approx.) **News Service** (English).
9.5 **Talk:** "Prehistoric South Africa," by **Mr. B. Peers.**
9.20 Selection: "The Arcadians" ... ... Monckton.
Songs: **Eileen Wayt.**
Piccolo Solo: **Mary Underwood.**
Songs: **Norman Lister.**
"Pizzicato" ... ... Gillet.
"Bine Du Soir" ... ... Gillet.
(a) "In The Village" ... ... Ivanow.
(b) "The Sirdar's Procession" ... ... Ivanow.
10.0 **News Service** (Afrikaans).
10.5 **Dance Music.**
10.30 Close down.

WEDNESDAY, NOVEMBER 30th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.2 **In the Radio World.**
5.20 **Teens:** Programme specially arranged by **Miss Queenie Stegmann.**

EVENING SESSION.

7.30 **Market Report.**
8.0 **Time Signal. Weather Report and Forecast.**
8.5 **Alhambra Orchestra.**
Songs: **Bessie Stein.**
Mandoline and Banjo Duets: **Messrs. Lee and Harrison.**
Songs: **Jan Feemstra.**
Piano Solo: **Edna Stanton.**
Novelty Items by **Messrs. A. Harbin and C. Wright.**
9.0 **News Service** (English).

FLEET FOOT SHOES Wear Better!

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9.5 Play: **"Mimi,"** by **Olive Conway.**

Characters in order of presentation: Mimi, Musette, Rudolphe (a poet), Marcel (a painter), Blancheron (a stout provincial, ex-Mayor of Nantes), Phemie.

Scene: The room in the Latin quarter of Paris belonging to Mimi and Musette, young girls who are flower makers. A window in the centre admits to a small balcony bordered by a hand-rail. Musette sits at a table making artificial flowers. Mimi enters hatless, with shawl over her shoulders.

("The Scènes de la Vie de Boheme" sum up an epoch; gives us the map of a country: It is the Bohemia of the Latin quarter as it existed at the romantic epoch . . . the gayest and most melancholy country in the world . . . . a life which is itself a tragic comedy in fancy dress, a life wholly in exaggeration. No one is quite sincere in Bohemia, because sincerity is a respectable virtue. In Miss Conway's play two episodes of Bohemia are telescoped to illustrate the love of Rodolphe and Mimi, and their life with its own philosophy, a "laughing kind of stoicism" gay hapless, irresponsible, eternally youthful.)

9.25 Songs: **Jan Feemstra.**

Mandoline and Banjo Duets: **Messrs. Lee and Harrison.**

Songs: **Bessie Stein.**

Novelty Items: **Messrs. Harbin and Wright.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, DECEMBER 1st, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Short Story.**

5.20 **Children:** Happy Stories and Music, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

"Symphony No. 1 in A. Flat" ... ... Elgar.

9.0 **News Service** (English).

Suite: "Coq d'or" ... ... Rimsky Korsakov.

"Francesca da Rimini" ... ... Tschaikowsky.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay from Waldorf.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, DECEMBER 2nd, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Scout Afternoon.**

EVENING SESSION.

7.30 **Market Report** (issued by the Bureau of National Information).

8.0 **Time Signal. Weather Report and Forecast.**

8.5 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).

Royal Automobile Club Report.

Fruit Export Report.

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).

11.0 Close down.

SATURDAY, DECEMBER 3rd, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We Entertain Ourselves.

EVENING SESSION.

7.30 **Market Report.**

8.0 **Time Signal. Weather Report and Forecast.**

8.15 **Popular Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill:—**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher & Cartwrights.** Leader, **V. Latronico.**

10.30 Close down.

SUNDAY, DECEMBER 4th, 1927.

EVENING SESSION.

6.50 **Announcements.**

6.55 **Divine Service** will be relayed from the **St. George's Cathedral,** Wale Street.

8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting, otherwise from Studio.)

In and Out the Capetown Studio.

Capetown,
November 27th, 1927.

Summer must be here. It is almost an axiom in the Blue Room now that the first really good crop of instrumental solos of the lighter musical persuasion means that moonlight bathing has begun and the day of "penny licks" has come.

The programme for Monday looks a cheerful, breezy thing on paper; it has a real picnic look about it. One is only sorry that the great brain which culls titles for the 2LO programme department is not here to christen it "Schubert in the Shrubbery" or "Coffee on the Lawn." The better class of English listener will not tune in unless there is a little somewhere on the programme and the top is as good as any. Accidents occasionally occur, and it has some bearing on the programme, but this happens so seldom that it is always in the nature of a pleasant surprise—rather like the pork Mr. Heinz so kindly lets stray into his "pork and beans."

Fred Rickson and partner are providing the banjo solos for that evening; one of the few artists who pays the banjo the compliment of treating it as an instrument instead of an implement.

Bob Parker and his saxophone are always acceptable. He has a charming taste in solos and an ingenuity in adapting well-known songs, which makes his appearance before the microphone all the more welcome.

Sometime ago, we were given a refreshing turn by Harold Melk and his ukelele, a cheery collection of Afrikaanse airs known from Cape Point to the Zambesi. This time he and Mrs. Allen Stewart (Beryl Versfield that was) are going to convince us that summer is here with their ukuleles and duets.

Two new artists came to us in Mrs. Holliday, the pianist, and Mrs. Rushton, who with Mr. Lander, will contribute the solo vocal items for the evening.

The popular Cleghorn's Café Orchestra will make themselves a little more popular at 9.30.

This will be on Tuesday, and a delightful programme has been selected by someone who realises that there is a great deal of pleasant light music in the world, which nowhere sounds more pleasant than through one's loud speaker after a hard day's work. "A Southern Wedding" is one of those humorous musical sketches which surprises by being both musical and humorous.. The flute, in the capable hands of Mr. Lamb, manoeuvred coyly as the blushing bride; the trombone struts amusingly as the bridegroom (Mr. Hunter manages this with a delicious dash of humour)

Better Wear — FLEET FOOT.

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and the parson is left to the pompous verbosity of the bassoon. Mr. Pickerill always did this beautifully. On Tuesday Mr. Ward will read this part.

Eileen Wayt and Norman Lister will be the vocalists. Both very good.

Mr. B. Peers is making his first broadcast talk at 9 o'clock. "Prehistoric South Africa" is his subject, and few are more competent to talk on this than Mr. Peers. I believe he discovered some most interesting strandlooper remains at Fishoek, including a complete set of kitchen and household utensils—probably the only one of its kind in the country.

The last novelty was Blue Blowing. Those who did not love it, hated it, which is certainly the surest tribute to its originality. The next novelty items will be introduced into the Wednesday programme by Messrs. A. Harbin and C. Wright. We look forward to their visit very much. Originality is at such a premium in the studio that two original people in front of the microphone at the same time almost borders on wilful waste on the part of the programme department.

"Mimi" is a delightful dramatic setting of Puccini's adored heroine. This is the second experiment of its kind that we have put over; the first, you may remember, was "Becky Sharp."

The rest of the programme will be given by Jan Feemstra, a delightful singer,, Bessie Stein and the popular duo, Lee and Harrison, with their mandoline and banjo.

The Thursday programme from the City Hall includes the Elgar No. 1, the "Coq d'or" suite and Tschaikowsky's beautiful symphonic poem, "Francesca da Rimini," taken from Dante's "Inferno." A programme any Thursday lover must revel in.

GLADYS DICKSON.

Items from the Durban Studio.

Durban,
November 17th, 1927.

Programme.

For Monday evening we have arranged a "Down Memory Lane" programme. To every one of us there is a "memory," be it bitter or sweet. It is hoped that our transmission on Monday evening will recall in each one of you something that has eased the toil of life and made it a more pleasant world to live in.

Mr. Jack Hart, the blind vocalist, will sing an appropriate group of songs. He has a wonderfully sweet voice, not powerful, but of admirable quality. With darkness shutting out half the joys of the world, blind folk concentrate on the few avenues of pleasure and delight left to them, and none provides more solace than music. We will also have the pleasure of listening to Miss Violet Brooks.

Popular programmes are arranged for Tuesday and Wednesday evenings. The artists will include such favourites as Miss Dulcie Goodwin (pianoforte), Miss Ivy Espitalier (mezzo), Mr. R. W. Brown (bass), and Mr. McGrigor Robertson (baritone).

Thursday's Classical Programme.

The programme at the Pavilion on Thursday evening will include the "Variations on a Theme by Haydn" (Brahms).

The theme on which the orchestral variations are constructed is taken from a divertimento by Hadyn for wind-instruments, which still remains in manuscript. It is called for some unexplained reason the "Chorale St. Antoni." Though suave and simple the melody is by no means trivial. It has an old-world grace and dignity, and remains clearly fixed in the memory. Ehlert finds it "filled with a kind of intimate solemnity," as though it had been written for the golden wedding of some noble pair." It is of the nature of a march, and falls into two sections, the first of which is in five-bar rhythm. The work is scored for the usual classic orchestra, except that trombones are omitted, and additions made in the form of a piccolo, double bassoon, and triangle.

Mr. Sterling Robins is to play the "Rondo Capriccioso" of Saint-Saens. This composition is one of the best known pieces of the repertoire of the solo violinist, demanding a great deal from the solo performer. Mr. Robin's work is always marked by an intelligent and artistic rendering. He is undoubtedly one of the most popular soloists in the Durban Orchestra. Altogether, the musical fare is of a very high standard.

On Friday evening Miss Rosa Kerdachi (contralto) will make a welcome re-appearance before the microphone, and Messrs. Oglesby and Barnes will play some catchy tunes on the Hawaiian guitar.

We are to lose the services of the Durban Orchestra on Saturday evening. However, interesting fare has been provided. Mr. Richard Wakefield (tenor), actively associated with the "Moth's" concert party, will entertain us in some light numbers, and Miss Eva Crowley will contribute two pianoforte solos. Later in the evening, we shall be "jazzically" associated with Arthur Vos and his orchestra.

With the advent of summer, and its close, warm evenings, music indoors, however entrancing, is likely to pall a little. Having this in mind, the "Popular Concert" on Sunday evening is to take place at the Summer Palace, Ocean Beach. Mr. Vernon Tunmer (baritone) is the soloist, and an interesting programme will be rendered by the Durban Orchestra under the direction of Mr. T. H. Huddle.

H.E.D.

The Portable Age.

Wireless in the Wilds.

This is the portable age. Portable gramaphones, typewriters and such like have become an integral part of our existence. Not satisfied with our achievements as a mobile race, we must needs make our businesses and recreations mobile, too.

But it was not until a friend induced me to carry an orchestra, a theatre, a boxing ring, a cathedral complete with dean, choir and organ, a nursery, and a music chamber with me on a week-end excursion into the wilds that my friends and I fully appreciated the boon of the portable wireless set. My most weighty objection to undertaking such a responsibility, on what I regarded as a week-end devoted solely to leisure, was my ignorance of wireless and its principles. Why should my three lazy days on the river bank, among the willows and the frogs, be marred by technical considerations—wire entanglements, delicate valves aerials and things?

My friend placed a neat oaken case on the table. It might have been a traveller's box of samples—but it was a five-valve portable wireless set, without external connections of any kind. He opened a lid, moved a tiny lever from "off" to "on," and I was listening to a well-trained orchestra, whose music was so clear as if I had been standing in the place of the conductor.

That settled it. A portable set took pride of place in our camping outfit, and on future lists of requisites it will take precedence, even to the sausages and cigarettes.

Out there in the wilds, it was simply wonderful to move a small lever and instantly hear the best programmes that South Africa can produce. There were theatre, bioscope, studio and hotel orchestras, yarns for the kiddies, vocal music of surpassing excellence, all heard distinctly at fifty feet or more from the box of Pandora, and all available for our delectation at the touch of a lever. And can you imagine us all gathered around the camp fire listening to a most vivid description of the fight, blow for blow, between Eustice and Jacobsohn—hearing and feeling the intense excitement of the vast audience in Johannesburg Town Hall as these two boys fought for supremacy.

I shall carry the memory with me wherever I go—and the portable set, too.

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(Continued from page 6.)

of the floor. That the dance is capable of such adaptation is a strong point in its favour, and it seems probable that the Yale will form the basis of a Blues, changed, adapted and elaborated, that will find favour with the South African dancing public.

At the same time, there are still a number of dancers who prefer the movement introduced to South Africa as the Black Bottom Blues, which Mr. Blake introduced in a subdued form into his Yale. The movement in question, primarily a shoulder one, was the first form of the Blues revival to reach us, and it still has many adherents. What part it will play in the development of Blues is yet to be seen.

Ena Hazeldean, the pretty partner of Morry Blake.

That the Yale Blues must change in its development is certain, for it is an "arranged" dance, having been introduced to the dancing public by the Imperial Society of Teachers of Dancing, London, and where the dance is not a spontaneous interpretation of a rhythm these must be many and considerable changes before it satisfies the rhythmic sense of the majority of dancers. But its changes, I think will be more in the nature of elaborations than actual basic differences, though the greatest change may come from the introduction of more of the basic Black Bottom movement than at present.

The main thing about the Blues, as about any dance, is, however, its rhythm, and in the Blues we have a delightful rhythm that lends itself to individual interpretation in the most pleasing manner. So no matter along what lines the dance develops, they will, for the dancer, be pleasant lines. The rhythm's the thing.

The Ballroom Sheik.

At the Empire.

A jolly night at the Empire on Monday; all the new acts took splendidly, and the old favourites were applauded vociferously.

Let us begin at the beginning! All the best people always do that.

Jones and Raines opened the bill in bright, amusing numbers, which led up to the cheery little fellow giving a fine exhibition on the musical glasses. They deserved a better place on the programme.

Barclay managed to mystify everyone in the audience thoroughly, except with his vanishing lady. The bank note episode and the various other tricks he put over went splendidly. A good turn this.

Wendling and Molloy, a pretty blonde and a good-looking man, went well and livened the time with their Italian Pianos.

The Four Original Phillips and Bruno Sarti, remaining over from last week, gained a great ovation, and Betty Bruce, also in her second week, went well.

The second programme of the Cabaret Kittens was exceedingly well received, and was even better than the first one. Frankau himself gave two or three numbers in his usual delightful manner, and was repeatedly encored. The sketch was very well written, and the tableaux vivants one of the most amusing things I have seen on the Empire stage for many a day. Altogether, the Kittens are well "up to scratch."

C.R.

Next Week's Calls.

Provisional Tour List for Week Commencing November 28th, 1927.

Tivoli, Capetown.—(Opening Wednesday, November 30th) Handers and Milliss, Ashley Sisters, Blake and Hazel Dean, The Lampinos, Maggio Trio, Sandy Rowan and Jean Gardner, Clarke and Fry.

Empire, Johannesburg.—Fordham Bros., Terry and Yorke, Jones and Raines, Wendling and Molloy, Barclay, Cabaret Kittens, Sarti.

Orpheum, Johannesburg.—Four Phillips, Rebe Kesslova.

Grand, Pretoria.—Edith Clifford.

Criterion, Benoni.—Constance Evans and Monty Woolf, Les Augustines.

Criterion, Durban.—Betty Bruce, Frank and Betty Boston, Amy and Cal Carter.

Apollo, Germiston.—Jimmy Greville.

Empire, Brakpan.—(Friday and Saturday, December 2nd and 3rd) Stoll and Steward.

His Majesty's Theatre, Johannesburg.—Phyllis Neilson-Terry and Company.

Scott's Theatre, Maritzburg.—Percy Hutchinson and Company.

Town Hall, Kingwilliamstown.—"Tip-Toes."

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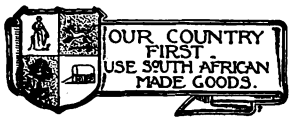

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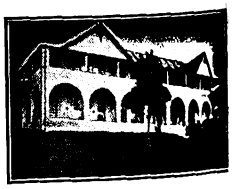

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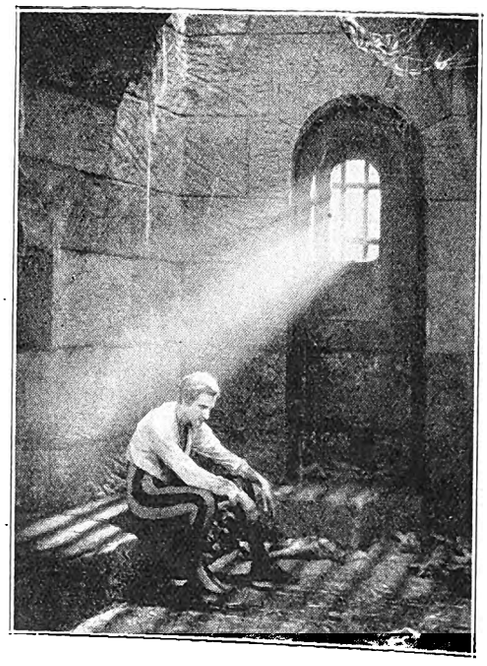
This is a very exciting film and comes to the Grand Bioscope, Capetown, on November 28th.

Don Juan.



The greatest romantic actor of his generation as the greatest lover in romance (John Barrymore) will be seen at the Bijou, Johannesburg, on November 28th.

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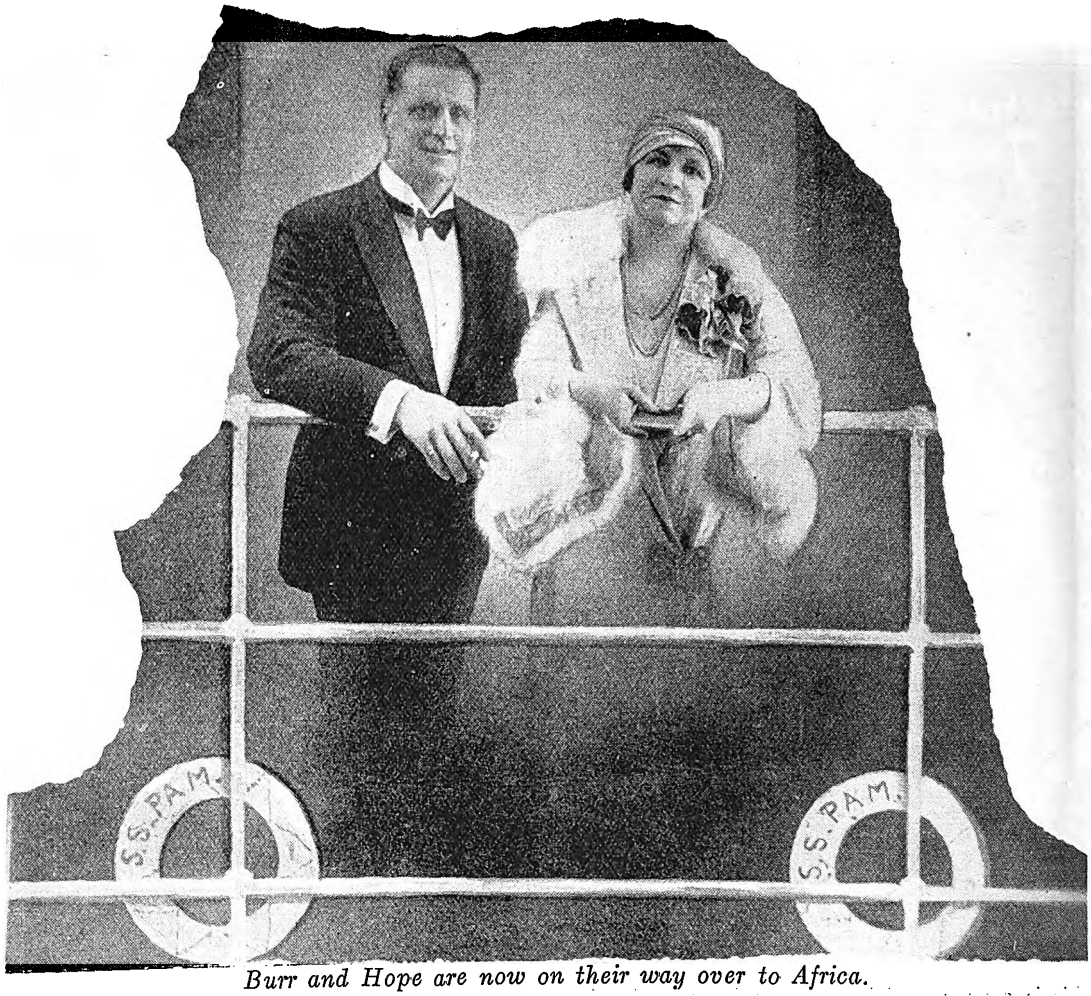

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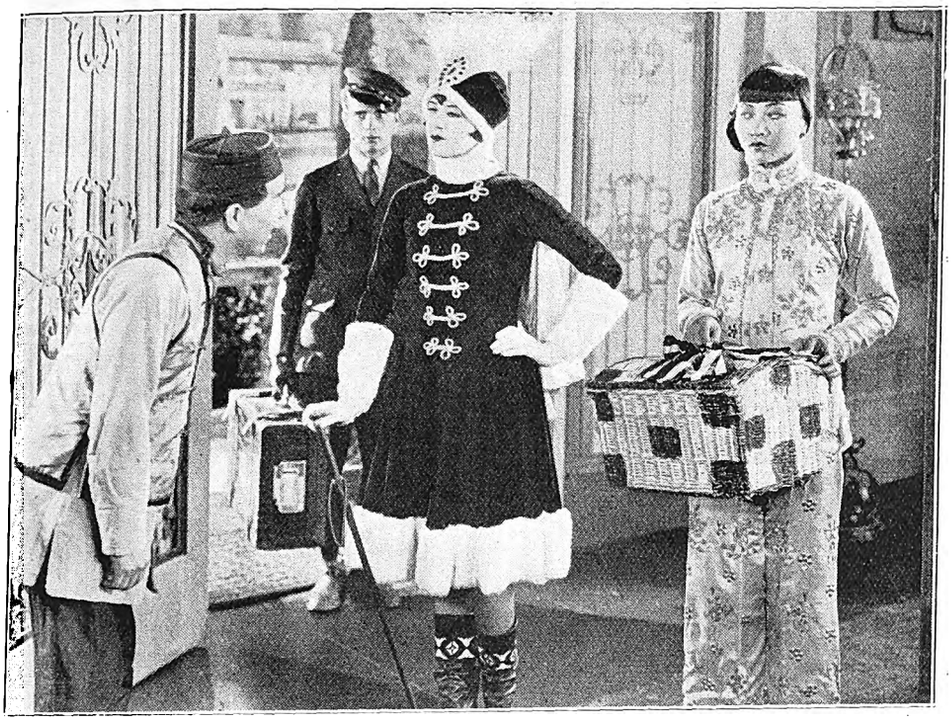

Here you have a very interesting film, "A Trip to Chinatown," coming to the Carlton Bioscope, Johannesburg, on November 28th, 29th and 30th.

Below are Helen Costello and Jack Regan, of Washington. They have just been married.

[Pathe Photo.

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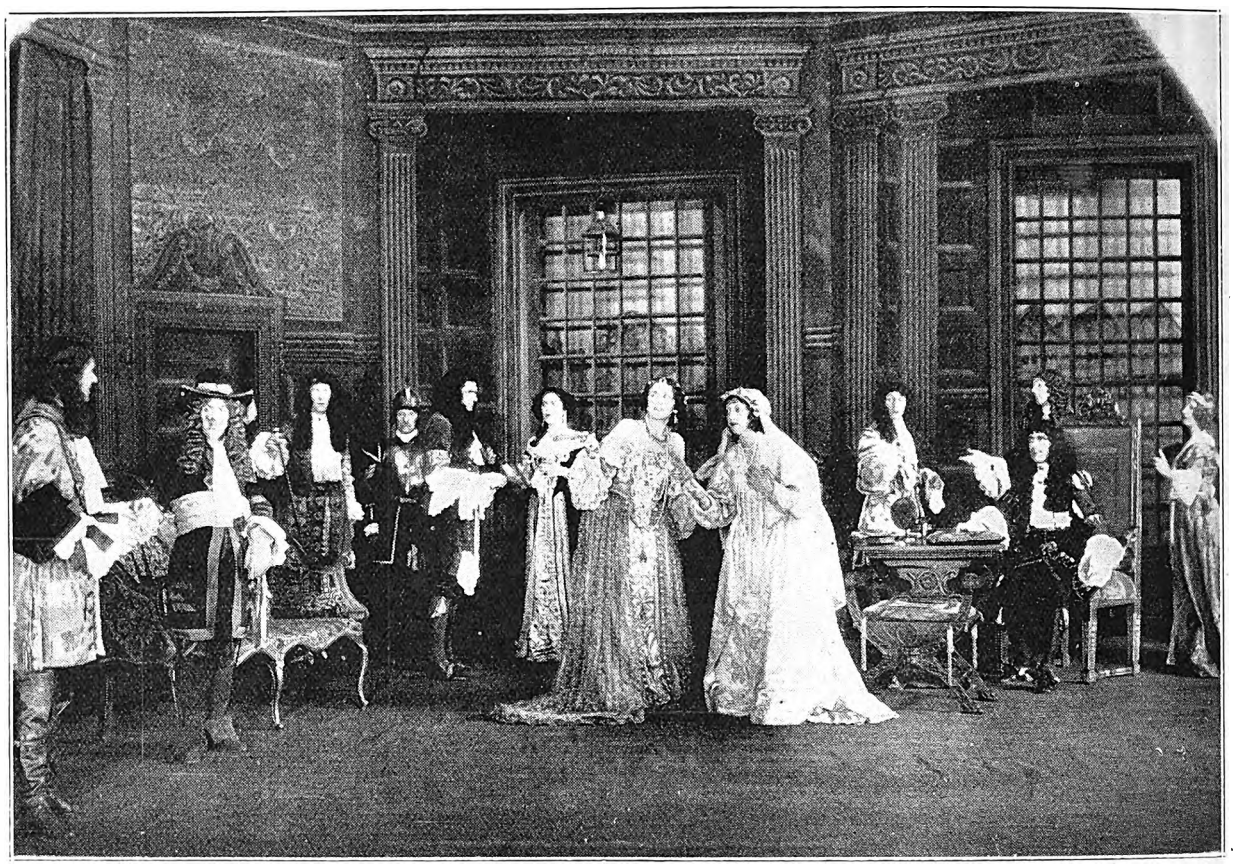

A SCENE IN "SWEET NELL OF OLD DRURY."

"Nell": "Here we must have smiles instead of tears. (Pointing to Fairfax) Now I want you to throw yourself in someone else's arms—to kiss someone else."

[*Photos: African Film Productions, Ltd.*

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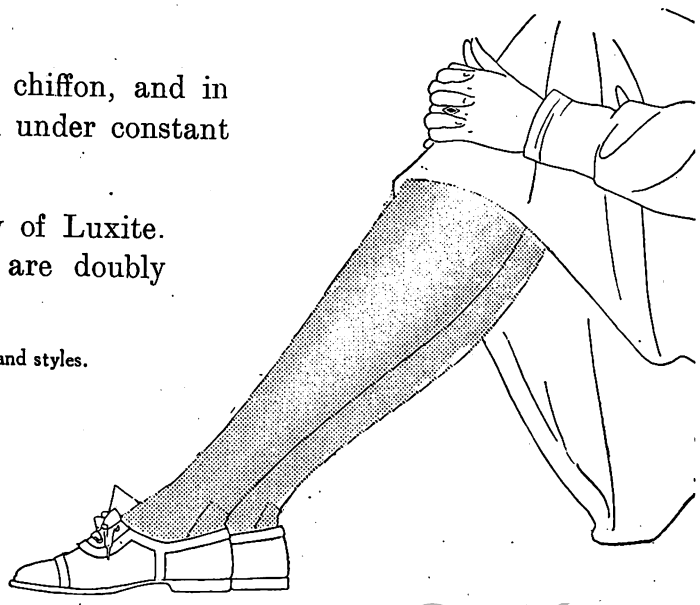

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Our Childrens Column

WALLY'S ADVENTURES IN SCREENLAND.

(By Carrie Rothkugel.)

(Continued.)

One by one the fairies passed before the throne, curtsying low, and Wally, as he looked, felt how impossible it was to make a choice, as each one seemed fairer than the last and possessed a new charm. At last, after some twenty or thirty had passed in this manner, there stepped before the dais a fairy of such beauty that the Prince turned eagerly to the King, and that illustrious personage broke into a smile of delight, for the new candidate was certainly superior in every way to those who preceded her. Her long, reddish-gold hair fell in waves to her feet over her silvery robe, that shimmered and gleamed with a thousand lights. Her only ornament was a string of pearls, which hung around her white throat and reached as far as the knees, ending in two golden pendants. Popular opinion also seemed in favour of this lovely being, for as she curtsied low a murmur of admiration arose from the spectators, and the Prince felt that only with her could he be happy. He looked at the King and his heart beat with joy when the sovereign raised his hand and, addressing the people, said:

"We have arrived at our decision. The beautiful fairy Honeydew is alone fitted to become the bride of the noble Prince. Is there anyone who disputes it?"

"I do!" cried a silvery voice, and another fairy stepped forward. "I do; for I maintain that I am more fitted to be the Prince's wife."

Matters were now becoming serious, for even Wally could see that she was even fairer than Honeydew; but yet there was something in the expression of her face and the haughty glance of her eye that made him dislike her. Her dress was certainly tasteful and her bearing that of a queen; her little silver shoes—but stay, her shoes——

Wally's heart gave a great leap as he saw a small green snake coiled round the right heel, half hidden beneath the folds of her dress. Bobby's words came back to him like a flash, and just as the King was sororowfully about to declare the new-comer winner of the Beauty Competition he darted forward.

"See! see! the snake, the green snake!" he cried "It is Devilina, the witch!"

And then a marvellous thing happened; the stately fairy shot down until she was very small indeed, her long hair vanished, her nose curled round, and there, her cat on her shoulder and her raven on her hat, stood—Devilina!

"It *is* Devilina!" the cry broke from a hundred despairing throats.

"Yes, it is I, Devilina. This time am I cheated and deceived; but let the young boy look to himself, for vengeance is mine!" And before the astonished King could say a word the witch flew upwards, passed through the roof as if it were not there, and out into the open air, and the last Wally saw of her was the big cat with its green eyes glaring at him, licking his jaws as if in anticipation of a feast. This made him very uncomfortable, and when, after Honeydew had again been proclaimed the Prince's future bride, Bobby whispered to him to come away, he did so gladly after taking leave of the King and the Prince and Honeydew.

Through the crowd they pushed their way, but on the doorstep they were forced to part.

"For I cannot come with you," said Bobby Bolder; "I must attend the King. Go down the path to the right, and when you reach the second copper beech shut your eyes, and you will find yourself back in the nursery."

So with Bobby's farewells in his ears, Wally turned away from the castle. Down the path he went, passed the first copper beech, when he felt himself grasped from behind.

"That's right, my children, you've got him now. What a feast you will have, Tabby!" cried the cracked voice of Devilina, and the poor boy was lifted into the air and carried away. When he recovered sufficiently to look around, he found he was in front of the little hut he had seen on the screen, and the witch was standing in front of a cauldron full of boiling liquid, mumbling charms to herself.

When the liquid boiled over, she came and stood before him.

"My revenge is complete," she cried with glee. "It is complete. Thus will I avenge myself."

So saying, she whistled three times, and at once a dozen of the red imps bounded from inside the hut and, surrounding the unhappy boy, danced round and round him in a circle.

In his dazed condition he saw them scatter and separate, and towards him came the green cat. As it approached, it grew larger and larger, opened its tremendous mouth and unsheathed its long claws. Wally found himself looking down its throat as into a fiery cavern. He shrieked aloud with fear, and made a desperate clutch at his enemy. The cat jumped.

. . . . . .

The next thing Wally knew he was sitting once more by the fire, only this time on the floor, as if he had fallen off the chair. Where was the witch—the cat?

That is one of the mysteries that will never be explained.

[The End.

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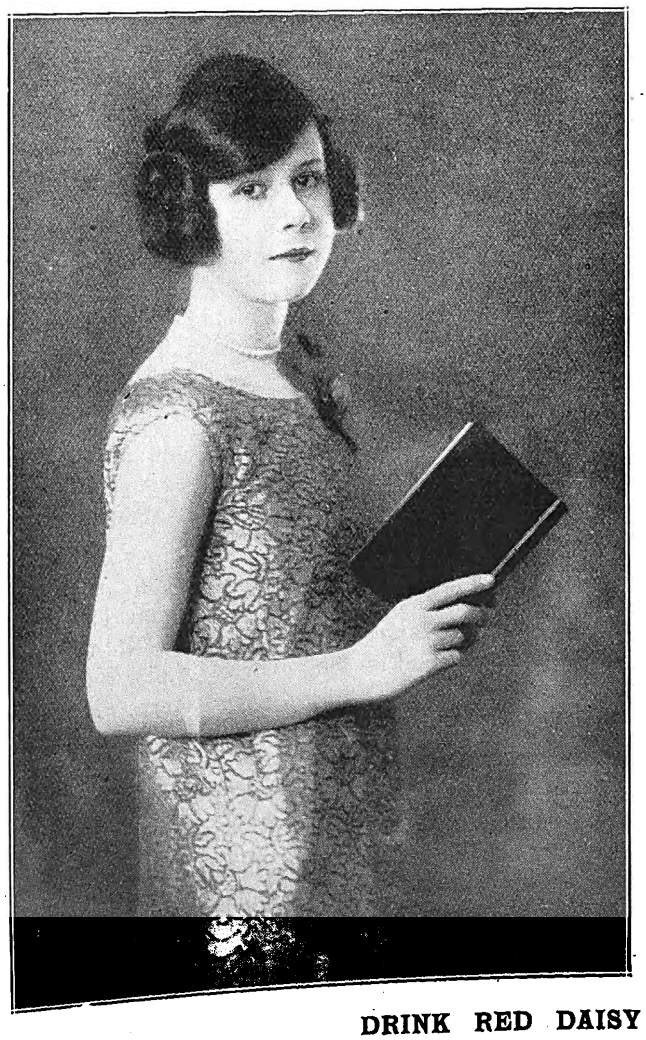
Frank and Betty Boston.

I must confess that my heart was in my mouth when I first saw Frank and Betty Boston juggling. They came on to the stage with a pile of plates under each arm.

"Heavens," I thought. "Surely, they are not going to juggle with those. There will be a wholesale breakage in a few minutes."

But there wasn't. This amazing pair did not even crack a single plate. Though how they managed to save them is still a mystery to me, for they throw them so high that the plates practically disappear into that space above the stage, which is an unknown country to members of the audience. Frank and Betty open at the Criterion, Durban, on November 28th.



TWO FAVOURITE ARTISTS ON THE WIRELESS—
Miss Lucie Schoentjes, of Durban (left).
Miss Mona McGregor, of Capetown (right).

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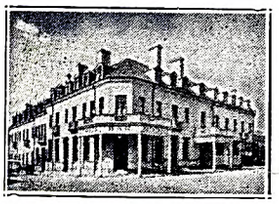

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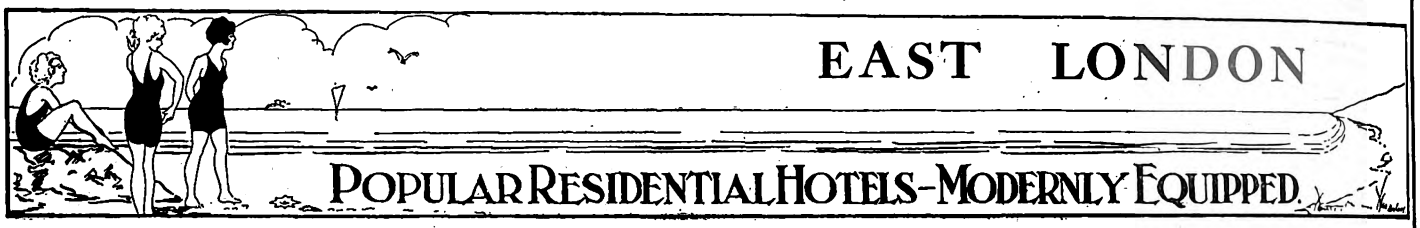

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VOL. XX. No. 644. WEDNESDAY, NOVEMBER 30TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Morry Blake and Ena Hazeldean, who are at the Tivoli, Capetown. They are two of the finest exhibition dancers in ballroom work we have seen in this country.

[*Photo: Jane Plotz.*

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A Roof and Four Walls.

On December 5th Phyllis Neilson-Terry is to present her next play. What can we tell you of it? That it will be as big a success as "Sweet Nell of Old Drury," which has run for five weeks—you know that. That it will be as splendidly acted and as finely produced by that prince of good fellows, Cecil King—you know that. That each and every one of the company fits their part like a glove, and that you'll enjoy it tremendously, and that two weeks—all that is left of the present season—is not half long enough to enable everyone to go and see it—*we* know that. So all that remains is to give you the cast of the the play, which is particularly interesting from a womans' point of view, dealing as it does with one of the problems of modern life: if the woman is the larger wage-earner of the two, does this entitle her to dictate the policy of the house? The problem in real life does not always work out as in the play.

A new photograph of Phyllis Neilson-Terry by Jane Plotz.

CHARACTERS IN THE ORDER IN WHICH THEY APPEAR.

Mr. Bollon (a Piano Tuner)	Cecil King
Mrs. Fry (a Woman Help)	Naomi Rutherford.
Mrs. Stenning	Phyllis Neilson-Terry.
Peter Stenning (her Husband)	Frank Freeman.
Freddy Parmeter (her Brother) ...	Gerald Pemberton.
Mr. Moody (of Garrett's Music Publishing House)	Andrew Churchman.
Mr. Hemming (an Income Tax Inspector)	D. J. Williams.
Parker (a Maid)	Shiela Horniby.
Giffard (a Maid)	Gladys Dale.
Mrs. Moody	Louise Regnis.
Lord Quihampton	Eugene Leahy.
Miss Van Ruyon	Lumena Edwardes.

The Empire.

A large audience at the Empire, Johannesburg, on Monday evening certainly enjoyed to the full the excellent programme. The two new acts—Terry and Yorke and the Fordham Brothers—were received with riotous applause.

Terry and Yorke are a quaint couple who serve up a dancing act in a novel manner and are exceedingly clever, the lady deserving as much praise as her male partner.

The Fordham Brothers are also the "something new" in acrobats which tickles the somewhat jaded palate of audiences to-day. They go so often to a theatre that they have seen everything in a country which one and all own is exceptionally well catered for theatrically. The patter of the two brothers is most amusing, and "Philip, do be careful," bids fair to become a catch-word in Johannesburg. A very fine act this.

Wendling and Molloy, Barclay, Jones and Raines remain over from last week, together with Bruno Sarti, who gets a magnificent reception each evening.

One of the gems of the evening was a burlesque by the "Cabaret Kittens," entitled "Petite Nell of Old Terry," which brought down the house. "What shall I be like at Sixty?" showed Maitland Moss at his best. Gwen Alban, always an artiste, was splendidly received, and Ronald Frankau contributed some of his amusing numbers and was deservedly encored.

And on Monday next

"Tip-Toes."

comes to the Empire, Johannesburg, after her tour of the country, which has, we hear, done the gay little lady and her friends a lot of good. They come back cheerier than ever and determined to make this extra week of theirs a great success. There is to be an evening for "Froth-blowers," with all sorts of fun; an "Olympic Games" evening; a "Society" night, when we put on our best bibs and tuckers; a "Carnival" night, and—well, you'd better book for the whole week.

C.R.

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A dancer in the film, "Lost at Sea."

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Morry Blake & Ena Hazeldean.

Some people say that the Black Bottom is dying. Some even assert that the Charleston is already dead. And some pessimists contend that we are going back to the old Blue Danube waltz and jigging polka.

By one stroke of the pen I can refute all these assertions. I can say definitely that none of them are true. The Charleston is not dead; but, on the contrary, is still very vigorous and lively. The Black Bottom, far from dying, has taken on a special new lease of life, and is adding all sorts of new steps to itself.

As for the Blue Danube waltz and the old-fashioned polkas, there is not a hint or a rumour of their return that can possibly be believed. They are the kind of dances which one's grandmother remembers with pleasure, but which are laid away in the lavender of memory and are no longer able to entice modern feet.

The people from whom I have all this on excellent authority are Morry Blake and Ena Hazeldean, a pair of specialty dancers, whose photograph you seen on the first page. You have only to look at their exposition of the Charleston, Black Bottom, the Trevella and all the new dances to know that they have come to stay—at any rate to stay for some time before they are superseded by still more modern steps.

I often wonder what would have happened if jazz had not been invented. Morry Blake and Ena Hazeldean say that the world would have been a very dull place. Perhaps they are right. Who knows?

One thing is certain, however, that if we were denied the pleasure of seeing Morry Blake and Ena Hazeldean in their ultra-modern versions of the latest dances, we would have missed a most artistic performance.

If jazz has been instrumental in giving us such dances as these, then, for heaven's sake, let us take off our hats to it!

Don't you wish you were with these charming people? They look so cool, although the film they act in is called "The Fire Brigade."

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The Jazz Band.

By W. J. Makin.

A few years ago the jazz band was heard only in the dance halls; now it is in the music-hall. Time was when one had to go to an expensive night club to hear the best jazz band, and unless you enjoyed dancing more than the jazz it was hardly worth it. Now one can go into a music-hall and hear Jack Hylton and the Kit-Cat Band, Paul Whiteman and his band, the Collegians, or any other well-known collection of saxophones and queer noises, and thoroughly revel in an evening's orgy of syncopation.

A South African friend of mine says nothing bores him more than listening to a jazz band playing in the music-hall; but then, that is because he is interested firstly in dancing and only secondly in music. He cannot understand the enthusiasm with which Jack Hylton is greeted as soon as the curtain goes up, or why the music-hall should continue to include jazz bands in their programme. But there is a large crowd of people, and I include myself among them, who can chuckle at the outrageous liberties with music and rhythm of which the modern jazz band is capable.

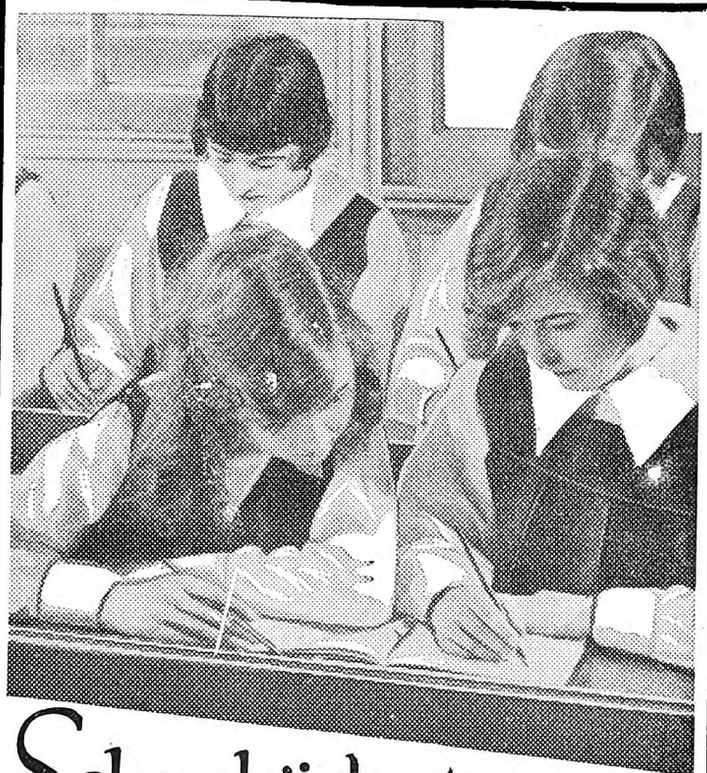
South Africa has heard the Choreans as well as Bert Ralton's band. I had several talks with poor Bert Ralton before his death, and even helped him to judge a fox-trot competition in Capetown. In the course of this excitement I learned much about jazz, and began to regard it less as a joke than a social phenomenon worth studying. Jazz itself is due to some unknown genius of a Chicago man who coined the word in describing the band he engaged at the Boosters' Club, at the Morrison Hotel, Chicago. The city of the foulest crimes is therefore responsible for this musical innovation which is influencing even the modern highbrow composers. Ever since this Chicago man invented jazz there have been attempts to find a better word for syncopated music. But the name "jazz" has stuck. Much as the word is deplored, it seems that a more suitable name will never be found.

The saxophone, which serious young men all over the world are now practising with in their bedrooms after office hours, was not included in the original jazz band. This consisted of a piano, a trombone, a cornet, a clarinet and a drum. The harmony was supplied by the piano, the player being able to read music. The other members of the band did not know music. They had never learned to read notes. They simply filled in the harmonic parts and countermelodies by ear, making use of whatever stunts occurred to them. Let me encourage the serious young men, however, by informing them that the saxophone was originally designed as a very serious instrument, and was heard more often in church than anywhere else. The great Mendelssohn refused to allow it to be played in his orchestra—he said it was too mournful!

Many jazz instruments have been invented by accident. After hearing one jazz band, a musical friend of mine said that there was only one place where such noise could have been invented, and polite conversation did not permit him to reveal it. But consider the banjo, for example. Years ago one of the negroes on a tea plantation accompanied the evening negro spirituals with an old cheese box on which he had stretched some catgut cords. The sound he got out of the instrument was rather like the monotonous beating of a tom-tom. But the result to-day is the banjo, and even Kipling has written a little epic to its sentimentality. Recently, in a competition held in America, the voting showed that the saxophone and banjo were the two most popular instruments in that country. It is estimated that there are at the present time 1,000,000 saxophone players in the world—an awful thought.

Jazz band performers nowadays have to be extremely talented to be successful. They have to play more than one instrument, sometimes as many as seven. The battery of trap-drums in an orchestra can include all sorts of weird instruments, some of which baffle description. At a moment's notice the performer is expected to produce thunder, sirens, hooters, stormy seas, pistol shots, horses' hoofs, cuckoo calls, cackling of a chicken, gunfire, the cry of a baby, traffic noises, and about a hundred others. Jazz demands, too, that a performer be able to extract a tune from anything that produces a sound. I have seen one man give a solo on a beer bottle; another possesses the uncanny skill of being able to play his violin without a bow—by rubbing it on the edge of a chair or the grand piano. And we all have heard of the gentlemen from the far west who play melodies on steel saws.

Yet, to those that still hate jazz, I have a comforting little tragedy to relate. You have heard, and probably



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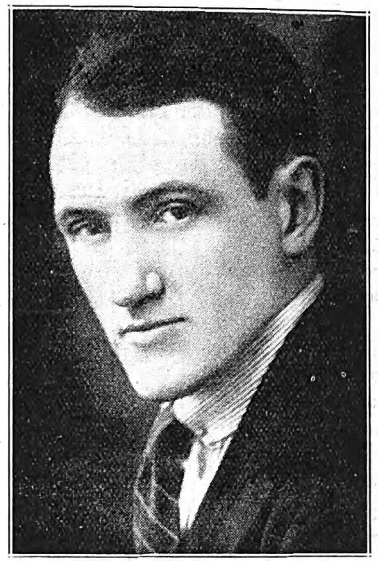
cursed heartily, that favourite melody of the modern jazz fiends:—

"Yes, sir, that's my baby!
No, sir, I don't mean maybe!
Yes, sir, that's my baby now!"

Well, there is a desperate man, Walter Donaldson, trying to escape from it. He fled from New York to Miami Beach, only to hear the same melody being played by a dozen jazz bands and a hundred gramophones. He hates the sound and the lilt and the palpitating swing of the song. And he can't escape it, go where he will.

"Yes, sir, that's my baby now!"

Because it is his baby. He wanders over the sands distraught. "Why did I ever write it; oh, why did I write it?" Every one of the 1,500,000 persons who bought copies of that jazz monster are forever dinning it into the ears of this tortured composer. Walter Donaldson is talking wildly of the South Seas and a deaf-and-dumb valet. But even the Hawaiians have learned the song and are humming it in the evenings. I know many people will say that this is a fitting fate for one who composed such a song. It is one of life's little ironies in jazz.



Sandy Rowan will shortly greet you from the stage.

The film from which this picture is taken answers to the name of "Dearie." Which young lady, do you think, answers best to the title?

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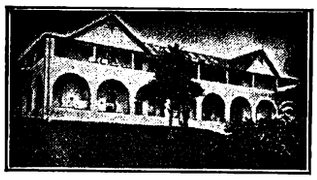

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Jack and Jill.

There is no stumbling down hills or breaking of crowns in the act of Jack and Jill. These two youngsters go up their hill very cleverly.

Jack, by the way, is not legally entitled to a masculine name, for she happens to be a very feminine young damsel with a mop of red curls and sea-blue eyes. She hails, as a matter of fact, from Johannesburg, having been born there and spent the first four years of her short life in that town.

"I remember it vaguely," she says. "I seem to remember very, very hot pavements that burned through my shoes when I walked on them."

Johannesburg will not fail to welcome this delightful feminine Jack back to the town of her birth. As for Jill, the stage is in her blood, for she is the daughter of one of our most famous comedians, Harry Weldon.

Their photographs tell us how young they are. I don't believe either of them has seen twenty—even in the distance. You can guess that they are not very old, too, by their dancing and singing. They are so slim, so agile and so full of the grace and fire of youth. When they first appear as a couple of ragged children, one's heart goes out to them—such winsome, grubby little urchins they seem. A quick change, however, alters this impression, and Jack and Jill present themselves as an ultra-modern pair in fluffy jazz frocks of gorgeous colouring.

Their act has been produced by William Burr, of Burr and Hope. And their dancing and singing promise a fine career for Jack and Jill.

Here is yet another photograph of the Brothers Egbert. Who but they could wear such ridiculous and mirth-provoking clothes? And who but the Egbert Brothers would think of tying straps round the knees of evening trousers, thus making yourself look like a comic navvy out for a spree. Hana caught them in a happy mood when they were about to share their last cigarette.

Of course, this film is called "Fig Leaves," and comes to the Bijou, Johannesburg, on December 5th.

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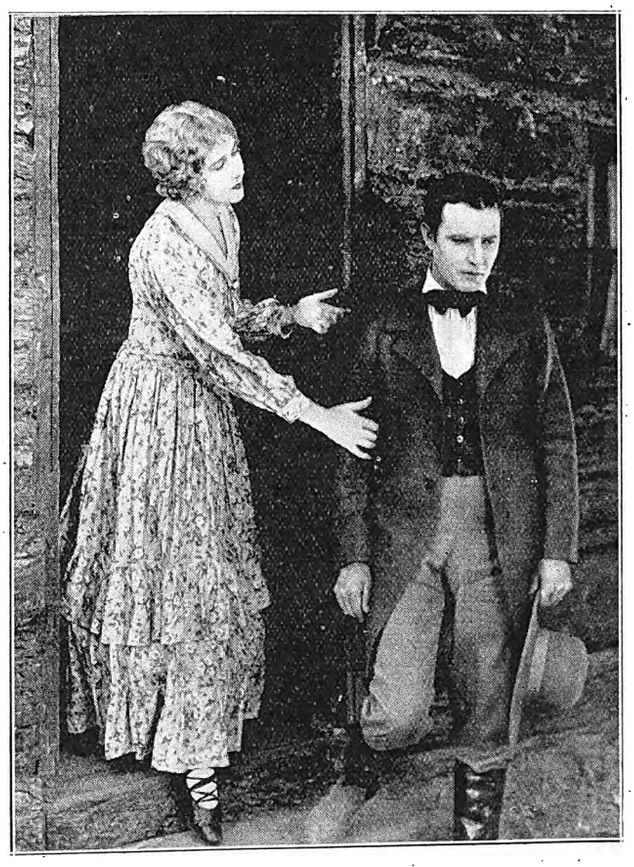

A scene from "The Splendid Road," coming to the Grand Bioscope, Capetown, on December 8th, 9th and 10th.

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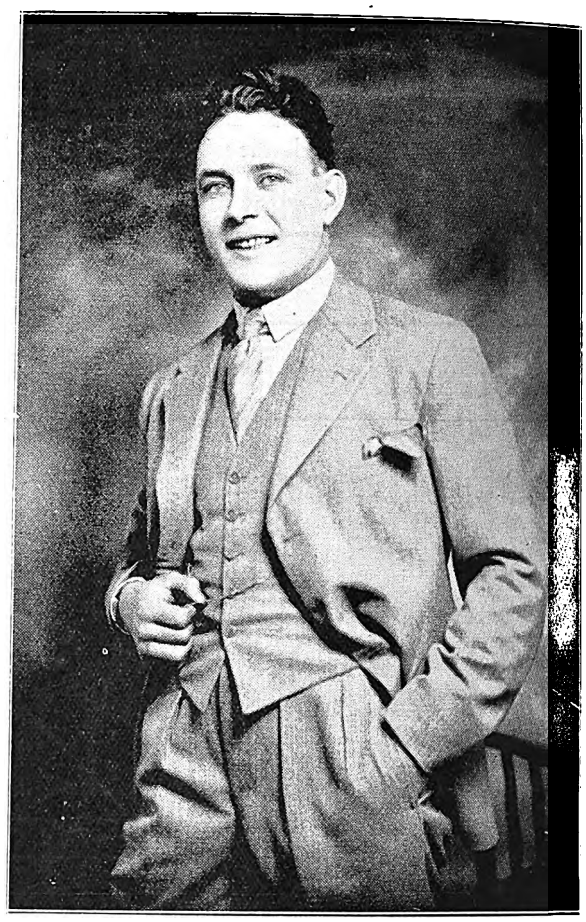

The Fordham Brothers are two jolly souls.

Fordham Brothers.

The Athos family of acrobats are world famous. Everybody has heard of them, and they have for so long been in existence, passing the art on from father to son, that our grandfathers can remember seeing the Athos acrobats when they, the grandfathers, were little boys.

Two prominent younger members of the family are the Fordham Brothers, Phillip and Tommy, who are at the Johannesburg Empire with a gymnastic act, which, unlike most others of its ilk, is full of clever comedy as well as acrobatic feats.

The two Fordhams, before they severed their connection with the name of Athos, got their early experience in the circus in America. The earliest memory of them both goes back to the time when they performed somersaults almost before they could toddle. A great future was predicted for these two extraordinary babes. Everybody in the circus said that they would go far, and, indeed, they have. In their first days in the circus the two small Fordhams served as human balls for the comedians and the grown-up acrobats.

"I can remember," said Tommy Fordham, laughing, "being thrown backwards and forwards from the comedian to the chief juggler, while the men in the crowd cheered, and the women all cried out anxiously. The comedian and the juggler were both such expert catchers that I never had the slightest fear, and I used to enjoy the sensation of whizzing through the air from one to the other. When I look back, it seems to me that those were the happiest days of my life—when all my acts were thought out for me, and all I had to do was to obey instructions. Nowadays, with the parental shelter of the Athos family gone from us, my partner and I have perforce to invent our own acts and, what is more, our own comedy. Still, that is all part of the fun."

And there you have the keynote of the Fordham Brothers' success. Their work to them is one long game. That is why their act is full of such engaging humour and charm.

THE RAGE
OF TWO CONTINENTS.

I'M SEEKING
A LADYBIRD.

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IF ONLY I HAD KNOWN.
THERE'S A SOMEBODY.
ALONE IN ATHLONE.

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LONDON THEATRES.

The two new plays we have had so far this week are "The Girl from Cook's" and "Chance Acquaintance." There is already another one to come in "Hit the Deck."

Let us take them one by one. First of all, "The Girl from Cook's." We have been expecting this play for some time, but now that it has arrived we are not sure that our eager expectation has been absolutely justified. "The Girl from Cook's" has a flavour of twenty years ago about it. It is less old-fashioned than out of date. There is the usual love plot, and the customary settings of Monte Carlo and Paris. As for the music, it is rather undistinguished, and it in its turn helps to make us realise that "The Girl from Cook's" should have been produced ten years ago at least. There are, however, some splendid moments of individual acting, which make up for the lack of modernity in the piece. Ernest Thesiger, as the dark, curly-haired Frenchman, is a delight. This actor is always springing new surprises upon us. When we think we have him pinned down to a certain type, up he bobs in quite a different direction. The rest of the comedy was in the capable hands of W. H. Berry, Edmund Gwenn and Billy Leonard.

The two leading female parts were played by Eva Sternroyd and Margaret Campbell. The latter is very well known as a charming English soubrette, and Eva Sternroyd has, one might almost say, become a leading lady over night. She has a beautiful singing voice, and is most attractive to look at, as you will see by the photograph on page 28.

"Chance Acquaintance" is a joyous entertainment. It is essentially a comedy of youth. It is written by a young American called John Van Druten, and deals with

The masked brigand is outnumbered in this scene in "The Desert Song." You can see Edith Day in the foreground wearing a most beautiful Eastern gown. Unfortunately, Harry Welchman, the red mask, is getting the worst of it at the moment, but I need hardly tell you that things come right eventually and he wins through in the end.

[*Photo: Stage Photo Co.*

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so often been proved before, the generosity of members of the theatrical profession to their fellow artistes.

I understand that negotiations are going forward between a West End theatrical manager and the famous Florence Zeigfeld, junior, for the production of the Zeigfeld Follies of New York in London. We have been promised these world-famed beauties for so long that we have almost given up any thought of seeing them in the flesh. However, it really does look as if there is a definite possibility of them coming to London in the near future.

Every girl chosen by Florence Zeigfeld has to be gifted as well as beautiful. In one recent number of the Zeigfeld Follies a whole stageful of girls were playing musical instruments—some banjos, some saxophones, others accordions. As a finale to the first act of their recent show there was a girls' band of nineteen instruments, together with twelve pianists. This group is gradually increased by the advent of other girls, all playing different instruments, until the band consists of no less than ninety-one girls. If we ever see this show in London, I fully expect that we will have to pay several pounds for a stall seat.

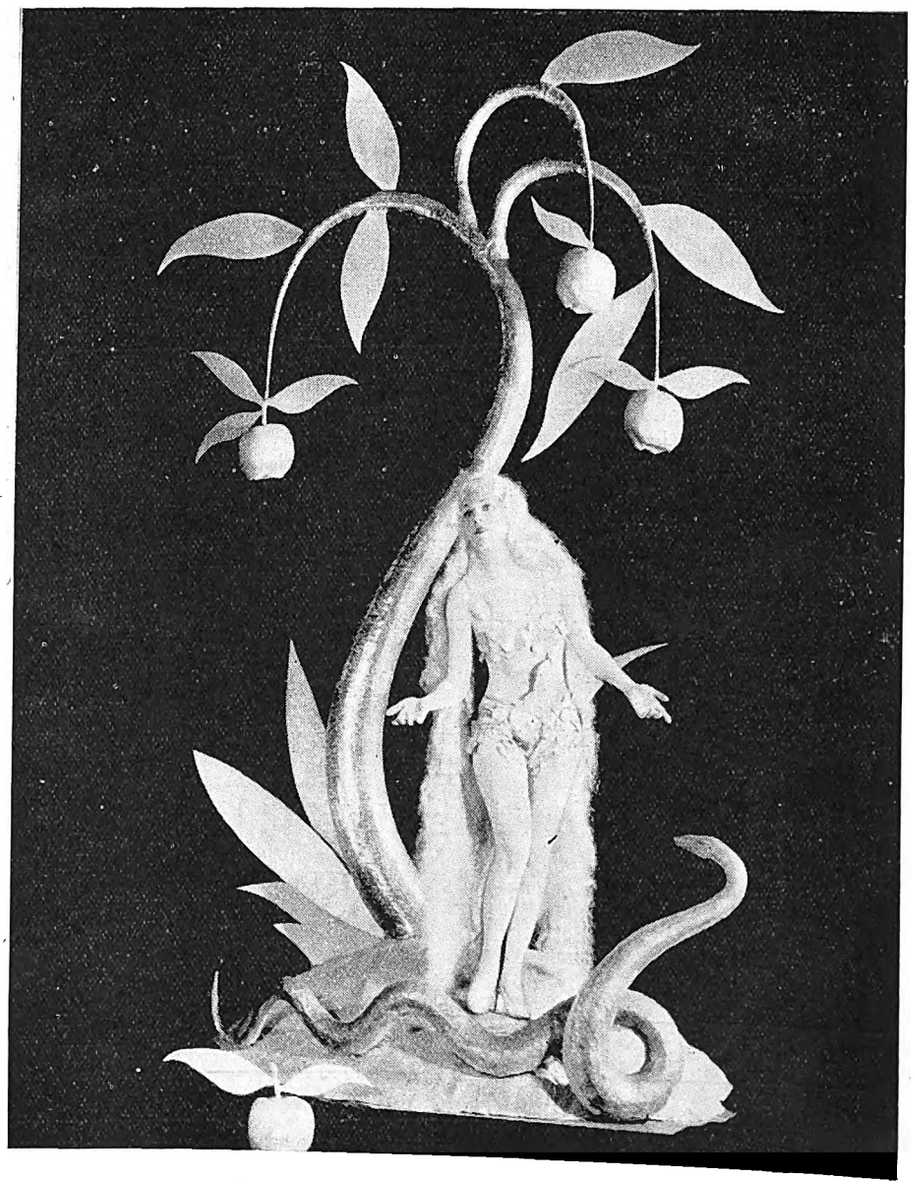
I told you last week of the new Piccadilly Theatre which is gradually being built. I hear now that the first star to play there when once it is finished will be Evelyn Laye. Even now, at this very early stage, people are writing in for first night seats. Since the theatre has not assumed such proportions as to be able to acquire a box office, these letters are deposited by the postman in the little wooden hut which serves the double purpose of housing the foreman of the works by day, and the night watchman by night.

I cannot at this moment tell you the name of the initial production for the new theatre, but I hear it has already been decided upon, and that Guy Bolton, the Englishman who writes so many musical comedy books, will be responsible for the libretto. And the well-known American, Jerome Kern, will provide the music.

I saw "The High Road" again last week, and, oddly enough, the next day met Zena Dare, that charming and well-known English actress who will play the leading part when "The High Road" is produced in South Africa sometime next year. I can think of no one better fitted to play the part of Elsie Hilary, the beautiful young actress who turns a dull and solemn English county home into a happy and human place, than Zena Dare. It is a part which calls for enormous personal charm as well as clever acting ability, and Zena Dare has both these qualifications in an extraordinary degree.

Pamela Travers.

This attractive little lady's gown has the new uneven hem that has many devotees just now.



Leatrice Joy in "The Angel of Broadway."

BALLOON, HIGH PRESSURE OR MOTOR CYCLE.

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Wending and Molloy, who are at the Empire, Johannesburg, and open at the Tivoli, Capetown, on December 7th.

The Little World.

I was watching Shishtl's Marionettes.

The stage was tiny—almost infinitesimal—the kind of stage that children might have rigged up in a nursery in order to produce an infant production of "Robin Hood" or "The Three Bears." And yet that tiny space held a whole regiment of people. At the beginning of the act the little curtains parted to show the most delicate of tight rope walkers, heeling and toeing it perilously across the stage. Such a delicate little lady she was. And with what grace she carried her miniature umbrella! Her skirts flounced out from her waist as though a special wind had been imported into the act to blow them into fluffy fragility. And there at the end of the tight rope, balancing himself precariously upon a stool, was the accompanying clown. The little lady threw her umbrella and the clown caught it on his toe, and deliberately waited for a round of applause from the audience.

Really I had great difficulty in persuading myself that this clown and this tight rope walker were not made of human flesh and blood. But then, in this fairy world we are talking of, there is no flesh and blood, only imagination, which is far better than these things.

So the little act went on. I saw small wizards and dragons; a motor cycle ridden by a daring motor cyclist, who, in mid-air, as it were, changed his machine into an aeroplane and flew gaily away. The impossible became possible on that tiny stage. The real became unreal before my eyes.

I could not see the wires that were impregnating these little figures with life, but I knew that high up upon that little stage, hidden in some dim and airy recess were Mr. and Mdme. Shishtl, whose power to make marionettes obey their slightest command is known all over the world.

I tried to sort out my impressions afterwards, to see whether I was most moved by the Shishtl's cleverness or by the sweet obedience of their marionettes. I came at last to the conclusion that both parties were equally worthy of praise.

The Marionettes are to be seen in South Africa in December, and I have in me a great jealousy for all those children—the tiny ones and the grown-up ones—who will be led by Shistl's Marionettes into that lovely little world that lies between earth and heaven.

P.T.

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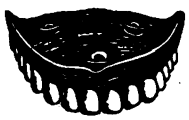

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African Theatres, Ltd., Social Club

The annual carnival ball of the African Theatres, Ltd., Social Club will take place at the Wanderers Hall on Friday, December 30th, the Jazz Maniacs personal band providing the music. The date was selected because dancing can go on from 8 p.m. to 2 a.m., which could not happen had the ball been held on New Year's Eve. The tickets are 10s. 6d., including supper, and are obtainable at the Central Booking Office, Carlton Hotel, and from managers of the various theatres. Arrangements are in the hands of a competent committee and a real good night is promised. The sale of tickets is limited, so be wise and buy in time.

Doyle and Arnold, who are due to arrive at the end of the year.

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Next Week's Calls.

Provisional Tour List, Week Commencing December 5th, 1927.

Tivoli, Capetown.—(Opening Wednesday, December 7th) Edith Clifford, Jones and Raines, Wendling and Molloy, Rebe Kesslova, Byron and Byron, Ashley Sisters, Blake and Hazeldean.

Empire, Johannesburg.—(December 5th-10th) Revue, "Tip-Toes."

Orpheum, Johannesburg.—Betty Bruce, Stoll and Steward.

Grand, Pretoria.—Constance Evans and Monty Woolf, Four Phillips.

Criterion, Benoni.—Cabaret Kittens.

Rinko, Maritzburg.—Amy and Cal Carter, Frank and Betty Boston.

Criterion, Durban.—Arthur Klein and Marie Douglas, Teddy Fynch and Edna Payne, Barclay.

Vaudette, Kimberley.—(Monday, Tuesday and Wednesday) Fordham Brothers, Sarti.

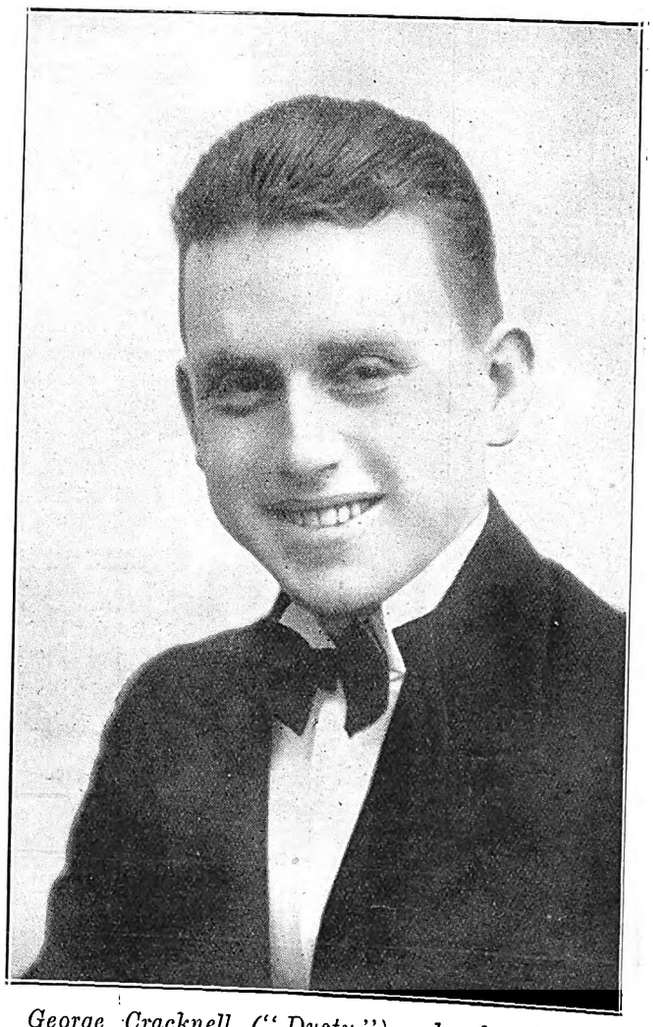
Vaudette, Bloemfontein.—(Thursday, Friday and Saturday) Fordham Brothers, Sarti.

Apollo, Germiston.—Terry and Yorke.

Empire, Brakpan.—(Friday and Saturday, December 9th and 10th) The Lampinos.

His Majesty's Theatre, Johannesburg.—Phyllis Neilson-Terry and Company.

Theatre Royal, Durban.—Percy Hutchison and Company.



George Cracknell ("Dusty"), who broadcasts from the Durban Studio.

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Announcer ... ... Mr. LAGO CLIFFORD.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, DECEMBER 5th, 1927.

12.0 noon—2.0 p.m. daily, except Tuesday and Sunday: Music by **"JB" Studio Orchestra.**

12.0 noon—1.20 p.m., Tuesday: Music by **"JB" Studio Orchestra.**

1.20 p.m.—1.50 p.m., Tuesday: Lunch-Hour Organ Recital by **Mr. John Connell, F.R.C.O.,** Town Organist, relayed from Town Hall by permission of the Town Council.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie deur **Oom Tommie.**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-Hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-Hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday and Thursday: Children's Hour (arranged by **Aunt Win).**

5.0 p.m., Saturday: Children's Hour.

6.0 p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture in English and Afrikaans).

6.30 p.m. daily, except Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Hour Concert by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m., daily, except Sunday: Time Signal.

9.0 p.m., Monday, Thursday and Friday: General News Service, broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.** (On Tuesday and Wednesday this Service is broadcast at 8.50 p.m. and on Saturday at 8.0 p.m.

MONDAY, DECEMBER 5th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Astronomy by **Mr. H. E. Wood, M.Sc.,** No. 5: "The Great Planets."
8.25— 3. Overture: "Barber of Seville" ... ... Rossini.
"JB" Studio Orchestra.
8.35— 4. Tenor: **Mr. Leslie McCallum.**
8.45— 5. Selection: "Tannhauser" ... ... Wagner.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Violin Soli:
(a) "Song Without Words" ... ... A. Sammons.
(b) "Humoresque" ... ... A Sammons.
Mr. J. Schulman.
9.15— 8. Contralto:
(a) "Rosebud" ... ... Drummond.
(b) "I Wonder if Love is a Dream" ... ... D. Forster.
(c) "God Keep Thee Pure" ... ... Nicholls.
Miss Minnie Bennett.
9.25— 9. Weekly Sports Talk by **Mr. W. D. Powell:** "Cycling."
9.40—10. Jazz: **"JB" Studio Orchestra.**
9.45—11. Tenor: **Mr. Leslie McCallum.**
9.55—12. Suite: "Ballet Grec" ... ... R. Berger.
"JB" Studio Orchestra.
10.10—13. Contralto:
(a) "They Say" ... ... Evans.
(b) "Duna" ... ... McGill.
(c) "Rose in the Bud" ... ... D. Forster.
Miss Minnie Bennett.
10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, DECEMBER 6th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on "Hygiene" by **Dr. A. J. Milne.**
8.25— 3. Overture: "Semiramide" ... ... Rossini.
"JB" Studio Orchestra.

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8.35— 4. Tenor:
(a) "I Hid my Love" ... ... Guy d'Hardelot.
(b) "The English Rose" ... ... Edward German.
Mr. T. Dunn.

8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Suite: "Pantomime" ... ... Lacome.
"JB" Studio Orchestra.

9.10— 8. Item by **Mr. Lago Clifford.**
9.20— 9. Contralto: **Mrs. Harold Fraser.**
9.30—10. Jazz: **"JB" Studio Orchestra.**
9.35—11. **Vaudeville Act,** relayed from Orpheum Theatre.
9.50—12. Tenor:
(a) "I Know a Lovely Garden" ... ... Guy d'Hardelot.
(b) "To Mary" ... ... M. V. White.
(c) "The Trumpeter" ... ... Dix.
Mr. T. Dunn.

10.0 —13. Jazz: **"JB" Studio Orchestra.**
10.10—14. Contralto: **Mrs. Harold Fraser.**
10.20—15. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

WEDNESDAY, DECEMBER 7th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. "Martjie Betz." 'n serieuse verhaal deur **Mnr. B. Northling Swemmer, M.I.S.A.**
8.25— 3. Overture: "Masaniello" ... ... Auber.
"JB" Studio Orchestra.

8.35— 4. Soprano:
(a) "Juenne Fillette" ... ... Weckerlin.
(b) "Mamman dites Moi" ... ... Weckerlin.
(c) "Jardins d'Amour" ... ... F. Keel.
Miss Ivy Nankervis.

8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Suite: "Woodland Pictures" ... ... Fletcher.
"JB" Studio Orchestra.

9.10— 8. **Vaudeville Act,** relayed from Orpheum Theatre.
9.25— 9. Soprano: Three Scotch Songs ... ... Burns.
(a) "Comin' Thro' the Rye." (b) Annie Laurie."
(c) "The Bonnie Brier Bush."
Miss Ivy Nankervis.

9.35—10. Jazz: **"JB" Studio Orchestra.**

MARY, QUEEN OF SCOTS,

born Linlithgow Palace, 7th December, 1542; beheaded, Fotheringay Castle, 8th February, 1587.

9.40—11. Half-an-Hour's Programme by **Mr. William Lowe,** Chieftain for the Transvaal Federated Caledonian Society of South Africa and Rhodesia, assisted by **Miss Minnie Wallace** and **Miss Janet Bowins.**
(a) "Address: "Mary Stuart" (Part I.—Five minutes).
Mr. William Lowe.
9.45— (b) "Song of Mary Stuart with her Lute" ... Elgar.
Miss Minnie Wallace.
9.50— (c) Song: "L'Adieu de Marie Stuart (words by Mary Stuart).
Miss Janet Bowins.
9.55—12. Jazz: **"JB" Studio Orchestra.**
10.0 —13. Mary Stuart Programme (continued):
(a) Address: "Mary Stuart" (Part II.—Five minutes).
Mr. William Lowe.
10.5 — (b) Old French Song: "Margoton" (attributed to Mary Stuart).
Miss Janet Bowins.
10.10— Song: "The Four Maries" ... ... ———
Miss Minnie Wallace.
10.15—14. Selection: "iAda" ... ... Verdi.
"JB" Studio Orchestra.
10.30—Close down.

THURSDAY, DECEMBER 8th, 1927.

8.0—EVENING PROGRAMME.

Under the Auspices of the Transvaal Radio Society.

Announcer ... ... Mr. O. G. PHILIP.
8.0 — Pianoforte Solo: "Last Movement, Sonata Op. 58" ... Chopin.
Miss Margaret Williams.

Songs:
(a) "The Devout Lover" ... ... Maude Valerie White.
(b) "A Dream" ... ... J. C. Bartlett.
Mr. Walter Rees.

String Trio:
(a) "Song Without Words" (Op. 53) ... Mendelssohn.
(b) "Liebesgarten" ... ... Schumann.
Miss Doris Pryce, Mr. Robert Pryce and Mrs. S. E. T. Ewing.

Songs:
(a) "Friend" ... ... Davis.
(b) "All Through the Night" (Old Welsh Air) ... ———
Miss Susie Everett.

Banjo:
(a) "A Joy Ride" ... ... Joe Morley.
(b) "Darktown Dandies" ... ... Joe Morley.
Mr. J. M. Martin.

Songs (Selected): **Mr. William Matthews.**
Sketch: "Impersonation of John Henry and Blossom," **Miss Jean MacGibbon and Mr. Maurice Higgins.**
9.0 — **News and Calls.**
Banjo:
(a) "Comical Coons" ... ... E. Grimshaw.
(b) "Apollo March" ... ... A. Sullivan.
Mr. J. M. Martin.

Songs:
(a) "Roses of Picardy" ... ... Haydn Wood.
(a) "The Sweetest Flower that Blows" ... ... Hawley.
Mr. Walter Rees.

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String Trio:
(a) "Andante" ... ... Tschaikovsky.
(b) "Cradle Song" ... ... Schubert.
Miss Doris Pryce, Mr. Robert Pryce and Mrs. S. E. T. Ewing.

Songs:
(a) "At Dawning" ... ... Eberhart.
(b) "Love's Old Sweet Song" ... ... Molloy.
Miss Minnie Bennett.

'Cello:
(a) "Liebestraume" ... ... Franz von Blom.
(b) "Gondolera" ... ... Goltermann.
Mr. Robert Pryce.

Jazz Orchestra.

10.0 — Songs:
(a) "The Enchanted Glade" ... ... Barker.
(b) Selected.
Miss Susie Everett.

Violin: "Romance" ... ... Svendsen.
Miss Doris Pryce.

Songs (Selected): **Mr. William Matthews.**

Duets:
(a) "Where my Caravan has Rested" ... ... Löhr.
(b) "Rose of my Heart" ... ... ———
Miss Minnie Bennett and Mr. Walter Rees.

Jazz Orchestra.

10.30—Close down.

FRIDAY, DECEMBER 9th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Soprano: **Miss Phyllis Seligmann.**
8.20— 3. Overture: "Chal Romano" ... ... Ketelbey.
"JB" Studio Orchestra.
8.30— 4. Sketch by **"JB" Studio Dramatic Company.**
8.50— 5. Suite: "Gipsy Pictures" ... ... H. Mallorq.
"JB" Studio Orchestra.
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Trumpet Solo: "Plenty off Center" ... ... Red Nicholls.
Mr. T. Jones.
9.15— 8. Baritone: **Mr. Maurice Higgins.**
9.25— 9. Selection: "Rigoletto" ... ... Verdi.
"JB" Studio Orchestra.
9.40—10. Soprano: **Miss Phyllis Seligmann.**
9.50—11. **Jimmy Taylor,** Comedian.
10.5 —12. Jazz: **"JB" Studio Orchestra.**
"JB" Studio Orchestra.
10.10—13. Baritone: **Mr. Maurice Higgins.**
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

SATURDAY, DECEMBER 10th, 1927.

8.0—EVENING PROGRAMME.

1. **General News Service. Announcements.**
8.10— 2. **Bijou Orchestra,** relayed from Bijou Theatre.
8.30— 3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.

11.45 p.m.—Close down.

N.B.—The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, DECEMBER 11th, 1927.

3.30 to 5.0 p.m.—FIRST SESSION.
Musical Programme.

7.30 p.m.—SECOND SESSION.
Relay of Service from **Wesleyan Central Hall.**

8.45 p.m.—THIRD SESSION.
Concert by "JB" Studio Orchestra. Vocalist: **Mr. Alec Watt** (Bass).

8.45—1. Overture: "Italiana in Algeria" ... ... Rossini.
"JB" Studio Orchestra.
8.55—2. Bass:
(a) "Pass Everyman" ... ... Sanderson.
(b) "For Behold Darkness" ... ... Handel.
(c) "The People that Walked in Darkness" ... ... Handel.
Mr. Alec Watt.
9.5 —3. Suite: **"JB" Studio Orchestra.**
9.15—4. 'Cello Soli:
(a) "Orientale" ... ... C. Cui.
(b) "Allegro Appasionata" ... ... Saint Saens.
Mr. E. Levitz.
9.20—5. Selection: "Lohengrin" ... ... Wagner.
"JB" Studio Orchestra.
9.35—6. Bass:
(a) "Lingshire" ... ... Sanderson.
(b) "Love's Coronation" ... ... Aylward.
Mr. Alec Watt.
9.45—7. Selection: "Faust" ... ... Gounod.
"JB" Studio Orchestra.
10.0—Close down.

J.B. Studio Notes.

As we are writing, we are concluding our week ending the 26th November. We have had a very varied week as far as programmes go and, if variety counts for anything in wireless concerts, listeners-in cannot complain on that score.

On Sunday, the 20th, we inaugurated a new session for the afternoon—from 3.30 to 5. We feel sure there is a great demand, especially from country listeners, for an hour or so of music in the afternoon; also for picnic parties. The J.B. Orchestra will perform on some Sunday afternoons, and on others varied programmes will be arranged.

On Wednesday evening, the 23rd, a new quartette (although all well-known wireless singers), entitled The Melodians, made their bow over the "miko" and scored an instantaneous and lasting success. We shall hear more of them.

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FLEET FOOT SHOES Wear Better!

For the week beginning 5th December our programmes, we hope, will prove themselves worthy of their predecessor —if not better.

On the Wednesday (7th) a special half-hour programme, in memory of Mary, Queen of Scots, will be given by Mr. Lowe and the Misses Minnie Wallace and Janet Bowes. Mr. Lowe will give a short address on the unhappy Queen in two parts—the address, we mean—not alluding to Mary's unfortunate end.

Then on Thursday, 8th, the Transvaal Radio Society will take possession of the Studio and give a full concert.

On Friday, 9th, an old friend, in the person of Mr. Jimmy Taylor, will give us some of his inimitable humorous items from the Studio.

During the week talks will be given by Mr. Wood, of the Observatory, on "The Great Planets." Dr. Milne, the genial M.O.H., is now a fortnightly institution with his hygiene lectures; Mr. Powell on "Sport." Mr. Swemmer will also be heard in his amusing and clever Afrikaans monologues, and the Dramatic Society will put over a sketch on Friday.

Among the singers that will be heard are Mesdames Minnie Bennett, Harold Fraser, Ivy Nankervis and Phyllis Seligman, and Messrs. Leslie Macallum, T. Dunn, Alec Watt and Maurice Higgins. Instrumentally, we shall have solos by Mr. J. Shulman on his violin; Mr. Levitz, 'cello; Mr. Tom Jones, trumpet; and, of course, the J.B. Orchestra.

The Children's Home.

On Monday, Uncle Joe has his usual juvenile reception from 5 to 6. Also on Wednesday and, of course, the great gathering on Friday.

On Tuesday and Thursday Auntie Win presides, and on Saturday Auntie Alice is the hostess.

The following week is the Great Uncle Joe Christmas Party at the U.P.C., the members of the club having invited him and his J.B.'s to join in the festivities. There will be lots of prizes and fun. Write to Uncle Joe, U.P.C., for tickets, but give your contract number. This party will be held on 17th December, from 7.30 till 12 p.m.

Then, on the 23rd, the A.B.C. Co. will give a Grand Fancy Dress Party at the St. James'. The Aunties and Uncle Joe will act as hostesses and host, and prizes will be given for various costumes. This will be an afternoon affair, from 2.30 till 6 p.m. Write to Uncle Joe at the Studio for tickets, giving your contract number.

On the Wednesday we have the weekly half-hour in Afrikaans, which is always arranged by Oom Tommie.

Every afternoon, from 4 to 4.30, Mrs. C. Rothkugel gives her women's talk, and that is followed by half an hour of relayed music.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.

MONDAY, DECEMBER 5th, 1927.

12.30 **Lunch Hour Session:—**

Contralto:

(a) "Land of the Long Ago" ... ... Lilian Ray.

(b) "St. Nicholas' Day" ... ... Easthope Martin.

Miss Violet Pulham.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

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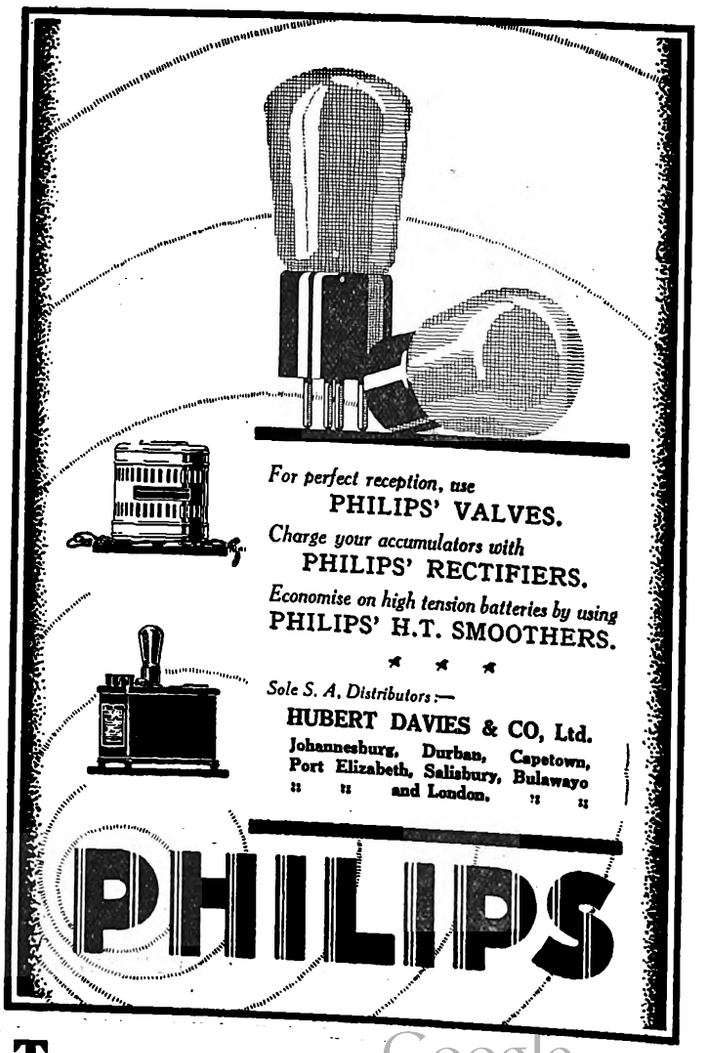

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5.0 **Children's Corner:** Story, "Now we are Six," Christopher Robin—again told by **Aunt Janet** of the Library. Another visit from **Uncle Eric,** and Songs by **Aunt Isobel.** Birthday Greetings and a News Bulletin.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Light Music.

7.30 **The Wireless Orchestra.**

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Chats with the Masters,** No. 5: "Robert W. Service."

Mr. A. E. Ingle.

8.25 **Messrs. Mackay Bros. & McMahon's Evening.**

8.50 **General and Local News.**

10.0 Close down.

TUESDAY, DECEMBER 6th, 1927.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "The Pipes of Pan" ("Arcadians") .. Monckton.

(b) "Bird of Love Divine" ... ... Haydn Wood.

Miss Pauline Evans.

Baritone:

(a) "Doreen" ... ... Oscar Allon.

(b) "My Old Shako" ... ... Trotere.

Mr. Hamilton Simons.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** A little play, "The Christmas Fairies," to be acted by Members of the Family.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

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7.5 **Dinner Hour Session:—**

Soprano:

"Songs my Mother taught Me" ... ... Dvorak.

"Nightfall at Sea" ("Sea Echoes") —Montague Phillips.

"La Serenata" ... ... Tosti.

"You've got your Mother's Eyes" ... ... Drummond.

Miss Ethel Rachmann.

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7.50 **Excerpts from a "London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Twenty Minutes of Grand Opera.**

Aria: "When the Stars were Brightly Shining" ("La Tosca") ... ... Puccini.

Rene De La Rue (Tenor).

Duet: "The Moon hath Raised her Lamp Above" ("Lily of Killarney") ... ... Benedict.

Rene De La Rue (Tenor) and **William Llewellyn** (Baritone).

Aria: "Salve Dimora" ("Faust") ... ... Gounod.

Rene De La Rue.

Aria: "Mephistos Serenade" ("Faust") ... ... Gounod.

William Llewellyn (Baritone).

Duet: "Be Mine the Delight" ("Faust") ... ... Gounod.

Rene De La Rue and **William Llewellyn.**

8.30 **A Humorous Sketch: "The Professor Explains,"** by **F. G. Rayner.**

Characters: Professor Conn. Denzah, Mr. Fred. G. Rayner; Percy Pottkins, Mr. Herbert E. Dawes; Miss Lyppe Styke, Miss Isobel Niven; Bill Brown, Mr. George R. Montford.

The Professor has sent out invitations to a few friends to attend a wireless demonstration at his residence. He has just received apologies for non-attendance from the bulk of his proposed audience.

Time: The early days of wireless.

Place: London.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, DECEMBER 7th, 1927.

12.30 **Lunch Hour Session:—**

Mezzo:

(a) "Angels Guard Thee" ... ... Godard.

(b) "April is a Lady" ... ... Phillips.

Miss Jean Anderson.

Contralto:

(a) "I be hopin' you Remember" ... ... Clarke.

(b) "Danny Boy" ... ... Old Irish.

Miss Hazel Smith.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Violin:—

(a) "Mazur" ... ... Borowski.

(b) "Serenata" ... ... Toselli.

Miss Jean Gardner.

7.31 **Radio Talk:** "Short Wave Reception and Circuits," by **"Aerial."**

7.50 Violin:—

(a) "The Highland Wreath" ... ... Arranged by Volti.

(b) "Intermezzo" from "Cavalleria Rusticana" —Mascagni.

Miss Jean Gardner.

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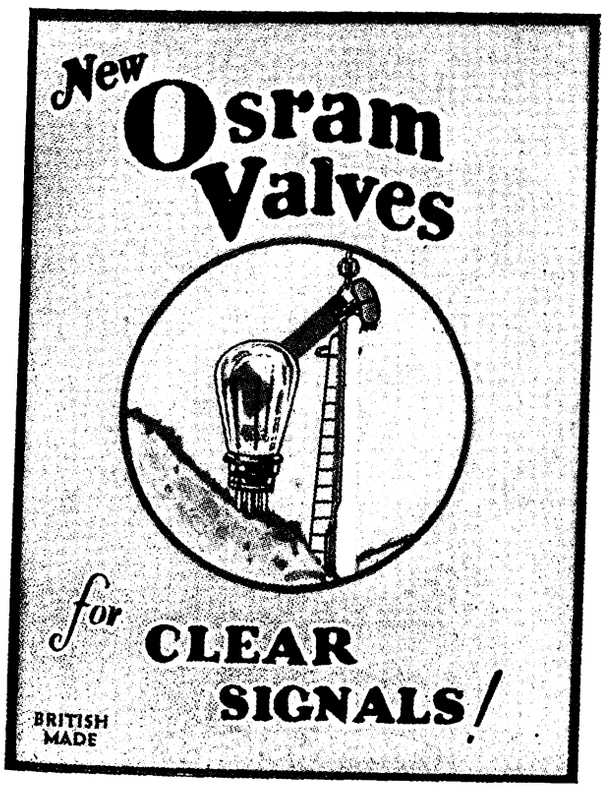
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "Here Goes" ... ... Baynes.
Selection: "Reminiscences of all Nations" ... ... Godfrey.
Contralto: "Homing" ... ... Del Riego.
Miss Sybil Whitlock.
Overture: "Masaniello" ... ... Auber.
8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

THURSDAY, DECEMBER 8th, 1927.

12.30 **Lunch Hour Session:—**
Contralto:
(a) "Good Morning Brother Sunshine," Liza Lehmann.
(b) "Honey" ... ... Negro Air.
Miss Emmeline Butterworth.
Soprano:
(a) "When my Ships come Sailing Home" ... Dorel.
(b) "Thank God for a Garden" ... ... Del Riego.
Miss Cissy McKay.
The "Pruchner" Player Piano.
Light Music.
2.0 Close down.
4.0 **Afternoon Session:—**
Light Music.
Soprano:
(a) "They Say" ... ... Warwick Evans.
(b) "A Perfect Day" ... ... Jacobs-Bond.
Miss Mollie Rennie.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
5.0 **Children's Corner:** The Story of the Christmas Carol—Charles Dickens—Part II, told by **Aunt Janet** of the Library, and a Chat with **Aunt Isobel** about our Christmas Carols. Birthday Greetings and Riddles.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).
8.0 **Time Signal.**
Light Music.
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Overture: "Coriolanus" ... ... Beethoven.
"Vorspiel and Liebestod" ("Tristan and Isolde") —Wagner.
Aria: "Apres un Reve" ... ... Faure.
Miss Hilda Harries.
"Capriccio Espagnol" ... ... Rimsky-Korsakov.
9.0 (approx.) **General and Local News.**
(a) "Nocturne" ("A Midsummer Night's Dream") —Mendelssohn.
(b) "Scherzo."
Songs:—
(a) "Weep you no More" ... ... Quilter.
(b) "The Cradle of the Living God" ... ... Stewart.
(c) "The West Wind" ... ... Stewart.
Miss Hilda Harries.
"Dream Pantomime" ("Hansel and Gretel") —Humperdinck.
10.0 Close down.

FRIDAY, DECEMBER 9th, 1927.

12.30 **Lunch Hour Session:** The Studio Orchestra.
2.0 Close down.
4.0 **Afternoon Session:** The Wireless Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Wireless Orchestra.**
5.0 **Children's Corner:** Tales from our Story Garden, told by **Aunt Isobel.** Songs, Recitations and Riddles by the Wireless Cousins. Birthday Greetings and a News Bulletin.
5.45 Close down.



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7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Light Music.

7.13 **Sports Talk,** by **"Natalian."**

7.30 **The Studio Orchestra.**

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Talk:** "The Labour Section of the League of Nations."

Mr. Harold Butler, C.B.

8.25 Selection: "Stop Flirting" ... ... Day.

The Studio Orchestra.

8.35 Baritone:—

(a) "Son of Mine" ... ... Wallace.

(b) "March of the Cameron Men" ... ... Tradit.

Mr. Keppoch MacDonald.

8.45 **General and Local News.**

8.50 Valse: "Espana" ... ... Waldteufel.

"A Children's Overture" ... ... Quilter.

Violin: "Guitarre" ... ... Moszkowski.

Mr. Stanislan Mikosz.

9.5 **George Cracknell** (Jazz Pianist).

9.15 Selection: "The Bing Boys are Here" ... ... Ayer.

Baritone:—

(a) "When Dull Care" ... ... Leveridge.

(b) "To Anthea" ... ... Hatton.

Mr. Keppoch MacDonald.

9.35 **A Bridge Hand will be Broadcast.**

9.55 **George Cracknell** (Jazz Pianist).

10.0 Close down.

SATURDAY, DECEMBER 10th, 1927.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.

12.30 Close down.

7.15 **Reports:** Local Market Report, Weather Report, Shipping Intelligence.

7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5—**"A BIRTHDAY PROGRAMME."**

(Durban Station officially opened 10th December, 1924.)

Short address by **Joseph Albrecht, Esq.,** Branch Manager, African Theatres, Ltd., etc., Durban.

8.10 Soprano:—

(a) "Nightingale of June" ... ... Sanderson.

(b) "Poor Wandering One" ... ... Sullivan.

Miss Ruby Horning.

8.20 **Harold Cleverley and Jack Kempner** in popular numbers from their repertoire. ("Hot" fiddle obligato by Henry Mazery.)

8.30 **H. H. Sherlock** (Humorist).

8.40 Soprano:—

(a) "Smile of Spring" ... ... Fletcher.

(b) "I go my way Singing" ... ... Smith.

Miss Ruby Horning.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items.

11.0 Close down.

SUNDAY, DECEMBER 11th, 1927.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: "Cornelius" ... ... Mendelssohn.
Overture: "Ruy Blas" ... ... Mendelssohn.
"Two Irish Dances" ... ... Finicane.
Selection: "Sanderson's Songs" ... ... Baynes.
Valse: "Hearts and Flowers" ... ... Czibulka.
Suite: "La Bonitique Fantastiq Russian" ... ... Respright.
A Veil Dance: "Mystic Beauty" ... ... Finck.

4.30 **Children's Corner:** A Visit from **Uncle Brownie.** The makers of hymns, with musical illustrations. Birthday Greetings and Riddles.

5.15 Close down.

6.40 **"The Bells of St. Paul's."**

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Acting General Manager.

Johannesburg,
November, 1927.

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7.0 **Evening Service,** relayed from **West Street Wesleyan Church,** Durban. Organist, **Mr. Arthur Tann, A.R.C.O.**

Order of Service:—

Hymn.
Invocation and Lord's Prayer.
Hymn.
Scripture Reading.
Solo.
Prayer.
Anthem by the Choir.
Announcements and Offertory.
Hymn.
Sermon by the **Rev. T. Major,** of West Street Wesleyan Church.
Hymn.

BENEDICTION.

N.B.—The Hymns used are from the Wesleyan Methodist Hymn Book.

8.30 **"A Popular Concert,"** relayed from the Durban Town Hall.

Tenor:—
(a) "Nirvana" ... ... Stephen Adams.
(b) "My Dreams" ... ... Tosti.

Mr. Ripley Evans.

The Durban Municipal Orchestra, under the direction of **Mr. T. H. Huddle.**

(Full details will be announced later).

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, DECEMBER 5th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Short Story,** by **Edwin Pugh.**
5.20 **Children:** Booh and Christopher Robin in demand again.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by **The Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast.**
Market Report.
8.15 **A Musical Comedy:** "The Orchid" ... ... Monckton.
(Relayed from the Conservatorium of Music, Stellenbosch.)

Characters: Lady Violet (Principal of the Horticultural College), Dolly de Villiers; Meakin (the Gardener), Mr. E. Adler; Caroline Vokins, Miss C. Basson; Dr. Ronald Fausset, Mr. Wolhuter; Mr. Aubrey, Mr. Attie Smuts; The Hon. Guy, Mr. Ventnor; Josephine, Miss V. Winshaw; Thisbe, Miss N. Winshaw; Lelie Runbert, Miss N. Beyers; Comte Raoul de Carriguat, Mr. C. P. van der Merwe.

Act 1: The Horticultural College.
Act 2: Promenade des Angleise, Nice.

Produced by Miss Dolly de Villiers and Professor Hans Endler.

9.0 (approx.) **News Service** (English).
10.0 (approx.) **News Service** (Afrikaans).
10.30 Close down.

TUESDAY, DECEMBER 6th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics:** Gypsies and their Music.
5.20 **Teens:** The Dramatic Story of Napoleon's March to Moscow.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by **The Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast.**
Market Report.
8.15 Polka: "Les Vendredis" ... ... Glazounov.

Strings of the Capetown Orchestra.

Songs: **H. Batchelor-Smith.**
'Cello Solo: **Granville Britton.**
"Concerto for Bassoon" ... ... Mozart.

W. J. Pickerill.

Violin and Viola Duet: **Alfred Gibbs** and **Eric Bray.**
Songs: **Helen Deacon.**
(a) "Serenade" ... ... Toselli.
(b) "Serenade" ... ... Pierne.
(c) "Whispering of the Flowers" ... ... Blon.

Strings of the Capetown Orchestra.

9.0 **News Service** (English).
9.5 **Talk:** "The Cape at the end of the Eighteenth Century."

Mr. C. Graham Botha, Chief Archivist.

9.20 "Trio for Violin, 'Cello and Piano" ... ... Mendelssohn.

Alfred Gibbs, Granville Britton and **Geoffrey Miller.**

Songs: **Helen Deacon.**
Intermezzo: "Sizilietta" ... ... Blon.

Capetown Orchestra.

Violin Solo: **Alfred Gibbs.**
Songs: **H. Batchelor-Smith.**
Piano Solo: **Geoffrey Miller.**
"A Little Night Music" ... ... Mozart.

Sextette from the Capetown Orchestra.

10.0 **News Service** (Afrikaans).
10.5 **Dance Music.**
10.30 Close down.

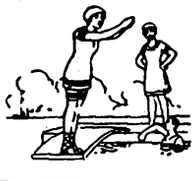
WEDNESDAY, DECEMBER 7th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

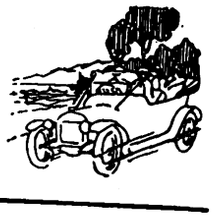
AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics:** Radio Matters.



PORT ALFRED SEASON

All the Year Round



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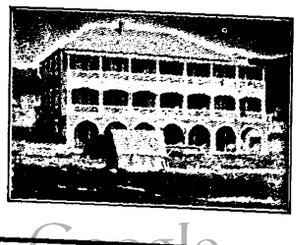

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5.20 **Teens:** A Musical Chat, with illustrations by **Mr. Joseph Cohen.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by **The Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast.**
Market Report.

8.15 **Alhambra Orchestra.**

Songs: **Dick Allen.**

'Cello Solos: **Bernice Easton.**

"The Revenge" ... ... Tennyson.
Said by **Kenneth Pritchard.**

Piano Solo: **Edna Stanton.**

Songs:—

(a) "O Flower Divine" ... ... Wood.
"My Ship" ... ... Del Riego.
Mildred Thomas.

9.0 **News Service** (English).

9.5 **Talk:** "The Repertory Theatre Movement," by **Mr. Wilfred Murray.**

9.20 Songs: **Dick Allen.**

'Cello Solos: **Bernice Easton.**

"If" ... ... Kipling.
"Shylock Scene" from "Merchant of Venice" ... Shakespeare.
"The Seven Ages" ... ... Shakespeare.
Said by **Kenneth Pritchard.**

Songs:—

"A Brown Bird Singing" ... ... Wood.
"Hush-a-ba Birdie."
Mildred Thomas.

Music by Cleghorn's Café Orchestra. Leader, **Percy Rees.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, DECEMBER 8th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from St. George's Cathedral.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Short Story:** "The Face on the Wall."

5.20 **Children:** Stories with Music, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by **The Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast.**
Market Reports.

8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
"Symphony No. 1 in A. Flat" (first performance) ... ... Elgar.

9.0 **News Service** (English).
Overture: "Hansel and Gretel" ... ... Humperdick.
Symphonic Poem: "Rouet d'Omphale" ... ... Saint Saens.
Suite: "L'Arlesienne" ... ... Bizet.

10.0 **News Service** (Afrikaans).

10.5 **Relay of Waldorf Orchestra.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, DECEMBER 9th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.

5.0 **Afternon Topics:** Through more glad Eyes.

5.20 **Teens:** The Boy who became a Red Indian Chief.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by **The Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast.**
Market Reports.

8.15 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).

11.0 Close down.

SATURDAY, DECEMBER 10th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We Entertain Ourselves.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by **The Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast.**
Market Report.

8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher and Cartwright's.** Leader, **V. Latronico.**

10.30 Close down.

SUNDAY, DECEMBER 11th, 1927.

6.50 **Announcements.**

6.55 Die diens sal uitgesaai word vanuit die **Groot Kerk,** Adderley Straat.

8.5 (approx.) **"Everlasting Lift on Earth."** Lecture by **T. A. Walder,** Manager, International Bible Students' Association, S.A.

8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting.)

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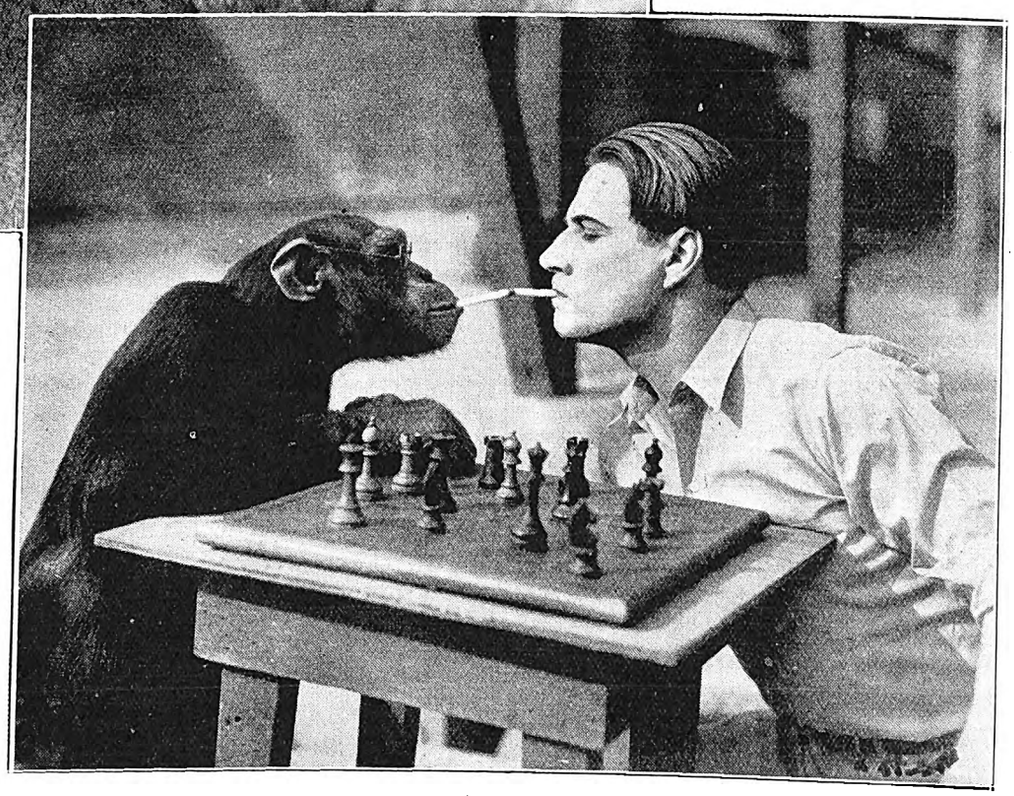
At the Orpheum Johannesburg, on Dec. 5th.



I don't think there is any need to say anything else, except that Syd Chaplin is the star in "The Missing Link."

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In and Out the Capetown Studio.

Capetown,
23rd November, 1927.

The Orchid.

One of the peaks of the Stellenbosch year is surely the production of one of the better known musical comedies by Professor Hans Endler, principal of the Conservatorium of Music. For years these productions have maintained a standard of finish and polish little short of the best traditions of the musical comedy stage. It would seem that this type of entertainment reflects the genial, sociable little town more happily than any other. So far, they have never had a failure.

"The Orchid" is their most recent success, and this will be relayed from the Conservatorium at Stellenbosch on Monday night. In all there will be 50 performers with the talented little singer and actress, Dolly de Villiers, playing lead with Mr. E. Odler. This should prove a most interesting and enjoyable evening.

A Change.

Change is delightful, and never more so than when it creeps into a steadfastly popular radio feature. Perhaps it is a trifle daring on the part of the programme brewers to tamper with the balance of the one programme in the week which is securely set on the laps of the gods, but they have so dared with next Tuesday's fare. Instead of the usual full orchestra and vocal items, interesting sextetts, quartetts, duets and solos have been introduced. This variation of tone colour is an excellent psychological policy, and it will be interesting to see how listeners take to it.

The lady vocalist will be Helen Deacon, as popular on the air to-day as when she first came from England with that pure, meadow-memoried voice of hers. Mr. Hugh Batchelor Smith is again singing after several months of bad health, and will, we hope, give us some of those comic operatic numbers for which he has such a flair. His singing of the "Largo al factotum" still lingers in our blue curtains.

After the News Service, the Union Archivist, Mr. C. Graham Botha, will give a talk on "The Cape at the end of the Eighteenth Century," a subject on which he in particular cannot fail to engage your undivided attention.

Kenneth Pritchard.

It may surprise the majority of listeners to know how many times a month the Studio Department gets requests for "some really good speaking," and it hurts the Studio Department to remember how seldom it is able to comply. There is nothing that could make an Englishman prouder of his nationality than hearing his own language expertly handled, and one would not unnaturally think that the microphone would have proved the open sesame for the gems of the language which remain too often hidden between the covers of their booky coffins. But experience has unfortunately not disproved this. The microphone the world over has paid but the scantiest attention to our, or anyone else's, literary heritage.

It is a real pleasure to see Mr. Kenneth Pritchard's name on the Wednesday programme. He is giving us "The Revenge," "If" and some Shakesperian speeches.

Miss Bernice Easton is coming on the same evening with her 'cello, which she played so attractively some weeks ago. Mildred Thomas will sing, as will Dick Allen, fast becoming one of our most eagerly anticipated artistes. Mr. Allen trained originally in Belfast, Ireland, and came to Capetown to find a fellow countryman and teacher in Mr. Timothy Farrell.

A First Performance.

The big attraction on the Thursday evening will be the first performance by the Capetown Orchestra of Elgar's first Symphony. Mr. Pickerill is confident that it will achieve an instant success with Thursday nighters. He will probably be right. There is an essentially same, healthy outlook in all Elgar's work, which never fails to appeal. And, from a wireless point of view, he is popular, because his moods and construction are so clear cut and definite. There is no vagueness to add to the already unnatural strain imposed by the conditions inseparable from wireless listening.

The rest of the programme is made doubly attractive by the inclusion of Saint Saen's symphonic poem, "Rouet d' Omphale" and Bizet's "L'Arlesienne Suite." The overture to "Hansel and Gretel" will be played immediately after the interval.

As usual, the dancers will have their fill on Friday, and Saturday and Sunday will be popular programmes by the Capetown Orchestra.

GLADYS DICKSON.

Items from the Durban Studio.

Birthday Week.

(DURBAN STATION OFFICIALLY OPENED 10TH DECEMBER, 1924.)

The Durban Station celebrates the third anniversary of its inauguration on Saturday. Looking back to the first night of "Durban Calling," the writer has vivid recollections of a scene of the greatest activity and enthusiasm. The temperature in the Studio was terrific. Artists, bandsmen, Studio staff, engineers, who had all appeared in evening dress, soon discarded as much as was permissible. The evening wore on. All doubts as to the Station's initial transmission were instantly dispelled. The telephone tinkled merrily and consistently. Congratulations poured in, and when, at 10.30, the announcer wished everyone "Good night," it was with a feeling of confidence that the Durban Station had been successfully launched on its career. It would be impossible to recall those initial proceedings and the good work that has since been accomplished, without mentioning the names of Mr. H. Lyell-Tayler, Mr. John Roberts and Mr. G. C. Beadle. On the 1st of July of this year the Durban Station came under the regime of Mr. I. W. Schlesinger, linking up with the other South African Stations at Johannesburg and Capetown, the whole known as The African Broadcasting Co., Ltd. With the facilities at the command of the new company, greater variety has been added to the Durban programmes, and a general all-round improvement effected in the Station's output. It is a matter of extreme satisfaction to us to receive daily letters of congratulations on our efforts. It is our desire to continue this service and to build up for ourselves a satisfied radio audience. And once more do we make an appeal to those of you who have not yet taken out a licence, to do so immediately. It is worth it, and, perhaps, cheaper in the long run. We would take this opportunity of thanking those of our listeners who have interested themselves on our behalf by constructive criticisms, letters of congratulations, telephone messages and a hundred and one other ways. Please carry on. And now let us glance at our programme for this week in particular.

On Monday evening we are to broadcast the second of our series of concerts given by several of the leading business houses in town. On this occasion it is to be an evening with Messrs. Mackay Bros. and McMahon. The musical fare has been arranged by Mr. H. Gardyne, the popular manager of the gramophone department, and anyone who has been associated with this gentleman's activities, will know at once that the evening's entertainment spells "Success." At 8.10 p.m. Mr. A. E. Ingle will give us an interesting talk on "Robert W. Service."

"Twenty minutes of Grand Opera"—with Rene de la Rue (tenor) and William Llewellyn (baritone). This is the order of things for Tuesday evening. Mr. Llewellyn, who, besides singing two seasons of Italian opera in Italy and a season at Covent Garden, was for four years principal baritone with the Carl Rosa Opera Company in England, playing some thirty odd leading parts—and has probably had

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wider operatic experience than anyone else in South Africa. His time is now fully taken up with teaching, and Rene de la Rue is certainly one of the most successful pupils he has turned out of his studio.

At 8.30, "The Professor Explains." This is in the nature of a humorous sketch written by Mr. F. G. Rayner, who will himself play the part of the irascible professor. It is cleverly written and most amusing.

On Wednesday evening, at 8.15, a popular programme will be relayed from the Summer Palace, with Miss Sybil Whitlock (contralto) as the vocalist. "Syb" is a great favourite with listeners, and as confident on the concert platform as she is on the tennis court.

Thursday's Classical Programme.

The programme for Thursday evening is an excellent one, bordering, as it does, on the lighter side of the classics. Miss Hilda Harries (soprano) is to make a welcome re-appearance. We don't hear much of Miss Harries nowadays, as she has taken up her residence in Northern Natal. However, we look forward to the pleasure of hearing her in some charming songs at the Pavilion concert.

The Durban Orchestra, under the direction of Mr. T. H. Huddle, will perform, amongst other notable works, the "Prelude and Liebestod" (Wagner).

A concert arrangement of the prelude and closing scene from Wagner's music drama. Love in music has, perhaps, never been so vividly expressed as in this wonderful work, which is built upon the ancient legend of the affection of the knight, Tristan, for the bride of King Mark. The prelude clearly expresses untrammelled passion, and a yearning which is akin to acutest agony. Its motives, which recur frequently in the opera, are so significant that there is no need to label them with names, as some admirers of the work are so fond of doing.

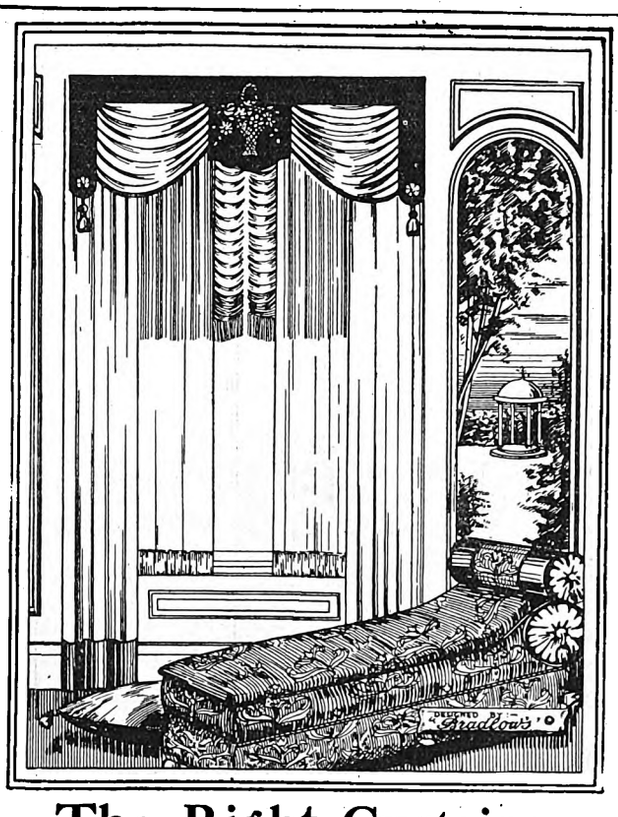
The Liebestod is the Death Song sung by Isolde over the body of her lover, and in the original brings down the curtain on the drama. Its chief themes are derived from the big love duet of the second act, and its pathos will be apparent to the most casual hearer.

Eva Sternroyd, in "The Girl from Cooks."
[*Photo: Sasha.*

Keppoch Macdonald (baritone) and George Cracknell (jazz pianist) are the artists to broadcast on Friday evening. "Keppoch" is in excellent voice at the moment, and George ("Dusty") is rightly termed Durban's most popular dance pianist. He was the first jazz pianist to broadcast from the Durban Studio, being connected with the then Crichton's Orchestra, who made themselves such favourites over the air. Listeners have danced to his playing as far away as Melbourne (Australia), a distance of over 5,000 miles—a very unique record. This took place in June of 1925. "Dusty" divulged a few of his secrets from the Studio a couple of months ago, and there is no doubt that he has behind him a very proficient system of jazz rhythm and syncopation. (See photograph.)

That brings us to our Birthday programme on Saturday. It has been very difficult to make a final choice from all the artists who have given of their services since the beginning of things "wireless" in Durban. Looking at it from all angles, our programme on the occasion should give general satisfaction. Miss Ruby Horning (soprano) is to sing a well-selected group of songs, the last of which, "I Go My Way Singing" (Smith), is an appropriate number, for Miss Horning leaves on the 12th December for further study in England. We hope that she will return to us singing even better. And then there is our old friend, Mr. H. H. Sherlock. Without doubt, if his fee was a penny a chuckle, "H.H." would now be roosting high—very high. Harold Cleverley and Jack Kempner are popular favourites who can claim to be amongst the very first of local artists who were given the opportunity of performing in front of the microphone.

H.E.D.



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On with the Dance.

Johannesburg is usually so quick to jump at new ideas that it has been a surprise to many people interested in ballroom dancing that so far there has been no branch of the Ancient Order of Foxtrotters formed in the Golden City. And this is the more surprising in view of the large number of keen dancers who are repeatedly voicing a desire for a return of the slow-time foxtrot with all its swinging grace and smooth, elaborated, pattern-weaving movement.

In England, of course, the Ancient Order of Foxtrotters is now a definite power in the dancing world, and this fact is emphasised by the news that the Savoy Hotel, London, one of the most fashionable "dancings" in the Metropolis, is the latest important dance place to join the Order, and to thus agree to play its slow foxtrot at the proper foxtrot tempo of 46 to 48 bar a minute. Most of the leading dance places in London have now joined the A.O.F.T., and there is not the slightest doubt that the old "competition" type of foxtrot is returning to popularity once again.

But in Johannesburg every foxtrot is still a one-step, and the suggestion, however humbly made, that a few foxtrots in each programme should be played at the rational foxtrot rhythm of 46 to 48 bars a minute, is enough to make the average band leader purple with wrath. Quick-time foxtrot or no foxtrot at all is the motto of most of our local bands, and the dancer who hopefully asks the band to play a foxtrot at a slow tempo will be received in the same manner as if he had suggested they should play a minuet. Nothing doing.

Everyone realises, of course, that the bands, after a couple of years of playing everything at a breakneck speed, cannot possibly suddenly slow down every tune they play. A large section of the dancing public likes fast foxtrots, and would resent their disappearance. But there is another section of the dancing public, and by no means a negligible one, that would welcome some slow foxtrots, and this section has every bit as much right to consideration as the others. Why, then, can't there be a compromise? Why not have some fast and some slow foxtrots in each programme? Ask the bands. They are the only people who have, apparently, any rooted objection to this simple solution to the difficulty.

For the tempo at which our foxtrots are played is no longer a foxtrot tempo at all. Until recently there were two types of foxtrots—the ordinary foxtrot (44-46 bars a minute) and the quick-time foxtrot (at a considerably faster tempo). The title "Foxtrot" has now been dropped from the latter dance, which is now called the "Quickstep." All our dances in Johannesburg are played at a quickstep tempo, with the result that we never get a chance to dance foxtrot at all. And in this manner our bands are catering for the interests of one section of the dancers, to the total exclusion of the other section.

Of course, it must be admitted that the lot of the dance bands, especially when it comes to a matter of tempo, is not altogether an enviable one. Different dancers have such vastly varying ideas as to what constitutes the proper tempo for certain dances, and each and every one is convinced that he is in the right. The result is that while one dancer reproves the bands for playing too fast, another may be complaining bitterly at the slowness of their rendition. The bands, in fact, are standing up to be shot at. And the majority of dancers do not fail to "have a jot at them" on fairly frequent occasions.

The chief difficulty experienced by the bands in the matter of tempo has, in the past, been the impossibility of getting any definite ruling on the subject. One authority has laid down a certain tempo, and another an entirely different one. There has been nothing definite to go on. That difficulty is now overcome, and bands in the future will have no excuse for playing foxtrots, fast or slow variety, at a wrong tempo. For simultaneously the *Dancing Times* and *The Melody Maker* have come out with lists of the correct tempos for the various dances, and though these lists vary a point or two here and there, they are near enough to one another to provide a reliable guide upon which our bands can go.

The following list, that of the *Dancing Times*, is one that could well be adopted by every one of our local bands to the benefit of all concerned.

Foxtrot	46 to 48
Quickstep (with Charleston) ...	52 to 58
Waltz	42
Yale Blues...	34
Blues	34 to 36
Black Bottom	36
One-Step (2/4 time)	60
One-Step (6/8 time) "Paso Doble"	60 to 62

The correct tempos for the Tango, Rhythm Step, Mayfair, Heebie Jeebies and Trebla are also given, but as these dances are rarely, if ever, included in our ballroom programmes, they do not concern us very greatly.

The Melody Maker varies the tempo allotted to the foxtrot by adding a couple of bars to the time at which the slow version may be played, and subtracting a couple of bars from the quick version, and provides for the Yale Blues to be played as slow as 30 bars a minute, up to 36 bars a minute. It lays down 42 to 45 bars a minute for the waltz.

THE BALLROOM SHEIK.

Some of the pupils of Miss Doris Kinsman, of Durban, who are assisting with the Grand Dancing Revue on December 16th at the Theatre Royal, in aid of Pearson's Fresh Air Fund.

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The Three Bradleys.

The Three Bradleys.

"Souvenirs," "Drifting and Dreaming" and "In a Little Spanish Town" are three of the modern popular numbers which the three Bradleys will include in their musical acrobatic act when they come to South Africa shortly.

The three Bradleys are Dutch acrobats of unusual ability. Their turn is something of a surprise, for they introduce themselves with music and work nimbly with their fingers before getting down to working hard with their muscles. The surprise is, however, a very pleasant one, and their performance is positively awe-inspiring. I use that word advisedly, for to see a lady supporting on her feet two stalwart men and, at the same time, indulging in some arm and wrist muscle testing, is to have a considerable amount of awe inculcated in one. There is another hair-raising moment when one of the men takes a flying jump off a spring board through a hoop into the hands of the other man, who holds him suspended in the air. This last feat is far more thrilling even than those moments when the sparkling lady jumped through the paper hoop in those circuses which one saw when one was a child.

Not long ago the three Bradleys were playing on the same bill as that which starred John Tucker, the famous English violinist, who is known to South Africa by name and through his gramophone records.

The Bradleys' act followed immediately on the heels of Tucker's. When the violinist had made his last appearance before the curtain, the Bradleys came on and started their delightful harmonising with mandolin, guitar and ukulele of that very popular Hawaiian song, "Aloha Ohe." The audience, however, still roared for Tucker, so the great violinist came on again and played "Oloha Ohe" with the three Bradleys. The music from these four delightful stringed instruments moved the audience to a positive frenzy of enthusiasm. And when at last the song was finished and Tucker left the stage, the audience was so thrilled with the acrobatic feats of the three Bradleys that they forgot the violinist and took the Bradleys to their hearts.

The Bradleys attribute a great deal of their success to the fact that when they were all youngsters on the stage together, one of them would step forward nightly and say seriously to the audience, "Please, don't applaud us, as it takes our minds off our work." "This had the effect," they told me, "of so astonishing the members of our audience that they clapped practically all the way through our act, and showed themselves enthusiastically charmed with everything we did."

The act of the three Bradleys is varied and versatile. It is a mixed cocktail of an act, and a very palatable cocktail indeed.

MILKA & VELMA SUCHARD'S CHOCOLATE

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The Ashley Sisters.

Xylophone playing, though it looks easy from a distance, is perhaps one of the most difficult of musical feats. It was the Ashley sisters, Olive and Hilda, a pair of well-known musicians who open at the Tivoli, Capetown, on December 7th, pointed out to me the difficulties of the xylophone.

"You see," they said, "you must not lose your nerve for one minute. If you strike the wrong note by chance, you are done, and it is very difficult to find your way back afterwards."

The Ashley sisters give one of the most masterly xylophone performances I have ever seen. Each has an instrument of her own, and they play delicious medleys, which begin with grand opera and go on to jazz. Perhaps one of the things they play best is "Seminola," the great Indian fox-trot. When "Seminola" is in progress even the most heavy-footed people want to get up and dance. As for the light-footed ones, it is difficult for them to remain in their seats instead of starting up a Charleston or a fox-trot.

In addition, these two clever sisters play the cornet and post horn. And they have invented such an excellent system of deep breathing that they never weary when they play these two difficult instruments.

The Ashley Sisters.

A scene from "The Reckless Lady," coming to the Grand Bioscope, Capetown, on December 5th.

Atholl Fleming.

The little bride in "Sweet Nell of Old Drury" is dressed in white and silver, and her name is Lumena Edwardes. But what of the bridegroom—who is he? He is "Sir Roger Fairfax" when he has his wig and satin coat on, but when he is out of the glare of the footlights and clad in tweed he is Atholl Fleming, who is surely one of the tallest actors on the English stage, and a very clever member of the Phyllis Neilson-Terry Company.

Just before the war, as a very, very young man, Atholl Fleming was sitting on a stool inside the Old Lady of Threadneedle Street—in other words, the Bank of England—totting up figures. All the time he was thinking "I must go on to the stage. I shall never be happy anywhere else." Then the war came, and he began to count up cartridges instead of pounds, shillings and pence. And when all the horror of war was behind him, his dream came true. He actually managed to get on the stage.

His first part was "Lord Crowley" in "Raffles." He was always cast for important parts because of his unusual height, and one can imagine how well fitted he was for the part of "John Brown" in "Bluebeard's Eighth Wife," in which he recently played under Lionel Bute's management.

I remember seeing Atholl Fleming in the recent production of "The Farmer's Wife" at the Court Theatre. He played the part of a young farmer. In the nondescript garb of the agricultural labourer he looked amazingly well, and his fair English head and his bronzed face towered above all the other members of the company. One felt that it was a foregone conclusion that this powerful young tiller of the soil should, in the end, win the lady of his affection.

Mr. Fleming will play the part of "Geoffrey Hammond" in "The Letter."

"I am shot, you know, at the very beginning of the play," he told me.

"But how tragic!" I exclaimed.

He laughed. "Not so tragic as you would think, for I have to come to life again in order to enact the scenes before my death," in the last act."

This sounds very complicated, but when you see "The Letter" you will understand that it is really quite simple.

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STAGE, CINEMA AND LISTENER-IN, VOL. XX., No. 645. DECEMBER 7, 1927. REGISTERED AS A NEWSPAPER AT THE G.P.O., LONDON.

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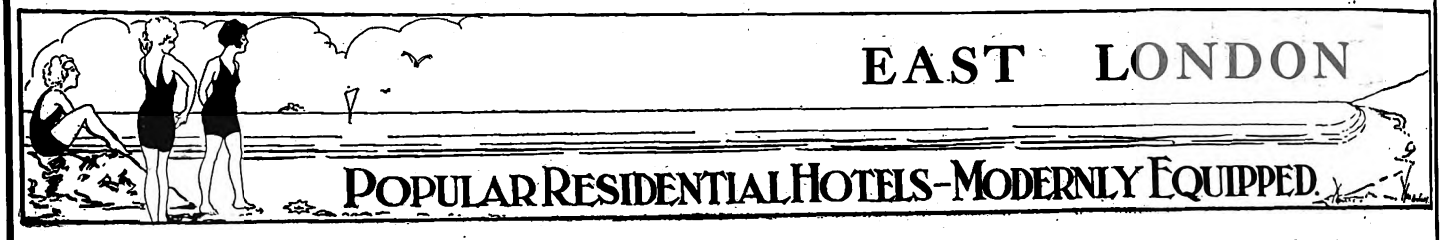

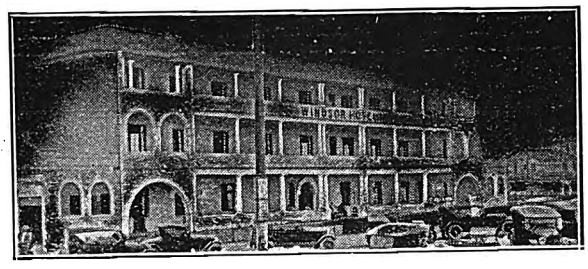

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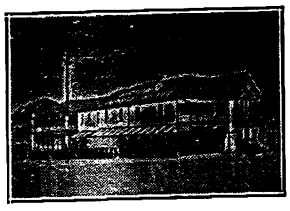

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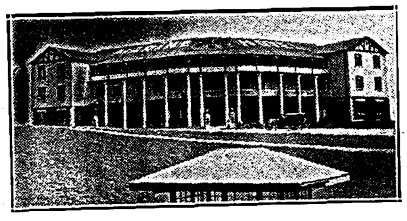

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VOL. XX. No. 645. WEDNESDAY, DECEMBER 7TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

The Dodge Twins, whose dancing is the best non-Gertrude Lawrence feature in "Oh, Kay!" the American musical show at His Majesty's Theatre, London.

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A Roof and Four Walls.

It all began with an impression of bright, vivid sunlight—the sunlight that shone over brilliant green fields, that brought out the glories of the colours of the flowers, that touched with a kindly hand the chintz casement hangings in the little cottage down at Chalford St. Giles—sunlight and love.

It was the little cottage of our dreams—the cottage of peace and happiness, the cottage that radiated love until the "great chance" came. It happens so often thus in life, with varied scenes taking the place of our little cottage, and unhappily it does not always end so well, this blossoming forth of the woman, out of the sphere that has been her heritage for generations; the little brown nest bird sent forth into the world, battling with its temptations.

It's a delightful play, this of E. Temple Thurston's, a play which finds an echo in so many women's hearts, women who have to take up their rôle in the world lest they and the best beloved drift into the backwaters. The dialogue is delightful, and if one may mention the play first as a whole, the production is faultless and a great feather in the cap of Mr. Cecil King. The characters are set in the most charming of surroundings; the sun follows the "Stennings" and looks in on them with a friendly eye through the golden curtains in the alcove window of the music room. Some of its light is reflected in the one picture in its gilt frame, and it lovingly touches the pieces of rare china and warms the grey of the walls and the pink taffetas of the long curtains. You feel it behind the long vieux rose hangings in the black and gold dining room that is chilled by the presence of Lord Quihampton. You know all will be well in the world.

Phyllis Neilson-Terry in one of the lovely gowns she wears in the play.
[*Photo: Jane Plotz.*

And of the players? It is difficult to think of them as such; to me they remain very human people in a very ordinary house; ordinary, even if it does harbour a genius; ordinary in that it is only one home out of hundreds in which the same problem is portrayed daily.

And centre of the problem, "Mr. and Mrs. Stenning," the ambitious young composer and the wife whose voice was "discovered" by Mr. Moody. Phyllis Neilson-Terry gave a wonderful interpretation of the young wife deeply in love with her husband, but—very human. And if her acting could not be bettered, her gay little touches, her despondent moments, her child-like joy in her power to make money, her singing was certainly a revelation. For sheer artistry alone we have never seen a performance like it on His Majesty's stage. Only a singer could appreciate to its full the first song, the golden voice that has not been trained, the imperfect breathing, the faults that were corrected so gloriously in the bird-like notes later.

Frank Freeman was a perfect partner for the young actress. A difficult rôle this of the husband forced to sit by and watch his beloved in a strange world of which she did not appreciate the danger, a man with strength of character and the force to set his house in order, and insist that his "roof and four walls" should be a home. Mr. Freeman gained the sympathy and understanding of every woman in the audience.

Gerald Pemberton, as his brother-in-law, has learnt the rare gift of repose—the most difficult of stagecraft, and was just sufficiently boyish to make the right impression of brotherly love. Eugene Leahy, in Mephisto-like make-up, rose to great heights as "Lord Quihampton," especially in the last act, and in spite of his alleged reputation, had numerous friends among the fair sex that thronged the theatre. So we come to "Mr. Hemming," a veritable gem set in a diadem of wonderful acting. We shall not soon forget the income tax inspector whose dry-as-dust exterior concealed a spark of hero (or should it be heroine?) worship of which he was half ashamed—a man who, one is afraid, delved all day and laid bare homes of his victims, who heard each case in his detached, official manner, who brought no hope nor comfort with him, but who crept unseen into the cheap seats at the Albert Hall and worshipped in his queer, fogged way the beautiful star in his heaven—the singer. It was a very lovable performance this, of D. J. Williams, and the final touch as "Mr. Hemming" left the room, the hesitant touch on the piano at which *she* sang, the shamefaced revealing for an instant of the man, the personality — was a touch of genius. Those who know "D.J.," as he is affectionately called, saw his personality behind the mask, as it were.

Andrew Churchman, "Mr. Moody, of Garrett's," gave us a living picture of the great publisher, and was so much in the picture that, to use an Irishism, one forgot he was there. His restraint was splendid.

Cecil King made of "Mr. Bollon," the piano tuner, a living figure; people turned to each other in the audience and said, "Don't you remember, our Mr. ——— was just like that. . . ." Although on the stage only a short time, he left an impression behind that remained throughout the play.

Of the smaller parts, Naomi Rutherford gave a fine character study of "Mrs. Fry," Louise Regnis was "Mrs. Moody," Lumena Edwardes "Miss van Ruyon," Gladys Dale "Giffard," and Shiela Horniby "Parker."

A play, as we said before, full of sunlight. C.R.

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Ostrich feathers are all the rage, of course, and look lovely on this charming film star.

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Did You Know This?

Five hundred people in Hollywood, who live well, eat regularly, have motor cars and bank accounts, are supported by animals, according to an official at a well-known studio in Hollywood.

There is a trained skunk sending two girls to college. The skunk is in constant demand for comedies and for comedy relief scenes in dramas, and he brings his owner a comfortable living.

Of course, dogs lead the list of four-legged actors who proved they are man's best friend by supporting him. There are several hundred trained dogs in pictures, earning all the way from a few dollars a day up to hundreds of thousands for each picture.

A former property man who trained his white mouse to run up a man's pant leg has had no harder work since than keeping the mouse in training.

A trained goose is one of the biggest wage-earners in the pet line, but there are bears, deer, canaries, parrots, cows, horses and nearly every other specimen of field, stream and other supporting an owner in the style to which he is accustomed.

20 Workers Needed.

An average of twenty assistants are required for every actress working before a motion picture camera.

According to a census, it was revealed that upon an ordinary motion picture employing six featured actors, an average of 120 assistants are engaged behind the scenes. The number is divided as follows:—

1 director, 1 assistant director, 1 script girl, 1 film cutter, 1 title writer 1 scenario writer, 17 carpenters, 15 painters 2 architects, 18 electricians, 2 set dressers, 1 story adapter, 3 cameramen, 1 research worker, 12 dressmakers, 3 designers, 4 plasterers, 1 property man, 1 business manager, 1 wig maker, 3 chauffeurs, 1 stenographer, 2 accountants, 1 clerk, 2 make-up experts, 1 watchman, 1 projectionist, 2 hairdressers, 1 tailor, 1 paperhanger, 1 casting director, 1 executive, 1 location expert, 2 janitors, 1 drapery worker, 2 wardrobe assistants, 2 maids, 2 technical assistants, 5 common labourers, 1 blacksmith, 1 timekeeper.

At the Orpheum.

Two splendid films are to be shown at the Orpheum, Johannesburg. "You Never Know Women" will be screened from the 12th to the 14th, and "Bluebeard's Seven Wives" from the 15th to the 17th.

The vaudeville acts will be Barclay, the exceedingly clever conjuror, and Signor Sarti, whose voice has charmed everyone.

The Voices of the Stars!

Have you ever wondered how the voice of your favourite screen star sounds?

That has always been one of the great mysteries. It must remain a mystery no longer.

Clara Bow, that flaming-haired flapper, has a voice that suits her looks to a "T." It is coquettish, to be sure, but it has a little tinkle that attracts one's ear immediately on hearing it. Then, too, it has just that little touch of Erin.

Bebe Daniels may act clownish and put on comedy antics all over the screen, but when one meets her, one is impressed by the musical softness of her voice. It is really pleasant to hear.

And Pola Negri, that charmer from across the seas! There's just a tiny note of accent, but hers is a voice with finesse, with a somewhat throaty quality. That makes her extremely interesting.

Esther Ralston talks like an average person, if voice is not high pitched nor does it reach the alto notes. you understand that. Her voice is not high pitched nor does it reach the alto notes. It's between the two.

Then the men folk will fool you with their vocal abilities.

George Bancroft was trained on the stage, talks with dramatic emphasis, and so does Richard Dix. Theirs are voices with that ring of sincerity.

Thomas Meighan and Adolphe Menjou, too, sound like regular he-men. When they talk, you can hear them many feet away.

But Chester Conklin's is different. His is a high-pitched voice. He himself declares that it is ideal for the movies. When Chester and his new Paramount comedy team-mate, George Bancroft, get into a discussion, it resembles a mouse telling a lion just where to get off "at."

Emil Jennings is just learning the English language. His deep, resounding bass fits his appearance perfectly.

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LONDON THEATRES.

"Shake Your Feet" has shaken itself out of the Hippodrome and into the Palladium to make room for a new musical production.

At last we have been hit by "Hit the Deck," and we have been hit hard. It is an excellent musical show and, since it is performed at the Hippodrome, a large number of people are housed in that theatre every night and go home feeling thoroughly contented.

When the play was produced in Glasgow, several critics thought fit to make a fuss about the song "Halleluliah," which is one of the main features of the play. It is probably the word "Halleluliah" they object to, but when one remembers that negro spirituals are responsible for it, "Halleluliah" seems to us to be quite an acceptable number. Ivy Tresman is a charming heroine, and Sidney Howards, who took up the part of star comedian at very short notice, has an excellent fund of humour. He gave an effective study of a sailor in the "King's Navee."

It was thought last week that "The Beloved Vagabond" would have to be withdrawn, as it was not drawing very good houses. Since then, however, business has looked up enormously, and now the pleasant English romance trips gaily on its way before audiences that nightly grow larger. It is a pity that Mabel Russell has to return to her private name of Mrs. Hilton Philipson and take up her parliamentary duties instead of continuing with her part. To-night she leaves the cast of "The Beloved Vagabond," and to-morrow night she will speak in the House of Commons on a Bill which she hopes to bring in. One can think of no more differentiated stages than that of the theatre and that of the Government. If the life of an actress is hard, the life of an M.P. is arduous. But Mabel Russell, or, if you prefer it, Mrs. Hilton Philipson, is not deterred by the difficulties of either. She will be greatly missed by the rest of the cast of "The Beloved Vagabond," but I dare say that those who are interested in the good government of the country will be glad to welcome her back to Parliament.

I hear we are to have yet another thriller, and this time it will come from the pen of Firth Shepherd, who wrote Laddie Cliff's revue, "Lady Luck." Dame Ellen Terry's husband, James Carew, will have one of the parts, and others will be taken by Frederick Ross and Edyth Goodall, who both played with Mabel Russell when "Within the Law" took London by storm.

The murder of a millionaire is the theme of this new play, and the detectives have the usual difficulty in tracking down the murderer. I would not be a stage detective in these days of crime dramas for anything. Their time is never their own. They are constantly hunting up clues to terrible murders or equally terrible thefts. I do so hope that they get salaries commensurate with their labours! The name of this latest mystery play is "Whispering Wives."

On page 9 is a recent picture of Madge Titheradge and Henrietta Watson, both of whom are playing in "Home Chat." An amusing situation arises when "Mrs. Ebony," in the person of Henrietta Watson, believing her suspicions of "Janet," her daughter-in-law, to be false, gives her a most unwelcome kiss.

The latest child of Noel Coward's pen is having a good run at the Duke of York's Theatre. And I believe that yet another play of his, "Sirocco," is at the moment in rehearsal.

Those of you who know P. G. Wodehouse as a writer of inimitable short stories and the inventor of that miraculous butler, "Jeeves," who has for so long made periodical appearances in the *Strand Magazine*, will be interested to hear that he has written a comedy drama, called "Good Morning, Bill!" which at the moment is being tried out in the provinces, with Ernest Truex, Vera Lennox, Frank Cellier and Lawrence Grossmith in the cast. It sounds as if this play would be a particularly bright spot in the autumn season when it comes to London. What more could one want than a drama from the Wodehouse pen, coupled with the acting of such excellent artistes as those I have just mentioned.

Jean Forbes Robertson, whose name I have often mentioned in this column, is to be the "Peter Pan" of this year's production of that play. The production will also be significant, since it will have Sybil Thorndike's small daughter, Mary Casson, in the part of "Wendy." All the children of this gifted mother are very clever, and I do not doubt that little Mary Casson will make a most delightful little mother to the lost boys.

Jean Forbes Robertson, who played with her mother, Lady Forbes Robertson, when the latter toured South Africa, was known in that country as Anne McEwan. She was then playing very small parts, which nevertheless gave promise that she would one day play leading rôles. Further good news in connection with the production of "Peter Pan" is that Henry Ainley will make his West End re-appearance in th parts of "Captain Hook" and "Mr. Darling," and that Marie Lohr, one of the most charming actresses, will be "Mrs. Darling."

Mr. C. B. Cochran, that indefatigable entrepreneur, whose revue, "One Dam Thing After Another," plays to packed houses nightly at the London Pavilion, has planned a series of midnight performances at the same theatre.

(Continued on page 10.)

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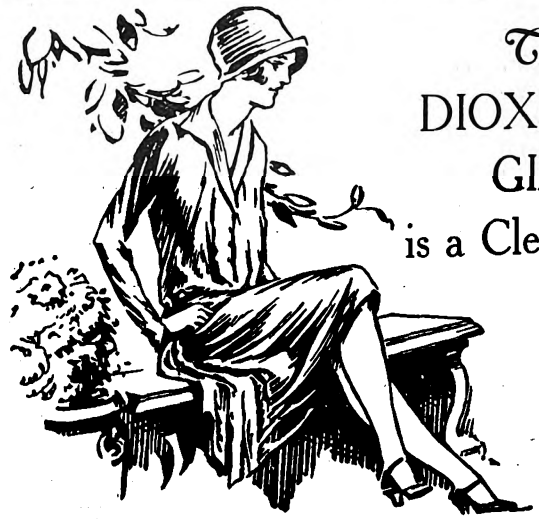
A scene from "You'd be Surprised," coming to the Grand, Capetown, on December 15th, 16th and 17th.

Bruno Sarti, the Italian tenor who is making a magnificent success on the African Theatres, Ltd., circuit.



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On with the Dance.

South Africa is certainly going ahead as far as ballroom dancing is concerned, and the newest proposal to be made in this connection should do much to increase public interest in the pastime.

I learn that the newly-formed ballroom section of the South African Dancing Teachers' Association have a scheme afoot to introduce and popularise original ballroom dances invented by South African teachers or dancers, and provision is made in the constitution of the section to hold competitions for the purpose of discovering new dances that may become ballroom crazes.

"There is just as good material for new ballroom dances in South Africa as there is overseas," I was told by Mr. S. Nichles, the successful Pretoria teacher, who is a member of the Executive and Examining Committee of the Ballroom Section of the S.A.D.T.A., and a keen advocate of the idea of real South African ballroom dances.

Mr. Nichles considers that we have in this country the musicians to create new rhythms, and the dancers to create new steps and movements, and he confidently believes that the new combination of ballroom teachers may be able to produce a dance that will capture the fancy of the dancing public not only in South Africa, but in London and the Continent of Europe as well.

The fact that the newly-formed ballroom section of the S.A.D.T.A. is anxious to secure affiliation with the Imperial Society of Teachers of Dancing, probably the most authoritative dancing association in the world, and of which all the leading London dance teachers are members, makes the plan seem all the more feasible, for there is no doubt that if it is found possible to produce a really attractive original ballroom dance in South Africa, it will be possible, with the aid of the Imperial Society, to get it introduced to the capital of ballroom dancing—London.

South African dancers are without a doubt of an inventive turn of mind. Whenever a new dance is introduced from overseas they soon get to work on it and introduce all kinds of frills and fancies of their own invention, which are probably never seen overseas. Why, then, should they not be able to use this inventive faculty for the purpose of turning out a really brand new dance? All kinds of out-of-the-way American dorps have been immortalised by some dance being named after them; why not the Safric Slide or the Jo'burg Jolt? It would be good publicity.

In any case it will be interesting to see what our local musicians and dancers can do in the way of introducing a new dance, and it cannot be said that the ballroom section of the S.A.D.T.A. are going along the wrong lines in seeking to encourage such inventiveness.

Jack Grieves, the popular pianist of Edgar Adeler's band, who has spent nearly a year overseas, has just returned to Johannesburg, and is back in harness with Adeler's combination once again.

He has had some interesting experiences during his absence, and has played in Rumania, Holland, Germany and England, and gained much valuable experience, which he is busy imparting to his colleagues in Johannesburg.

On the Continent, he says, foxtrots are played exceedingly fast, and even in London they rattle them off at anything up to 60 bars a minute. That, of course, is the quickstep. The slow foxtrot is heard very little, he says, and is mostly confined to the dance places belonging to the Ancient Order of Foxtrotters.

In London the waltz is becoming increasingly popular, says Jack, and it is well featured in most of the dance programmes, played at a rather slow tempo. The Yale is being danced a lot, and is played very slow.

One of the things that interested him most was the new Tango rhythm, in which all four beats of the bar are equally accentuated. This is very popular on the Continent, and it is probable that Adeler's band may try to stage a revival of the Tango in Johannesburg, using this new fascinating rhythm.

Jack Grieves says that while he naturally found the dancing more up to date in London, Bucharest and Berlin than in Johannesburg, yet he was pleased to note that our standard of dancing here is a good deal higher than that of the provinces in England.

"The dancing in the provinces is not in the same street as that of Johannesburg," he said, "nor are the provincial bands to be compared with the best combinations in South Africa. Some of our bands could wipe the floor up with some of the best of them."

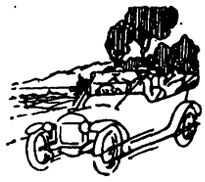
Jack says that he is very glad to be back in South Africa again, and is looking forward to saying "Howdo" to many of his dancing friends in Johannesburg.

THE BALLROOM SHEIK.

Adolph Menjou, who plays in "A Social Celebrity," at the Grand Bioscope, Capetown, on December 12th.

PORT ALFRED SEASON

All the Year Round



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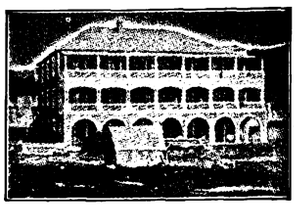

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THE KISS OF THE MOTHER-IN-LAW.

An amusing situation in "Home Chat," Noel Coward's successful play, at the Duke of York's Theatre. "Mrs. Ebony" (Henrietta Watson), believing her suspicions of "Janet" (Madge Titheradge), her daughter-in-law, to be false, gives her a most unwelcome kiss.

Photo: Lenare.

[Reproduced by special permission of "Theatre World" (England).

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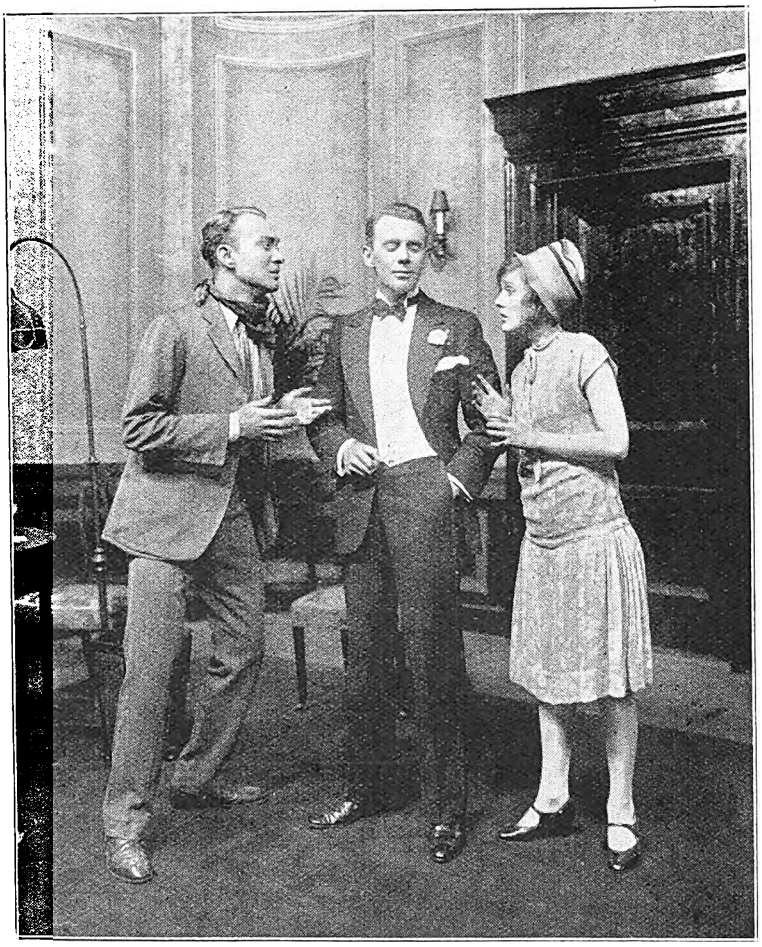
(Continued from page 5.)

This new show, which takes place at that ghostly hour of twelve, will be another revue, and will begin its career early in January.

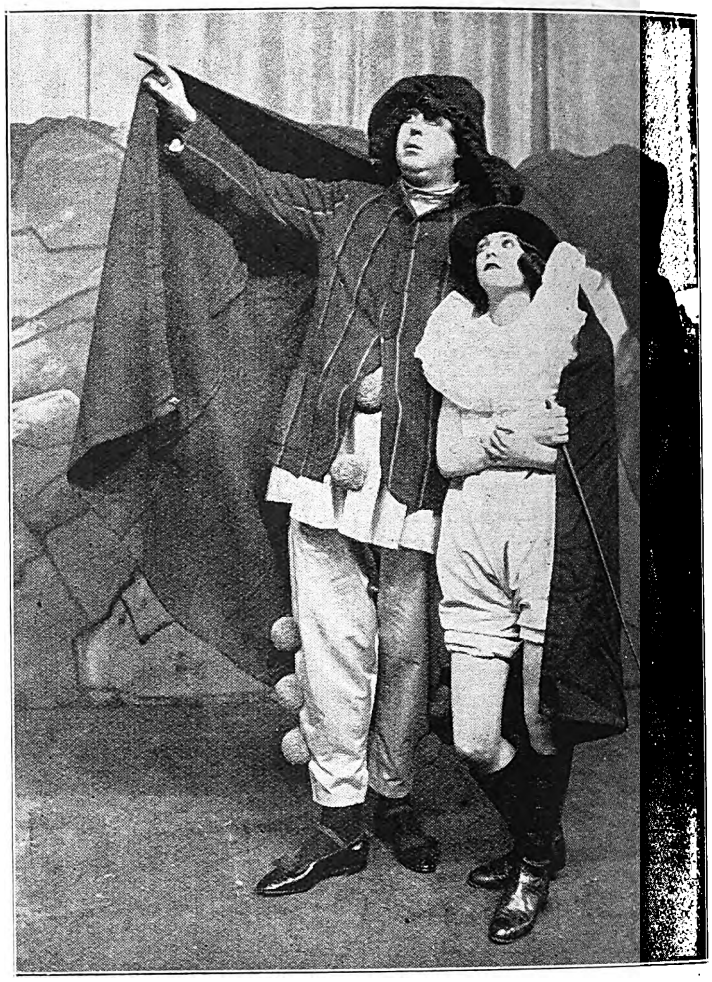
I have often thought that a midnight show would find a very large public. People will come on to see it after dancing at night clubs, and doubtless the advent of this midnight revue will cause many delightful little breakfast places to spring up near Piccadilly. The ideal thing to do would be to dance at the Embassy or Ciro's from 9 until about 12, then to see the midnight revue at the Pavilion, to have breakfast in the early grey morning—say about 3.30—and then to ride in Richmond Park just as the sun was coming up. After that, home and bed would be two of the pleasantest words in the English language.

If the midnight revue is a success, a great deal will have been done towards brightening London. As things are, London has practically no night life at all, and has long lagged behind Paris in that respect.

PAMELA TRAVERS.



Albert Hayes, Louis Kimball and Miriam Seegar in "Crime," the sensational melodrama of New York's underworld at the Queen's Theatre, which has taken London by storm. These three artistes all hail from America, and can show us one or two things in slick acting.



This picture shows Dave Burnaby and Betty Chester burlesquing a scene from "The Desert Song" in their excellent hotch-potch of music and comedy, "Bow Wows."

[*Photo: Stage Photo Co.*

"Tip-Toes."

Monday night at the Empire, Johannesburg, was a glorious re-union between the members of the "Tip-Toes" company and a crowded audience, and the bright musical play went with a swing from start to finish. "Tip-Toes" will be staged all this week.

MILKA & VELMA SUCHARD'S CHOCOLATE

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An unusual portrait of Phyllis Titmuss, who has been touring with Dennis Eadie in "The Joker." the "crook" play from the Comedy Theatre.

"Larita," in the film version of "Easy Virtue"—Isabel Jeans, who seems likely to become as famous on the screen as she is on the stage.

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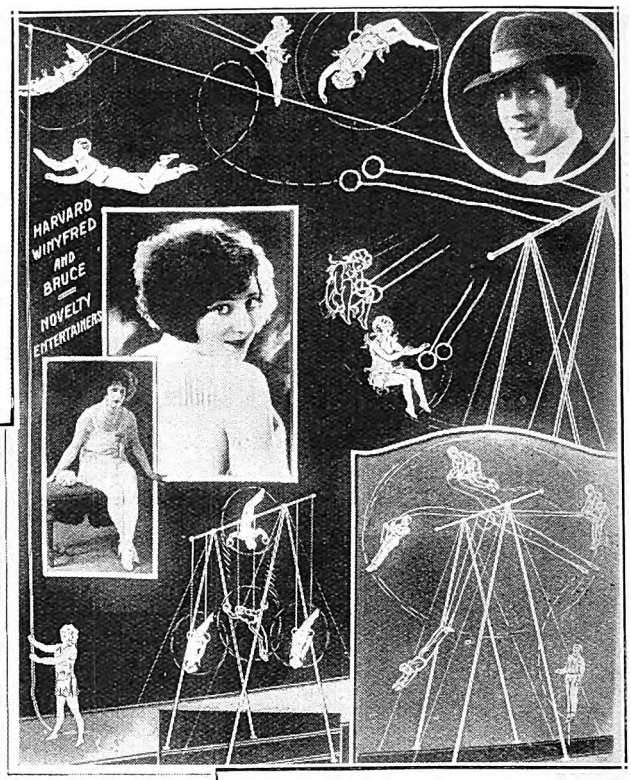
Ruth Harvard, of Harvard-Winyfred and Bruce, is arriving shortly!



Next Week's Calls.

PROVISIONAL VARIETY TOUR LIST COMMENCING DECEMBER 12TH, 1927.

Tivoli, Capetown.—Edith Clifford, Byron and Byron, Jones and Raines, Rebe Kesslova, Wendling and Molloy, Shistles' Marionettes, Claudia Alba.

Empire, Johannesburg.—Handers and Milliss, Amy and Cal Carter, Frank and Betty Boston, Arthur Klein and Marie Douglas, Willie Rouse, "The Disorderly Room" (Dan Booker and Co.), Terry and Yorke, Fordham Brothers.

Orpheum, Johannesburg.—Barclay, Sarti.

Grand, Pretoria.—Cabaret Kittens.

Criterion, Benoni.—Four Phillips, Betty Bruce.

Rinko, Maritzburg.—Fynch and Payne, Stoll and Steward.

Criterion, Durban.—Rowan and Gardner, Meazza and Adrienne, Jerry and Co.

Apollo, Germiston.—Maggio Trio.

Grand, Port Elizabeth.—(December, 13th to 17th) Evans and Wolf, The Lampinos.

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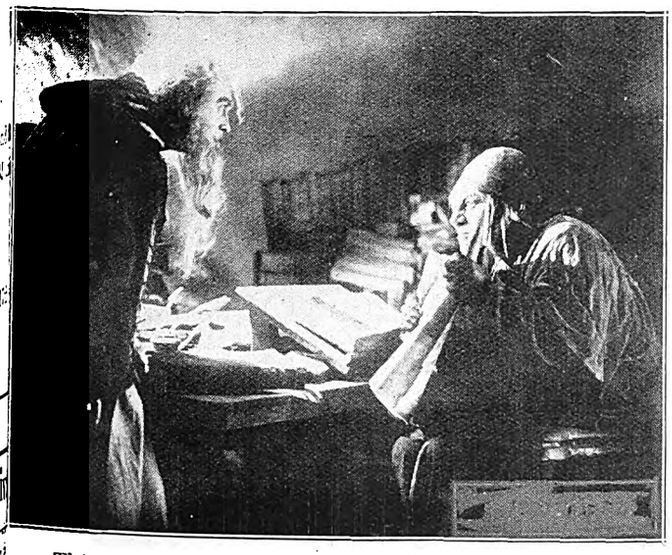
"Faust."

Emil Jennings as "Mephisto."

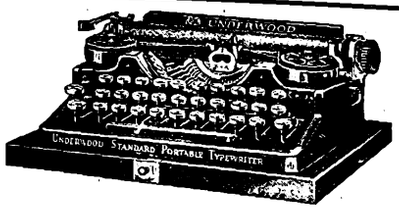
Camilla Horn in the rôle of "Marguerite."



This super film, adapted from Goethe's immortal drama comes to the Bijou, Johannesburg, on December 12th. Gosta Ekmann takes the rôle of "Faust."

If one had a peacock like this in one's garden, horticulture would, I think, absorb most of one's time. Unfortunately, this peacock is only to be seen in the potted revue, "Champagne Time," at the Trocadero. Hana, of London, evidently caught a glimpse of her there and was able to photograph her.

UNDERWOOD PORTABLE



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PARIS FASHIONS.

Some Accessories after the Fact.

Longer skirts, higher waists, a number of shorter skirts and a new use of furs are some of the features of the mid-season. To these must be added a great increase in the use of accessories, both before and after the fact. That is to say, certain kinds of jewellery are worn, which quite clearly demand certain kinds of dresses. Similarly, certain hats are made which ask for a certain finish. Thus details originate and are speedily standardised. The higher waist is often brought about by means of a special belt. There is, therefore, a great development in belts this season. They are made of every kind of material from the simplest leather to metal or rhinestone belts. Very often the skirt is joined to the blouse fairly high up to make the higher waist, but having a nick in front so that it shall not look too high. This upper part of the skirt is then belted—rather as are men's trousers—with a narrow line of metal. This trouser-top effect is one of the features of the season. It was instigated two or three months ago and has now become standardised, as it were. In leather, the very narrow belt is usually chosen with a metal buckle of a very plain pattern, generally cubist. With dark blue and black dresses it is frequently seen in bright red, green or gold or silver.

Another use for Necks

Necks are another reason for accessories. Necklaces and pendants are seen everywhere, but not as ornaments. They have become an integral part of the dress. A great many blouse necks are high this mid-season. Some are cut with open military collars. Where the V neck obtains, it is nearly always filled in with a necklace. Pearls are always in season, even though imitations are just now preferred to the reality in that they can be toned to go with the dress. But evening dress necks are cut to accommodate a pendant, and it is difficult to say whether the colouring of the jewels depends on the dress or *vice versa*. A favourite form of necklace is made of small stones in a silver or white gold setting with a big pendant of an unset stone to finish it off. Topaz, amethyst and aqua marine are among the stones most freely used, and the dresses in velvet particularly match them exactly. Worth has some beautiful necklaces of this kind and in all the less usual shades. Instead of a necklace, he sometimes substitutes a shoulder strap. This is not merely a strap, but an extended garland of flashing stones. There is nothing to prevent these from being diamonds, but most often they are made of rhinestones, the cutting of which has been brought to a very fine art. Another jewelled decoration is attached to the bodice of the evening dress. This may be a huge flat rose in diamonds or other flashing stones. It is worn on the left side, just below the neckline.

On the many plain black satin or crepe dresses which are now worn for evenings, no other ornament is needed. One very pretty dress was made perfectly straight in black crepe. It had a sever knot of the material on one shoulder strap and another just at the hip. Each knot was secured with a very plain pearl ornament.

The Hat Jewel.

Hats are another vehicle for accessories. The hat jewel is all-important just now. It generally takes two forms. One is an elaborate ornament of old paste, generally on Louis Quinze lines. The other is the very latest thing in cubism. This takes the form of a silver buckle or rosette with a very angular design upon it which is often in relief. The skull caps of the moment are modified in various ways,

(Continued on page 28.)

Cute little Mary Ann Jackson finds being alone in a sweet shop most attractive. [Photo: Pathe.

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"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, DECEMBER 12th, 1927.

12.0 noon—2.0 p.m. daily, except Tuesday and Sunday: Music by **"JB" Studio Orchestra.**

12.0 noon—1.20 p.m., Tuesday: Music by **"JB" Studio Orchestra.**

1.20 p.m.—1.50 p.m., Tuesday: Lunch-Hour Organ Recital by **Mr. John Connell, F.R.C.O.,** Town Organist, relayed from Town Hall by permission of the Town Council.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie deur **Oom Tommie.**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-Hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-Hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday and Thursday: Children's Hour (arranged by **Aunt Win).**

6.0 p.m. daily, except Friday and Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture in English and Afrikaans).

6.30 p.m. daily, except Friday and Sunday: Close down.

7.0 p.m. daily, except Sunday: Dinner Hour Concert by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m., daily, except Sunday: Time Signal.

MONDAY, DECEMBER 12th, 1927.

4.0 p.m. Women's Session: **Miss Phyllis Neilson-Terry** will talk on "The Stage as a Profession."

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Weekly Sports Talk: "South African Pugilists," by **Mr. W. D. Powell.**

8.25— 3. Overture: "Rakoczy" ... Keler Bela.
"JB" Studio Orchestra.

8.35—Baritone:
(a) "Asthore" ... Trotere.
(b) Waltz Song: "Russian Lullaby" ... Irving Berlin.
Mr. Walter Rees.

8.45— 5. Suite: Three Dances from "Tom Jones" ... E. German.
"JB" Studio Orchestra.

9.0 — 6. **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

9.10— 7. Sonata in C. Sharp Minor (The "Moonlight") (by request) —Beethoven.
Miss Margaret Williams.

9.25— 8. Contralto: **Miss Florence Ellis.**

9.35— 9. A Talk on "Eugenics," arranged by Pretoria Eugenic Society.

9.50—10. Jazz: **"JB" Studio Orchestra.**

9.55—11. Baritone:
(a) "A Bachelor Gay" (from "The Maid of the Mountains") ... Squire.
(b) Waltz Song: "Charmaine" ... Pollock.
Mr. Walter Rees.

10.5 —12. Selection: "Mikado" ... Sullivan.
"JB" Studio Orchestra.

10.15—13. Contralto: **Miss Florence Ellis.**

10.25—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, DECEMBER 13th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Talk on Modern Literature by **Professor Max Drennan, M.A.**

8.25— 3. Overture: "Der Freischutz" ... Weber.
"JB" Studio Orchestra.

8.35— 4. Bass:
(a) "The Windmill" ... Nelson.
(b) "Devonshire Cream and Cider" ... Sanderson.
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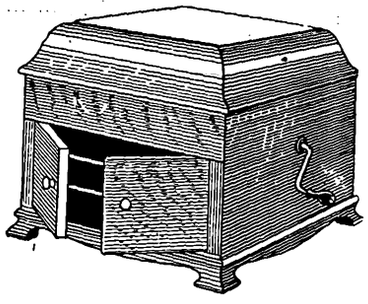

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8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Soprano:
(a) "The Pipes of Pan are Calling" ... ... Monckton.
(b) "Mountain Lovers" ... ... Squire.
Mrs. E. T. Bird.
9.10— 8. Suite: "Three Light Pieces" ... ... R. Somerville.
"JB" Studio Orchestra.
9.25— 9. **Vaudeville Act,** relayed from Empire Theatre.
9.40—10. Jazz: **"JB" Studio Orchestra.**
9.50—11. Bass:
(a) "King Charles" ... ... M. White.
(b) "A Chip of the Old Block" ... ... Squire.
Mr. A. W. Hutchings.
10.0 —12. Selection: "The First Kiss" ... ... P. Luna.
"JB" Studio Orchestra.
10.10—13. Soprano:
(a) "The Piper of Love" ... ... M. Carew.
(b) "The Last Rose of Summer" ... ... ———
Mrs. E. T. Bird.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

WEDNESDAY, DECEMBER 14th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Afrikaans Talk by **Mr. Tommie Beckley.**
8.25— 3. Overture: "Marinarella" ... ... Fucik.
"JB" Studio Orchestra.
8.35— 4. Harp Soli:
(a) "La Danse des Fees" ... ... Parish Alvers.
(b) "Etude" ... ... Chopin.
Miss Kathleen Alister.
8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Selection: "La Traviata" ... ... Verdi.
"JB" Studio Orchestra.
9.10— 8. Baritone:
(a) Prologue from "Pagliacci" ... ... Leoncavallo.
(b) "Song of the Flea" (Song of Mephistopheles in Auerbach's Cellar, "Faust") (sung in Russian) —Moussourgsky.
Cantor N. Lopato.
9.20— 9. "Chats on the Experiences of an Ex-Police Officer," Third Series, No. 6.
9.35—10. Harp Soli:
(a) "Cavalleria Rusticana" ... ... Mascagni.
(b) "Minuetto" ... ... Antonia Savasta.
(c) "Kitten on the Keys" ... ... Zez Confrey.
Miss Kathleen Alister.
9.45—11. **Vaudeville Act,** relayed from Empire Theatre.
10.0 —12. Selection: "L'Enfant Prodigue" ... ... Wormser.
"JB" Studio Orchestra.
10.10—13. Baritone:
(a) Recit and Air: "It was the Destroyer" (from "Un Ballo in Maschera") ... ... Verdi.
(b) "Ei Ukhnem" ("The Song of the Volga Boatmen") (sung in Russian) ... ... ———
Cantor N. Lopato.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

THURSDAY, DECEMBER 15th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. A Talk on "Dingaan's Day," by **Mr. Seals Wood.**
8.25— 3. Overture: "Dramatique" ... ... Snoek.
"JB" Studio Orchestra.
8.35— 4. Humorous Native Studies by **Mr. H. Ralston.**
8.45— 5. Baritone: **Mr. William Matthews.**
8.55— 6. Jazz: **"JB" Studio Orchestra.**
9.0 — 7. **General News Service. Announcements.**
9.10— 8. Waltz: "Patineurs" ... ... Waldteufel.
"JB" Studio Orchestra.
9.20— 9. Soprano:
(a) "Green Isle of Erin" ... ... Roeckel.
(b) "A Fat Little Fellow" ... ... Gordon.
Miss Edyth McCurdie.
9.30—10. Selection: "Coppelia" ... ... Delibes.
"JB" Studio Orchestra.
9.40—11. Humorous Native Studies by **Mr. H. Ralston.**
9.50—12. Jazz: **"JB" Studio Orchestra.**
9.55—13. Baritone: **Mr. William Matthews.**
10.5 —14. Selection: "Le Petit Duc" ... ... Lecocq.
"JB" Studio Orchestra.
10.15—15. Soprano:
(a) "Arise, O Sun" ... ... M. Craske Day.
(b) "There Grows a Bonnie Brier Bush" (Scotch).
Miss Edyth McCurdie.
10.25—16. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, DECEMBER 16th, 1927 (DINGAAN'S DAY).

12 noon.—FIRST SESSION.
12.0—2.0. Music by **"JB" Studio Orchestra.**
3.0 p.m.—SECOND SESSION.
3.0. **Special Afrikaans Hour** (arranged by **Mr. Tommie Beckley**).
4.0. Gramophone Recital.
5.0. Children's Hour (arranged by **Uncle Joe**).
6.0 p.m.—Close down.
7.0 p.m.—THIRD SESSION.
7.0. Dinner Music by **"JB" Studio Orchestra.**
8.0 p.m.—FOURTH SESSION.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Soprano: **Mrs. Davie.**
8.20— 3. Overture: "Phedre" ... ... Massenet.
"JB" Studio Orchestra.

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8.30— 4. Sketch: **"JB" Studio Dramatic Company.**
8.50— 5. Jazz: **"JB" Studio Orchestra.**
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Suite: "Sunny Spain" ... ... Cons.
"JB" Studio Orchestra.
9.25— 8. Baritone: **Mr. P. Rousseau.**
9.35— 9. Jazz: **"JB" Studio Orchestra.**
9.50—10. Soprano: **Mrs. Davie.**
10.0 —11. Selection: "Barber of Seville" ... ... Rossini.
"JB" Studio Orchestra.
10.10—12. Baritone: **Mr. P. Rousseau.**
10.20—13. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

SATURDAY, DECEMBER 17th, 1927.

8.0—EVENING PROGRAMME.

1. **General News Service. Announcements.**
8.10—2. **Bijou Orchestra,** relayed from Bijou Theatre.
8.30—3. **Dance Programme,** relayed from St. James' Restaurant and the Carlton Hotel.
11.45—Close down.

N.B.—Between 9.0 and 10.0 p.m. the Programme will be relayed to Durban.

SUNDAY, DECEMBER 18th, 1927.

3.30 p.m.—FIRST SESSION.
Musical Programme.
7.30 p.m.—SECOND SESSION.
Relay of Service from **Dutch Reformed Church.**
8.45 p.m.—THIRD SESSION.
8.45—1. Overture: "Don Giovanni" ... ... Mozart.
"JB" Studio Orchestra.
8.55—2. Contralto: **Mrs. Harold Fraser.**
9.5 —3. Selection: "Lucia de Lammermoor" ... ... Donizetti.
"JB" Studio Orchestra.
9.20—4. Trumpet Solo: **Mr. T. Jones.**
9.27—5. Suite: "Spanish Dances" ... ... Moskowski.
"JB" Studio Orchestra.
9.35—6. Contralto: **Mrs. Harold Fraser.**
9.45—7. Selection: "Madame Butterfly" ... ... Puccini.
"JB" Studio Orchestra.
10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

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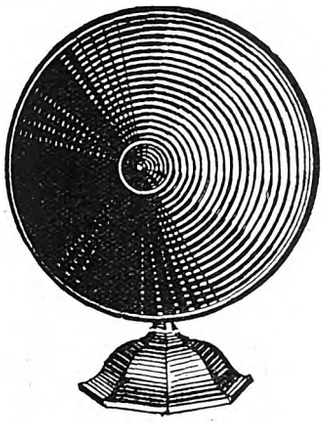
MONDAY, DECEMBER 12th, 1927.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Come and Trippit" ... ... Carmichael.
(b) "One morning very early" ... ... Sanderson.
Miss Kathleen Martyn.
Elvia Rayner (Pianoforte).
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** The Studio Orchestra.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Studio Orchestra.**
5.0 **Children's Corner:** Pan and the Babe, a Story for Xmas, told by **Aunt Janet** of the Library. Songs by **Aunt Isobel** and lots of Fun and Frolic with the Aunts and Uncles. Birthday Greetings and Riddles.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Light Music.
7.30 **The Wireless Orchestra.**



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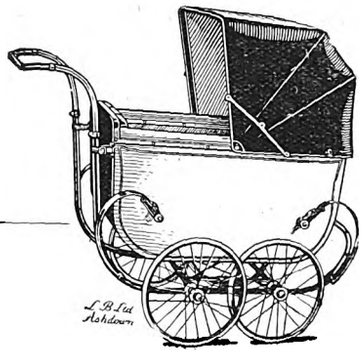

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8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Travel Talk No. 4:** "The Mysterious Dwellers of the Libyan Desert," by **Mr. Harold F. Dunning.**

8.25 **"A Popular Concert."**

March: "Albernico" ... ... Javaloyes.
Fox Trot: "What Oh!" ... ... Katoun.

The Wireless Orchestra.

8.35 Soprano:—
(a) "April is a Lady" ... ... Montague Phillips.
(b) "Summer Song" ... ... d'Hardelot.

Mrs. F. C. Sykes.

8.45 **General and Local News.**

8.55 Selection: "Baby Bunting" ... ... Ayer.

9.5 Flute: "Warblings at Eve" ... ... Chalmers.

Mr. J. J. Flanagan.

9.10 Baritone:—
(a) "I Pitch my Lonely Caravan at Night" .. Eric Coates.
(b) "Inter Nos" ... ... MacFadyen.

Mr. George Glasspoole.

9.20 Valse: "The Blue Danube" ... ... Strauss.
Dance: "Hungarian" ... ... Brahms.

9.30 'Cello: "Harlequin" ... ... Popper.

W. H. Squire.

9.34 Soprano:—
(a) "The Market" ... ... Molly Carew.
(b) "June" ... ... Roger Quilter.

Mrs. F. C. Sykes.

9.44 **Banjo Item.**

9.48 Baritone:—
(a) "Why shouldn't I" ... ... Kennedy Russell.
(b) "In a Monastery Garden" ... ... Ketelbey

Mr. George Glasspoole.

9.58 **Jazz Item.**

10.0 Close down.

TUESDAY, DECEMBER 13th, 1927.

12.30 **Lunch Hour Session:—**

Contralto:
(a) "Sunshine and Rain" ... ... Blumenthal.
(b) "Thank God for a Garden" ... ... Del Riego.

Miss Thelma Edwards.

Baritone:
(a) "The Lute Player" ... ... Allitsen.
(b) "O Sole Mio" ... ... Da Capua.

Mr. W. du Plessis.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** The Family will entertain us with Songs, Stories, Recitations and Riddles.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Special Request" Gramophone Records. Pianoforte:—
(a) "Prelude" ... ... Chopin.
(b) "Cracoirenne" ... ... Paderewski.

Miss Dulcie Goodwin, A.R.C.M.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 Mezzo:—
(a) "Sink, Red Sun" ... ... Del Riego.
(b) "The beat of a passionate Heart" .. Montague Phillips.

Madame Gertrude Fouche.

8.20 **Banjo Items,** by **Mr. R. O. Upton.**

8.30 **A Sketch:** "The Artist," by **A. A. Milne.**

Characters: "He," Mr. George R. Montford; "She," Miss Isobel Niven.

Scene: It is the hall of a country cottage—a man's cottage. Through the open door from the garden a woman comes suddenly. She looks behind her to see that she is not followed; round the hall to see that she is alone; then gets to work. It is a letter she is wanting, one which has just come by post and should be waiting here for its owner. Now she is at the writing desk, and she is no longer alone. There is a man at the open window. With a sigh of relief she has picked up half-a-dozen letters from the desk and is beginning to look through them when he interrupts her.

Time: The Present.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, DECEMBER 14th, 1927.

12.30 **Lunch Hour Session:—**

Tenor:
(a) "Come into the Garden Maud" ... ... Balfe.
(b) "In the Garden of my Heart" ... ... Adams.

Mr. Val Wright.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afterncon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Messrs. Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Contralto:—
(a) "Fairy Pipers" ... ... Brewer.
(b) "Shepherd's Cradle Song" ... ... Somervell.

Miss Margaret Dickinson.

7.31 **Radio Talk:** "What is Wireless," by **Mr. G. A. Brickhill.**

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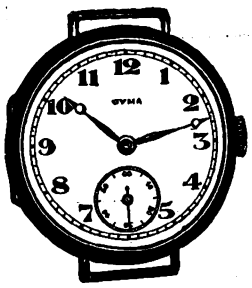

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7.50 Contralto:—
(a) "Dod" ... ... Donald Ford.
(b) "Carloli" ... ... Osman Friere.
Miss Margaret Dickinson.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
"VOCAL AND INSTRUMENTAL."

8.5 Soprano:—
(a) "Nuit d'Etoiles" ... ... Debussy.
(b) "Yearning" ... ... Eric Coates.
Miss Muriel Clark, L.R.A.M.

8.15 Violin:—
(a) "Allegro Brilliant" ... ... Willem Ten Have.
(b) "Hejre Kati" ... ... Hubay.
Miss Dorothy Kerkin.

8.25 Pianoforte:—
(a) "In the Heart of the Forest" ... ... Dunhill.
Miss Elvia Rayner.

8.30 Soprano:—
(a) "Butterfly Wings" ... ... Montague Phillips.
(b) "Murmuring Breezes" ... ... Jensen.
Miss Muriel Clark, L.R.A.M.

8.40 Violin:—
(a) "Praeludium and Allegro" ... ... Pugnani Kreisler.
(b) "Souvenir" ... ... Drdla.
Miss Dorothy Kerkin.

8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

THURSDAY, DECEMBER 15th, 1927.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Waltz Song" ... ... Arditi.
(b) "Piper of Love" ... ... Molly Carew.
Miss Muriel Stew.
Bass:
(a) "Friend" ... ... Davies.
(b) "Storm Fiend" ... ... Hatton.
Mr. Harold Sanderson.
The "Pruchner" Player Piano.
Light Music.

2.0 Close down.
4.0 **Afternoon Session:—**
Soprano:
(a) "A May Morning" ... ... Denza.
(b) "God send you back to Me" ... ... Elliott.
Mrs. Schnoor.
Light Music.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
5.0 **Children's Corner: Aunt Janet** of the Library will tell you the Story of the Cricket on the Hearth. Another Visit from **Uncle Jim.** Piano Soli by **Aunt Elvia.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).
8.0 **Time Signal.**
Contralto (in Studio):—
(a) "The Soldier's Wife" ... ... Rachmaninoff.
(b) "I Love You" ("Chu Chin Chow") ... ... Norton.
(c) "Damon" ... ... Max Strange.
Madame Olive Mundy.

8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion:—
Overture: "Figaro" ... ... Mozart.
(a) "Berceuse" ... ... Jarnefelt.
(b) "Praeludium" ... ... Jarnefelt.
"Symphony No. 5 in E. Minor" from "The New World" —Dvorak.
(a) "Adagio—Allegro Molto."
(b) "Largo."
(c) "Scherzo."
(d) "Allegro Molto."

9.5 (approx.) **General and Local News.**
Contralto (in Studio):—
(a) "E'en as a Lovely Flower" ... ... Frank Bridge.
Madame Olive Mundy.
Suite: "Callerhoe" ... ... Chaminade.
(a) "Prelude."
(b) "Pas de Voile."
(c) "Scherzettino."
(d) "Pas des Cymbales."
"Les Preludes" ... ... Liszt.
10.0 Close down.

FRIDAY, DECEMBER 16th, 1927.
Dingaan's Day.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "Here, There and Everywhere" ... ... Bosc.
"Selection of Offenbach's Operas" ... ... Ansell.
Overture: "Tancredi" ... ... Rossini.
Suite: "A Lover in Damascus" ... ... Finden.
Waltz: "Sparkles" ... ... Waldteufel.
Piccolo Solo: **Mr. J. J. Flanagan.**
Morceau: "A Burmah Maid" ... ... Ancliffe.
Selection: "As once in May" ... ... Eckstein.
12.30 Close down.
3.15 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
"March of the Giants" ... ... Finck.
Overture: "Romeo and Juliet" ... ... Bellini.
Contralto: "Love is meant to make us Glad". Ed. German.
Miss Kathleen Chislett.
Selection: "The Spring Chicken" ... ... Caryll.
Euphonium Solo: **Mr. F. J. Beswick.**
Suite: "Joyous Youth" ... ... Coates.
Valse: "The Angelus" ... ... Lotter.
Contralto: "I wonder if Love is a Dream" ... ... Forster.
Miss Kathleen Chislett.
Selection: "The Girl on the Film" ... ... Fall.
4.30 **Children's Corner:** Two Little Christmas Tales, told by **Aunt Isobel.** Songs by **Aunt Muriel,** Piano Soli by **Uncle Eric.** Birthday Greetings and the News Bulletin.
5.15 Close down.
7.15 **Reports** (if any).
Sports Talk, by **"Natalian."**
7.25 **Dinner Hour Session:—**
Soprano:
(a) "The Reason" ... ... Del Riego.
(b) "Keep on Hopin'" ... ... Maxwell.
(c) "Soul of Mine" ... ... Ethel Barns.
(d) "Traveller Dawn" ... ... Eileen Quayle.
Miss Elsie Smith.
Light Music.
8.0 **Time Signal.**
"The Barrel Bargain," a Humorous Short Story, by **B. Northling Swemmer, M.I.S.A.** (told by Author).

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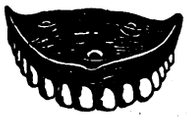
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8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "Here Goes" ... ... Baynes.
Overture: "Zampa" ... ... Herold.
Baritone: "Tinker Tom" ... ... Martin.
Mr. Robert Wettergreen.
Selection: "A Musical Switch" ... ... Alford.
Cornet Solo: **Mr. A. W. Snell.**

8.50 **General and Local News.**

Valse: "Sans les Ponts de Paris" ... ... Scott.
Baritone: "Captain Mac" ... ... Sanderson.
Mr. Robert Wettergreen.
"Reminiscences of Ireland" ... ... Godfrey.

9.30 **The Kingsley Quartette in Song Cycle** "A Pageant of Summer," Part 1 ... ... Brahe.

Soprano ... ... **Miss Alice Gray.**
Contralto ... ... **Miss Colleen Ryan.**
Tenor ... ... **Mr. Wilfred Calvert.**
Baritone ... ... **Mr. Stanley Murray.**
Accompanist ... ... **Miss Ellie Southwood.**

9.40 **A Short Talk:** "The Battle of Blood River."
Mr. L. L. Pienaar.

9.45 Pianoforte: "Automne" ... ... Chaminade.
Miss Elvia Rayner.

9.50 **The Kingsley Quartette:** "The Pageant of Summer," Part II. Brahe.

10.0 Close down.

SATURDAY, DECEMBER 17th, 1927.

11.15 **Morning Concert:** The Wireless Orchestra.

12.30 Close down.

7.15 **Reports:** Local Market Report, Weather Report, Shipping Intelligence.

7.20 **Dinner Hour Session:** Recital on the "Columbia Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

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8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

March: "The Gladiators" ... ... Fucik.
Selection: "The Old English Melodies" ... ... Binding.
Tenor: "The Tears of an Irish Mother" ... ... Nicholls.
Mr. Richard Wakefield.
Entracte: "After Vespers" ... ... Moret.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Arthur Vos and his Orchestra,** relayed from the Marine Hotel, Esplanade.

11.0 Close down.

SUNDAY, DECEMBER 18th, 1927.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: "Land of Hope and Glory" ... ... Elgar.
Overture: "Egmont" ... ... Beethoven.
"Welsh Rhapsody" ... ... German.
"Humoresque" ... ... Dvorak.
(a) "I Love Thee" ... ... Greig.
(b) "Spring" ... ... Greig.
Euphonium Solo: "Eri Tu" ... ... Verdi.
Mr. F. J. Beswick.
Entracte: "Les Sylphides" ... ... Cussans.

4.30 **Children's Corner:** A Visit from Uncle Brownie. Some Christmas Stories. Birthday Greetings and Riddles.

5.15 Close down.

6.45 **"The Bells of St. Paul's."**

7.0 **Evening Service,** relayed from **St. Andrew's Presbyterian Church.** Preacher, **Rev. T. Rutherford Ballantine, B.A.**

Sanctus.
Invocation.
Hymn: "Praise ye Jehovah."
Reading Lesson: Isaiah 8, 22.
Anthem: "And the Glory" ("Messiah").
Psalm: "The Lord is my Shepherd." Tune: "Crimmond."
Prayer.
Hymn: "O Lord and Master of us All."
Intimations.
Offering.
Voluntary.
Dedication.
Lord's Prayer.
Anthem: "Behold I bring you good Tidings" ... J. Goss
Sermon: "God's Greatest Gift."
Hymn: "O Love that wilt not let me Go."
Benediction.
Three Fold Amen.
Halleujah Chorus ("Messiah").

8.30 **"Popular Concert,"** relayed from the Durban Town Hall.

Organ:—
(a) "Concert Overture" ... ... Faulkes.
(b) "Suite for Strings and Organ, Op. 5" .. Proudman
Frank Proudman.

Soprano:—
(a) "Cherry Ripe" ... ... Old English.
(b) "Dancing Lesson" ("Passing Show") ... Oliver.
Nellie Wheeler.

In conjunction with the **Durban Municipal Orchestra,** under the direction of **Mr. T. H. Huddle.**
(Full details will be announced later.)

10.0 Close down.

Items from the Durban Studio.

Programmes.

We have arranged a "Popular Concert" for Monday evening. The artists will include Mrs. F. C. Sykes (soprano), who is actively connected with the forthcoming production of "Betty" by the Bachelor Girls' Club, and

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FLEET FOOT SHOES Wear Better!

Mr. George Glasspoole (baritone) one of the most popular soloists on the concert platform during the régimé of Mr. Frank Proudman as Durban's musical director. Earlier in the evening Mr. Harold F. Dunning will broadcast the fourth of his series of travel talks. He will deal with "The Mysterious Dwellers of the Libyan Desert," a fascinating and absorbing subject.

On Tuesday evening Madame Gertrude Fouché (mezzo) and Mr. R. O. Upton (banjo) will entertain you. The sketch we have chosen is one by A. A. Milne, entitled "The Artist." It is cleverly written, full of subtleties and admirably suited for broadcast.

Miss Dorothy Kerkin (violin), Miss Muriel Clark (soprano) and "Miss Elvia Rayner at the Piano," will combine in forty-five minutes of vocal and instrumental music on Wednesday evening, previous to the relay at nine o'clock from "JB."

Thursday's Classical Concert.

This will be relayed from the Pavilion, Ocean Beach, and includes the Symphony No. 5 in E. Minor, "From the New World" (Dvorak).

This symphony is one of the several experiments made by Dvorak in the direction of founding a National School of American Music on the basis of negro traditional melodies. The so-called "Negro Quartette" is the best known of the other works composed with the same object.

Another interesting work to be performed by the Durban Orchestra is Poeme Symphonique, "Les Preludes" (Liszt).

What is life but a series of preludes to that unknown song, whose initial solemn note is tolled by "Death? The enchanted dawn of every life is love, but where is the destiny on whose first delicious joys some storm does not break? A storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar. And what soul so cruelly bruised when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to Nature's lap; but when the trumpet gives the signal, he hastes to danger's post, whatever be the fight which draws him to the lists, that in the strife he may once more regain full knowledge of himself and all his strength.

Altogether, an interesting programme has been arranged. During the evening Madame Mundy (contralto) will sing in the studio. Her voice is of admirable broadcasting quality, and she is to be congratulated on the choice of her songs.

Dingaan's Day.

This being a public holiday, we have made one or two alterations in the times of our daily sessions. It will be noticed that the morning session begins at 11.15 a.m., the afternoon session begins at 3.15 p.m. and the evening session at 7.15 p.m. Suitable programmes are arranged in each case. At 8 p.m. we are to listen to a humorous short story by Mr. B. Northling Swemmer, and told by the author. This gentleman has a big reputation as a writer of short stories, and we are sure that it will prove an interesting feature. Mr. Robert Wettergreen (baritone) is the vocalist at the Summer Palace, and at 9.30 we return to the studio to be entertained by the Kingsley Quartette, Miss Rayner, and Mr. L. L. Pienaar in a short talk on "The Battle of Blood River."

Saturday's popular programme will include Mr. Richard Wakefield (tenor) as the vocalist, relays from "JB," the Criterion, and dance music from the Marine Hotel.

The concert on Sunday evening will take place in the Durban Town Hall. The Durban Orchestra, under the direction of Mr. T. H. Huddle, will render an interesting programme. The artists include Mr. Frank Proudman (organ), who will play one of his own compositions, and Miss Nellie Wheeler (soprano), who will again delight us with her singing.

H.E.D.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, DECEMBER 12th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
"Columbia" Records.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Short Pianoforte Recital,** by **Etienne Amyott.**

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5.20 **Children:** Stories and Music for a Hot Afternoon, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by **The Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Alhambra Orchestra.**

Songs:—

(a) "Starry Woods" ... ... Phillips.

(b) "None but whom love hath Grieved" ... Tschaikowsky.

Miss Lily Chideckel.

Violin Solo: **Noreen O'Sullivan.**

Songs: **Walter Applewhite.**

Piano Solos: **Miss Frances Greef.**

9.0 **News Service** (English).

9.5 **"Old Cronies."**

Characters: Dr. Jacks (an old-fashioned studeous gentleman), Gordon Bird; Capt. Pigeon (a bluff, old Sea Captain), Hugh Edwards.

Scene: Dr. Jack's study. He is sitting at his table engaged in some literary task.

9.25 Songs: **Walter Applewhite.**

Violin Solos: **Noreen O'Sullivan.**

Songs:—

(a) "Hindoo Song" ... ... Blumberg.

(b) "Obstination" ... ... Fontenailles.

Miss Chideckel.

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, DECEMBER 13th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.

5.0 **Afternoon Topics:** Everyday Thoughts.

5.20 **Teens:** To introduce you to Kenneth Graham and some Music.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by **The Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **"The Messiah"** ... ... Handel.

(Relayed from City Hall.)

Soloists: Beryl Lucas, Ivy Phillips, Leonard Burchell, H. Batchelor-Smith.

Chorus: The Municipal Choral Society, conducted by **Alban Hamer.**

9.0 (approx.) **News Service** (English).

10.0 (approx.) **News Service** (Afrikaans).

10.30 Close down.

WEDNESDAY, DECEMBER 14th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Afternoon Session:** In the Radio World.

5.20 **Teens:** Programme specially arranged by **Miss Queenie Stegmann.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by **The Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Alhambra Orchestra.**

Songs: **Miss Hadaway.**

Piano Solo: **Miss Thiel.**

Songs: **Harold Notcutt.**

Violin Solo: **Dorothy MacPherson.**

Cornet Solo: **Theodore Karlsson.**

9.0 **News Service** (English).

Songs: **Miss Hadaway.**

Violin Solo: **Dorothy Macpherson.**

Songs: **Harold Notcutt.**

Cornet Solo: **Theodore Karlsson.**

9.30 **Cleghorn's Café Orchestra.** Leader, **Percy Rees.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

THURSDAY, DECEMBER 15th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**

1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**

5.2 **Short Story,** by **Harold Brighouse.**

5.20 **Children:** Stories and Music for the Little Ones, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by **The Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

"Symphony No. 1 in A. Flat" (first performance) ... ... Elgar

9.0 (approx.) **News Service** (English).

9.15 "Elsa's Dream" ... ... Wagner.

Hilda Harris.

"Wotan's Farewell and Fire Music" ... ... Wagner.

10.0 (approx.) **News Service** (Afrikaans).

10.5 **Relay from Waldorf.** Leader, **F. Ferramosca.**

10.30 Close down.

FRIDAY, DECEMBER 16th, 1927.

Dingaan's Day.

NO LUNCH-HOUR SESSION.

NO AFTERNOON SESSION.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by **The Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Request Records.**

8.30 **Dance Music.**

9.0 **News Service** (English).

Royal Automobile Club Report.

Fruit Export Report.

9.5 **Dance Music.**

10.0 **News Service** (Afrikaans).

11.0 Close down.

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SATURDAY, DECEMBER 17th, 1927.

Lunch-Hour Session.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

Musical Items. "H.M.V." Records used.

1.30 **Programme of Afternoon Sports.**

1.45 Close down.

Afternoon Session.

5.0 **Children's Hour:** We Entertain Ourselves.

Evening Session.

7.0 **Time Signal.**

Dinner Hour Music, by **The Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**

9.0 **News Service** (English).

10.0 **News Service** (Afrikaans).

10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico.**

10.30 Close down.

SUNDAY, DECEMBER 18th, 1927.

Evening Session.

7.20 **Announcements.**

7.25 **Divine Service** will be relayed from the **Metropolitan Church.** Preacher, **Rev. E. Titcomb.** Organist, **Mr. A. P. Abbott.**

8.45 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather permitting, otherwise from Studio.)

In and Out the Capetown Studio.

Talent and youth are not so fortunate a combination as the best film scenarios would have us believe. Personally, I like it, but many highly estimable people do not. "Precocious," "immature," "unsympathetic" are the epithets usually tongued by the older and—let us be honest—somewhat envious critics, both professional and amateur. They may be right. Life, that charmingly abused word, *may* be able to add the necessary finish and depth, which they feel is so sadly lacking. I do not quite see why it should. The best of the world's musical literature is not necessarily steeped in the profounder emotions; emotions which, if we read the critics aright, are the prerogative of advancing years. Surely a quaint compensation for the loss of youth's brilliant virility, and one which hardly seems worth the seeking, since we do not ever have the satisfaction of hearing what exactly our elders and, therefore, betters mean by such intriguing cliches as—I cull from the local papers—"mature interpretation," instinctive perception of age's philosophy" and, yet again, "an insight mellowed beyond her years." All delightful, but delightful nonsense. And possibly it is youths' own fault. It does not trouble to explain itself, either because it has too much to do or because it can't. Which brings me to Noreen O'Sullivan, one of the most brilliant of the young—extremely young—violinists in the Union. She will broadcast on Monday night. What she lacks in years she makes up in talent.

Two New Artistes and a Sketch.

The artistes will be Lily Chideckel and Frandes Greeff, who, I hear, does something more than move her hands rapidly over the keyboard. Miss Chideckel is a pupil of Timothy Farrell, who has produced several of the steadiest and most pleasing voices broadcast from this studio. Curiously enough, his own voice bears a strong resemblance, if one can judge by records, to that of Dale Smith, now high in the popularity of B.B.C. listeners. Mr. Farrell is undoubtedly the best baritone we have ever put on the air.

The sketch, "Two Cronies," comes to us from "JB.," where it scored a great success, with Mr. R. J. Wilson and Lago Clifford in the rôles of the old professor and his particular croney, the bluff sea captain. It is a most attractive piece of comedy writing, and should prove equally successful down here in the hands of Captain Hugh Edwards and our announcer, Mr. Gordon Bird—experienced actors both.

The rest of the Monday programme will include Walter Applewhite and the Alhambra Orchestra, under the conductorship of Max Miller. Mr. Miller is to be congratulated on the high standard to which he has brought the orchestra during the few weeks he has been in command. His choice of music tallies very happily with the requirements of a standard broadcast programme. For this we cannot be grateful enough.

The "Messiah."

On Tuesday night the Municipal Choral Society, in accordance with their usual custom, will give "The Messiah" at the City Hall in conjunction with the Capetown Orchestra. Mr. Alban Hamer will be in the conductor's stand, and the principal solos will be sustained by Ivy Phillips, Beryl Lucas, Leonard Burchell and Hugh Batchelor Smith. It ought, therefore, to be a splendid production and one of the outstanding broadcasts of the Christmas season.

Dorothy McPherson.

Listeners will remember the interest taken in this talented young violinist when she joined the Capetown Orchestra last year, and particularly in the tribute to her playing when De Beers presented her with a cheque with which to buy herself a more valuable instrument than the one she already possessed. Since then Miss McPherson has done some brilliant solo work with the orchestra, and her appearance in the studio on Wednesday will be appreciated by listeners as far up as Kimberley, her home town. It is interesting to hear that her brother, Ian, has just been unanimously elected the Kimberley Rhodes scholar for next year.

I see Mr. Harold Notcutt is broadcasting on the same programme. With such a voice, so intelligently managed, one wonders why he took the trouble to become a chartered accountant. He will sing some of his particular favourites from Gilbert and Sullivan.

Theodore Karlsson is becoming well known for his cornet solos, and Miss Hadaway, I am afraid, I know nothing about. She will sing. Miss Thiel is a recent discovery at one of the weekly auditions, and if she plays the piano as pleasantly as she did on that hot, just-after-lunch, Tuesday, you will enjoy her items thoroughly.

At 9.30 Cleghorn's Café Orchestra monopolises the programme until 10 o'clock, when we switch over to the Tivoli.

Hilda Harris.

Will appear at the City Hall with the Capetown Orchestra on the Thursday and Saturday. This singer comes from the north with a great and enviable reputation, and, should press cuttings prove correct, will be a distinct event in musical Capetown. At the Classical Concert she will sing "Elsa's Dream." The Elgar symphony has, I see, been held over from the previous Thursday, and will be played on the 15th. This will be its first performance by the Capetown Orchestra and will be something worth listening for. Elgar invariable is.

Gladys Dickson.

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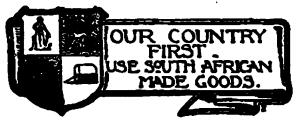

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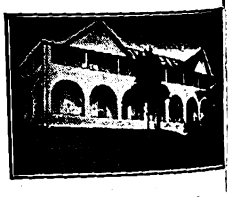

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J.B. Studio Notes.

The week concluding to-day, Saturday, the 3rd December, has been one full of interest for listeners-in. On Monday we had some recitations from Miss Maidie Hoy, the very talented young daughter of Sir William o' that ilk, and on the Tuesday the Studio was redolent of the good old Scotch spirit, as the Caledonian Society took charge and gave a very fine concert and play. Mr. Gordon Kinghorn made a very affable announcer, and, judging from telephone messages and letters received, the public thoroughly enjoyed the evening. Then on Friday Mr. "Kid" Lewis said a few rapid words on the Smith-Baldock fight, at which he was present. Aloyisius, the office boy, was heard to remark that if he could fight as fast as he spoke he was bound to win—no bad judge, because on Saturday evening we relayed his fight with Alec Storbeck, which, as you all heard, was over in just over a minute or so, "Kid" knocking out Alec in the first round.

Now for the week commencing December 12th. On the Monday afternoon, at 4 p.m., Miss Phyllis Neilson-Terry, the "Sweet Nell of Old Drury," will give us a few words on "The Stage as a Profession." The same evening the Pretoria Eugenic Society have arranged a special talk from the Studio, and Miss Margaret Williams will also play a piano solo, a turn which is ever popular. Mr. Walter Rees and Miss Florence Ellis, two of the most acceptable of wireless artistes, will contribute numbers. On Tuesday, at nine o'clock, as usual, we relay an hour of our programme to Durban. We are glad to state that this relay is becoming quite a feature in Durban, and the "JB." hour on Tuesdays and Wednesdays is much appreciated in Natal.

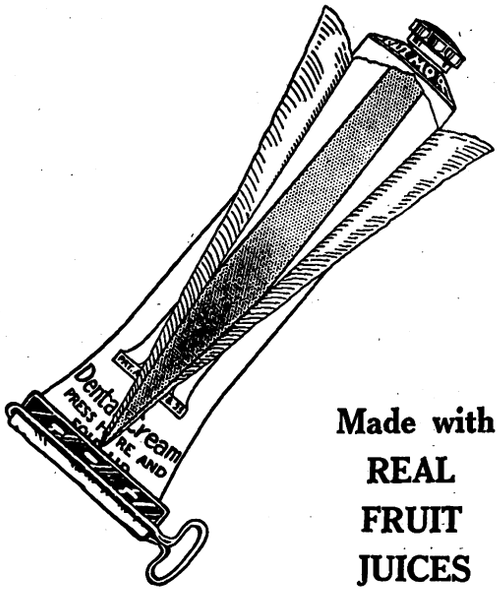
Professor Drennan's interesting literary talks take place on Tuesdays, every alternate week, and his quiet humour is always welcome. On this night Mr. Hutchings, he of the Bass voice, and Mrs. E. T. Bird will be the singers. On Wednesday Miss Allister, the young harpist, will play us some pieces. Miss Allister was booked to play some time ago, but her professor, Mr. Francis Foster, told us she had met with an accident and was in hospital for some weeks. However, she is well again, and we shall enjoy her playing. The singer this evening will be Cantor Lopato, who will sing two numbers in Russian and two in English. Mr. Tommie Beckley, "Oom Tommie," will also give us one of his delightful Afrikaans talks. On Thursday a well-known wireless speaker, Mr. Seals Wood, will say a few words about Dingaan's Day—and if any one can talk about South African history he is the man that can.

Then, on Dingaan's Day itself, we have a special programme. After our morning session we start again at three in the afternoon, when Mr. Beckley will give a special Afrikaans' hour. There will be no ladies' half-hour, but, for the sake of picnickers and country parties, we will play an hour of bright music from the Studio. The evening programme will be as nearly Afrikander as possible, the singers being Mr. Rousseau and Mrs. Davis. On Saturday will be given the usual sessions and a relay to Durban in the evening, and on the Sunday Mrs. Harold Fraser will be the singer during the evening session.

Children's Hour.

The popularity of the children's afternoons is growing to such an extent that it is more than a pleasure for the aunties and Uncle Joe to feel that their efforts are being so well appreciated. Don't forget that Friday, the 16th, Dingaan's Day, is also Uncle's prize day—the last before Xmas—as the following Friday is our big fancy dress party at the St. James'. There will be no children's hour from the Studio that afternoon, but we will talk about that next week.

On Saturday, the 17th, is our big invitation party at the U.P.C. Now please, children, don't forget to write for tickets to Uncle Joe at the U.P.C. Cheerio.



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(Continued from page 14.)

either by having a small veil over the eyes or a roll of felt set round the head rather like an aureole. But with or without these aids to softness, the jewel is always there. Generally, it is worn in the middle of the skull cap. But sometimes, where the face is young enough to permit of severity it is set on one side of a skull cap that has no modifying feature whatsoever. A present for a hat is very popular in Paris just now, and with the extreme severity of hats in general it is very necessary. The two-headed pin also has lost none of its popularity. Now there are large revers, jabots, ruffles, the two-headed pin is very much in demand. With the high stand-up collars, the large Victorian brooch has also come back again. This is made of all the conventional materials—cairngorms, lapis, amethysts and so forth. It pins the collar together in a style worthy of the last generation. The more solid stones are also used upon evening dresses. Worth has two short strings of carved jade upon the shoulders of a black evening dress, the two ends being left loose.

Jewellery in General.

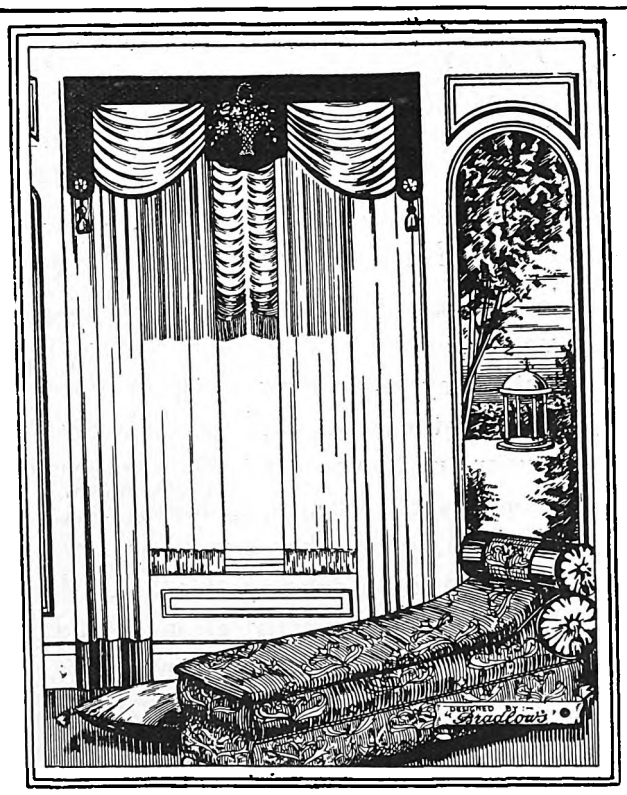
Jewellery in the Autumn salon runs very largely to bracelets, which again are made specially for particular dresses. Long black velvet sleeves are generally adorned with two or three big bracelets worn over the sleeve. One design goes so far as to consist of wide metal cuffs which open in two halves and are then locked together. The end of the sleeve proper disappears into these. Wide rings are also worn. They are generally of gold with coloured stones or enamel in cubist designs.

Sartorial "Spare" Parts.

Another feature which is made much of in the salon is the assembling of certain things to go with certain others. The umbrella and card case must match. The leather hat, with its metal knobs on the side, must be echoed in the leather waist belt, also finished with knobs. The embroidered gauntlets. There is no end to the combination of colours and metal effects in garments, bags, vanity cases and so forth.

One of the most important accessories to dress continues to be the flower. There must be one of these for each dress and each fur. The flower, pinned to the fur, is an axiom. Flowers are made of every kind of material, but for outdoors they are most often of metal tissues, backed perhaps with something dark in the way of velvet or satin. With silver fox, with pointed fox black and silver flowers are worn. With the "tailleur" the little bouquet of glass flowers is worn. Sometimes this is supplemented with mother-of-pearl or any of the stiff shell-like materials which go to the making of buttonholes.

M.H.



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THE BRITISH REPERTORY THEATRES.

No. VI.—THE FESTIVAL THEATRE, CAMBRIDGE.

During four years J. B. Fagan's Players have acted at Oxford, but until twelve months ago Cambridge had no repertory theatre. There is, however, the famous New Theatre, with all manner of "entertainment" from infrequent visits by the No. 1 D'Oyly Carte Company, by way of the latest musical comedy done by No. 2 company and straight plays "prior to London production," to rather weird performances of touring Shakespeare. Once in three years the University deigns to stage, and officially, a Greek Play production, "in the original"; while during May week, the Footlights Dramatic Club (the "Footers") do their best, and quite a good best, at imitating the professional revue writer, perpetrator and performer. At various intervals, the A.D.C. and the Marlowe Society at their little private theatre in Park Street give fine productions, both of entirely original works and of the Elizabethan classics. Two of the plays of Pirandello, "Henry IV" and "The Pleasures of Honesty," have been played, for the first time in England, at the A.D.C.

Still Cambridge has, until recently, had no Repertory Theatre. But now there flourishes, "like the green bay tree" of proverb, though without its attendant disadvantages, the Festival Theatre. Cambridge hides its previous lack of enterprise by packing this Festival Theatre, night after night, throughout the entire season.

This is a healthy sign: one which may surprise such professional pessimists as St. John Ervine and any others who take a curious, almost Sadistic delight in attempting to diagnose "What is wrong with the theatre."

Doubtless, in a very short time, when new editions have to be printed, all the guide books to Cambridge (including, of course, the ubiquitous "Fresher's Dont") will contain this paragraph:—

"Festival Theatre, The: Newmarket Road: Originally the Theatre Royal, Barnwell, erected some 120 years ago, and during the first seventy years of its existence some of the most celebrated actors of the day appeared here —Macready, Miss Tree, Sheridan Knowles (in his own plays), and others. Till it was rebuilt in 1926, the theatre stood exactly as it did on its opening, and was typical of the old stock company "circuit" theatres, of Mr. Vincent Crummles and others of the old style of actors and acting. Last used as a theatre in 1890); but for many years previously a great refuge for Cambridge amateurs, which societies included the Cambridge Garrick Club, the Shakespeare Club, and the celebrated Bijou Players. In 1926 the theatre was acquired by the Cambridge Festival Theatre (1926), Ltd. They completely rebuilt and redecorated the interior of the theatre, fitting an entirely new stage, with the latest lighting system and simple three dimensional architectural scenery: to quote the official announcement of that date 'It is hoped that in the Festival Theatre, Cambridge has the most advanced theatre in the British Isles.' The theatre was opened on November 22nd with a production of the 'Oresteiea' of Æschylus.

"Plays are produced weekly during term. The aim is, eventually, 'to make Cambridge the centre of an annual dramatic Festival. . . . . .'"

Terence Grey, founder and promoter of the Cambridge Festival Theatre.

Thus would the guide book set forth the bare facts of the Festival Theatre of Cambridge, and so would it fail, for there is no mention of the spirit of the Festival Theatre, which counts for everything. This same "Cambridge Festival Theatre (1926) Company, Ltd." has for directors, Terence Gray, Harold Ridge and Herbert Prentice. Enthusiasts, but practical enthusiasts filled with tireless ambition and no small personal courage. When the scheme for the theatre was first announced a kind of morbid unanimity was aired and there were universal doubts as to its success. That the theatre was too far away, that people were only interested in "song and dance" shows, etc., etc. —all such faults were suggested.

I remember meeting the three of them for the first time one hot June day at Terence Gray's flat in Queen's Gate. Strike had just inconveniently held up all arrangements, but that did not seem to disturb them. Here is the secret of their success. They are not disturbed by anything or anybody. As George Robey used to say, "They know what they want, and (slightly altered) they see that they get it."

Terence Gray is really an archaeologist. He is also a most charming person. The main and only thing which I can invariably remember about him (and in being personal there is no attempt at rudeness nor impertinence) is his beard very beautiful and which makes him look like some quiet saint in a Renaissance painting. Above all, a clever and a likeable man.

Then there is Harold Ridge, the electrician of the group. Indeed, all I know of Ridge is that he is tattooed, but what bird or other weird fowl there finds a brief immortality I could not say, and that he has written "Lighting for Little Theatres," a book which will for many years be considered a standard work, and probably unique in that it has three prefaces. Harold Ridge is reputed to know every every single wire and switch of the very elaborate lighting installation of the Festival Theatre. This is based mainly on the Schwabe system (used at the St. Martin's Theatre, in London), in conjunction with a huge built up plaster cyclorama at the back of the stage.

Terence Grey dreams and works out a great deal of the very beautiful stage settings, but it is Herbert Prentice who produces most of the plays. Originally, Prentice was the producer for the Sheffield Repertory Company. Seeing him for the first time you would not realise that he was a producer. There is about him no huge note book, rolled up sleeves, bad language, nor any megaphone. Just personality, and a capacity for really genuine fine work.

The Festival Theatre is no ordinary repertory playhouse, nor does it proclaim aloud its very real claim to due appreciation. Here there are no painful "arty crafty" tentacles nor tendencies to hold its progress back, no sloppy and ill-considered rules or principles to lose its popularity. It is modern, with all that is best of the modern spirit to help it on. There is youth in its direction, in its actors and in its aims. Look at the photographs and you will perhaps see something of the spirit of the theatre.

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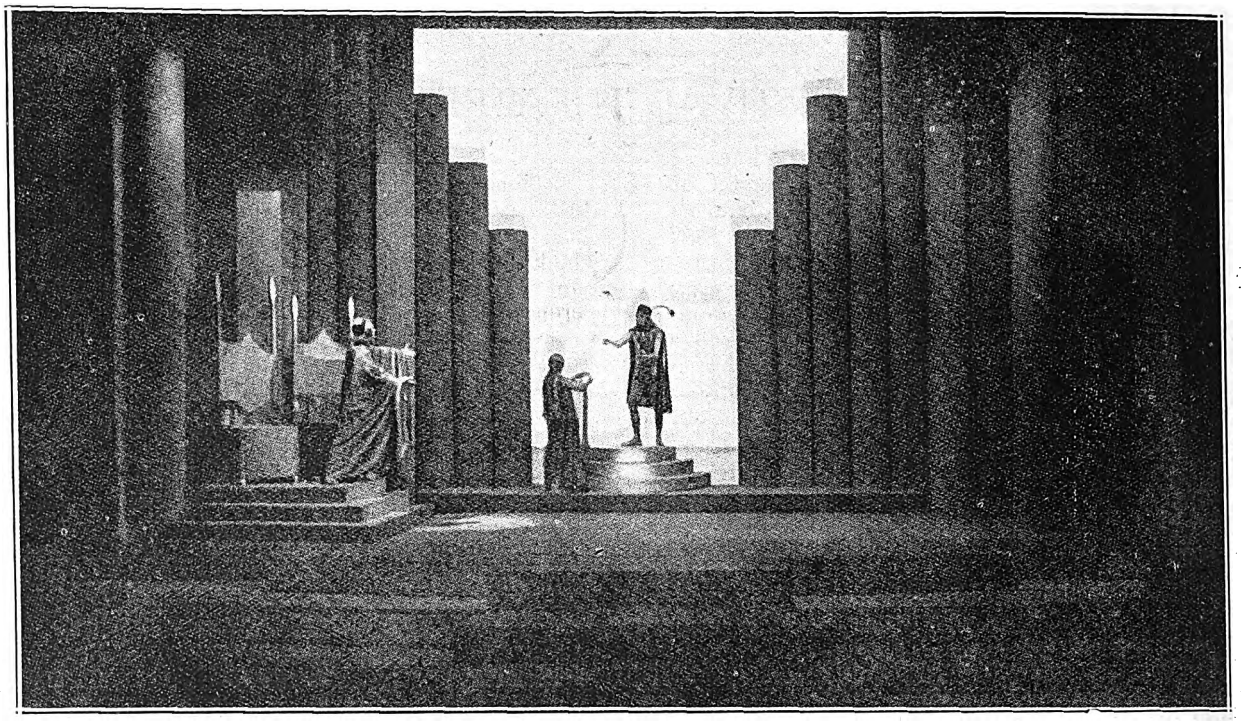

A scene from the Festival's production of "The Immortal Hour," showing the simple, dignified, yet imaginative settings that are used in this theatre.

Yet is it not all "lighting, scenery and production." Look again at its list of shows. Is there not wideness here, and tolerance and catholic taste—from Greek tragedy, through Restoration drama and Victorian melodrama, on to modern expressionistic work? There is no "sense of the theatre," with its attendant cramping effect. Instead, an attempt to do what is best in every style; as a result, success: hence every type of Cambridge is represented, the "hearty" as much as any; the list of subscribers is very large and the enthusiasm immense. Many people come down from London weekly to see the shows.

Let me repeat this, even at the risk of being tedious, this is no ordinary repertory theatre. There is brain, much brain behind everything connected with it, even its roof garden and its bars with "luscious Burgundy wines, specially imported," the fact that you are allowed to smoke in the theatre (a real boon) and that you can see the show again at no extra charge. All things which make for greater popularity.

G.C.T.M.

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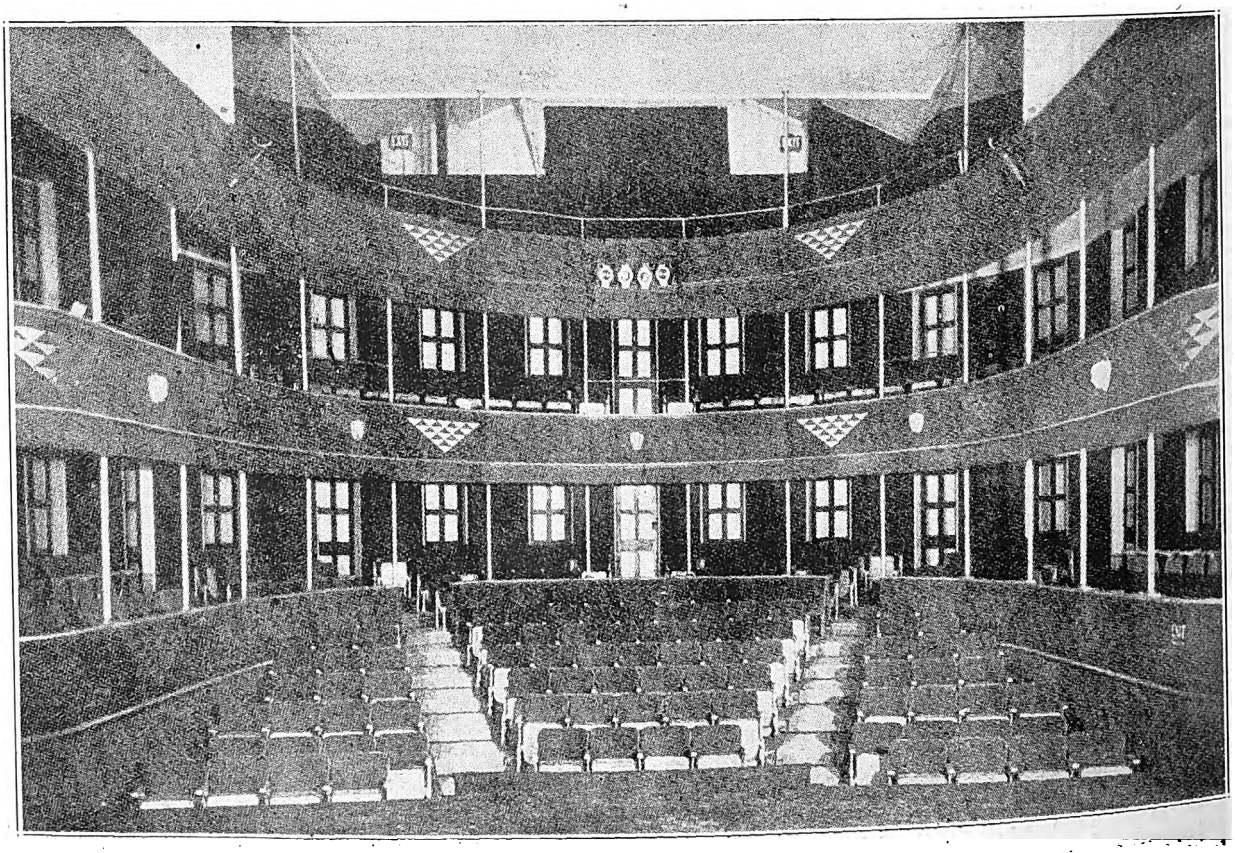

The Auditorium.

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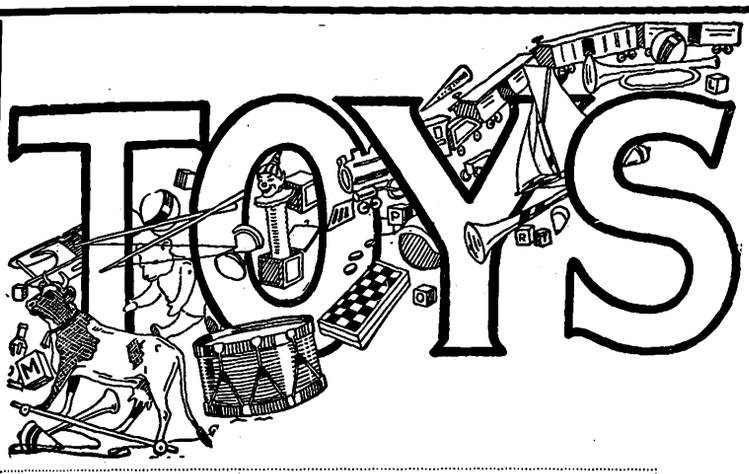

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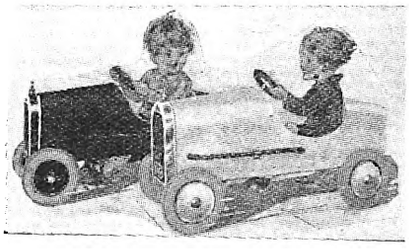

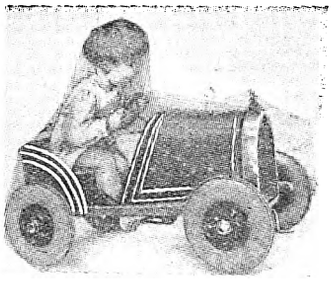

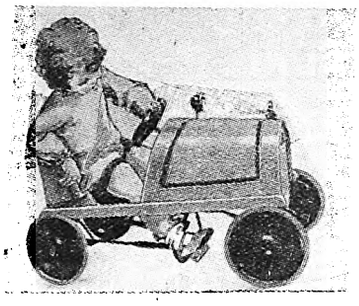

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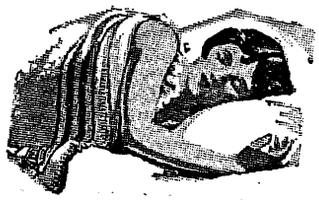

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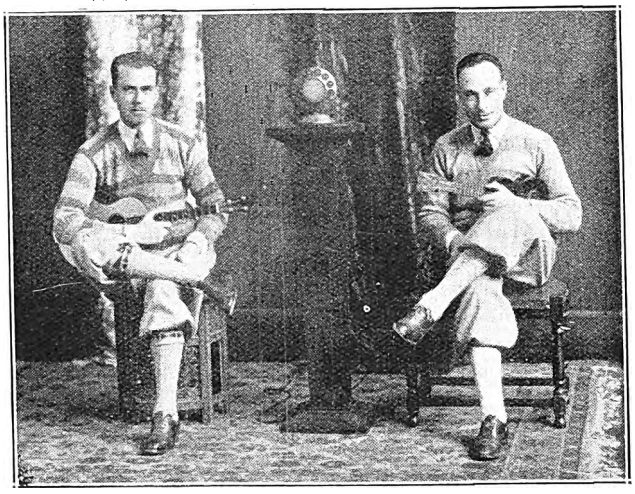
This is a page about men! Here are the Fordham Brothers, who present one of the cleverest acts that we have seen for a very long time. So good is it that the Powers-that-be have decided that they shall return to the Johannesburg Empire on December 12th.



Jack Kempner and Harold Cleverley, who are favourites over the radio.

Handers and Milliss.

"Tom," said Art Milliss, "is just crazy on golf. Give him a little ball and one of those brassie things—or is it a driver you call it?—I never know the difference. I am no golf player myself; I don't know enough swear words."

Here Tom Handers himself indignantly interposed and said, "Any way, I'd rather be a swearing golfer than a walking bookworm."

"Art," he said to me, "is a worm of the worst kind. He burrows into books. There is nothing this voracious fellow won't read. I believe that when he is alone he even reads the time-table or the telephone book."

Tom Handers and Art Milliss, who appear at the Empire, Johannesburg, on December 12th, evidently find it difficult to agree in the matter of hobbies, though they have one thing in common. This is motoring. Handers will give up his golf clubs, and Milliss put aside his books, to partake of this sport.

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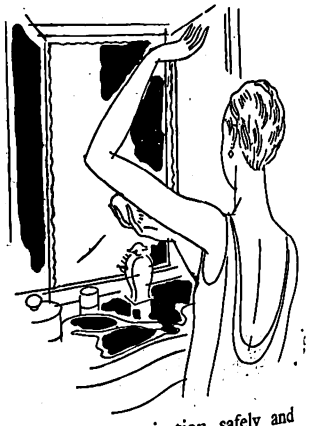

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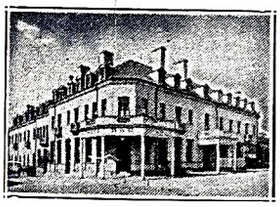

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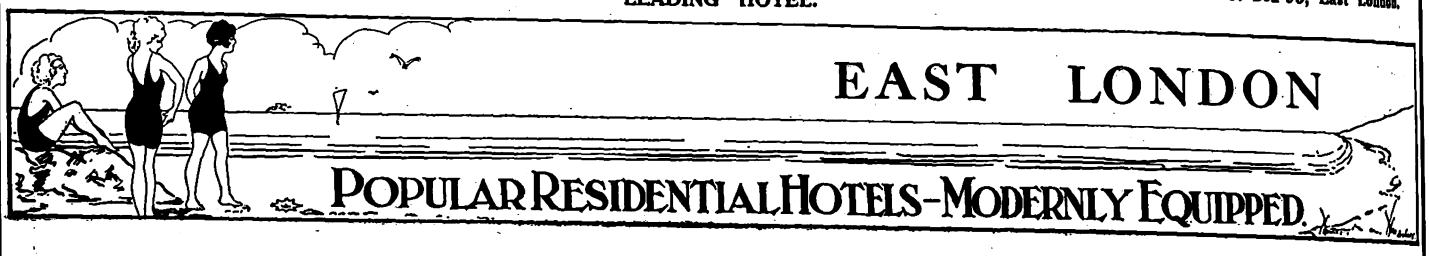

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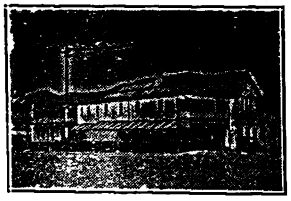

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VOL. XX. No. 646. WEDNESDAY, DECEMBER 14TH, 1927. (Registered at G.P.O. as a Newspaper.) PRICE 6D.

Edith Clifford will be a great attraction when she opens at the Johannesburg Empire on December 26th. She well deserves her title, "The Girl with the Naughty Eyes."

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Sybil Thorndike.

BY W. J. MAKIN.

So the greatest English tragic actress, and one who is achieving a reputation second only to Duse, is to visit South Africa. Such an event will create theatrical history south of the equator.

I have come under the spell of Sybil Thorndike's acting so often that to write about her with a calm detachment is almost impossible. For one thing, she possesses a dual personality. I have seen her curdling the blood of audiences by her acting in grand Guignol plays, as I have seen her stalking magnificently through a holocaust in a drama by Euripides. My last glimpse of her was of a woman with flaming red hair, an eagle glance and an haughty mien, standing rigid before a corpse. She was the Queen in "Macbeth," and I can hear again the steely quality of her voice, so hard and yet so vibrant with passion . . . . "What bloody man is this!"

Yet see the other woman. She has abundant gold hair, bobbed in a fashion which ennobles the art of bobbing, and sits in front of a cheery fire in a cheery house in Chelsea. Quiet as mice are grouped about her four children—two girls and two boys. Their eager faces are turned towards their mother; their ears as well as their eyes are intent upon her. "'Off with his head,' cried Alice. . ." The story-teller grips those children as the fascinating adventures of Alice in Wonderland are unfolded. She holds them with the same ease as she does her big, intense audiences. After a while (if you are a lucky visitor) little Anne Thorndike and her sister Mary will recite to you before they go to bed, and recite extremely well. Later, when the high ceremonial of putting the children to bed has been concluded, you might persuade the mother to play the piano for you. Bach is her favourite. She confesses that for a time she had ambitions to be a concert pianist.

Sybil Thorndike as "St. Joan."

But her brother, Russell Thorndike, has a different story. "At the age of six," he says, "her highest ambition was to be a circus clown." He relates another adventure. "Thirty years ago," he said, "Sybil escaped from home and I 'did a bunk' from school, and we went to see Mr. Ben Greet playing the part of 'Hamlet.' At the conclusion of the matinee performance we waited for him at the stage door, and then followed him to his lodgings, obsessed with a profound admiration for his genius. But we had not the courage to speak to him. The only thrashing I have ever had in my life was when I played truant on that occasion, which was the beginning of our determination to go on the stage."

Sybil Thorndike is married to the well-known producer, Lewis Casson, and she tells a delightful story of their meeting in the Zoological Gardens in Dublin. "Mr. Casson was trying to mesmerise a lion," she says. "I liked his looks, so I just picked him up."

George Bernard Shaw has a great admiration for her, particularly for her interpretation of "Saint Joan," the play in which she will be seen in South Africa. But that he can also be a critic as well as an admirer was proved by an incident which occurred some years ago when Shaw saw her rehearsing for "Candida," which she was understudying. "What do you know about my 'Candida'?" he said. "Go away and have four or five children and do the housekeeping, and then you'll know what 'Candida' means."

That Sybil Thorndike has a very high standard for her art was revealed in a statement she made the other evening to the First Nighters' Club.

"We want to fight the people who sit like lumps of suet and only want to be amused," she said. "Food occupies too large a part in the lives of the majority of people, and they think they ought only to go to the theatre after a good dinner. I am not a servant of the public. I am the servant of something much higher, much bigger, than any person or public. Your shilling does not buy the thing I am trying to give. To be the servant of the public means that I must do what the majority want, but that would be death to my art."

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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Dorothy Coburn would be less of a sensation were she to venture deeper into the water, but this fair film actress no doubt realizes that her personal popularity is enhanced by being a beach rather than a surf bather.

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The Empire.

One of the finest programmes that has ever been got together in this country on one stage is the verdict about the Empire this week, and Johannesburgers and visitors are showing their appreciation by flocking there in their hundreds.

Top of the bill are Handers and Milliss, mirth makers supreme, who simply brought down the house and had to stop every now and again till the shrieks of laughter had subsided. An original act this, and one that will drive away the blues.

Arthur Klein made a welcome return to South Africa and scored a great success. He is accompanied on this tour by Marie Douglas, a pretty blonde with a lovely voice, and gowns that were the envy of the women in the audience. All their numbers were received exceedingly well. By the way, did you know they were written by Arthur Klein himself; he is a fine composer. "You're in Love with Me" should become as popular in South Africa as it is in England.

Amy and Cal Carter served us up something new and very palatable—gay, bright numbers with a "kick" in them. The lady is very attractive, and Cal's personality gets the "goods" over in fine style. They had an enormous reception on Monday night.

Terry and Yorke, paying a return visit, went well; their dancing is exceedingly clever. Willie Rouse, at the piano, is a cheerful person with an infectious manner.

The Fordham Brothers, also playing a return, went as big as ever; and Teddy Fynch and Edna Payne were responsible for a refreshing interlude, the lady giving clever imitations of well-known stars.

Frank and Betty Boston, juggling entertainers, did some marvellous things with clubs and plates, and concluded a very fine bill.

C.R.

Biddy Doyle, of Doyle and Arnold.

Phyllis Neilson-Terry.

Johannesburgers will be sad indeed at losing Phyllis Neilson-Terry, even if she is only going as far as Capetown to begin a season at the Opera House, for she has endeared herself to all, both on and off the stage. For sheer artistry, we have never had anyone like her in South Africa, and in "A Roof and Four Walls" her marvellous voice is heard to the greatest advantage. So we wish Miss Terry and her husband, Mr. Cecil King, and the members of the company, a Merry Christmas and a Happy New Year in the Peninsula.

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A scene from "White Desert," at the Orpheum, Johannesburg, on December 19th.

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Sybil Thorndike.

Sybil Thorndike, that indefatigable artist, has had a very busy time lately. She has been making another excursion into the film world, and, as usual, conquering every difficulty that arises.

Her newest film part is to be that of Nurse Cavell, that great English woman who was shot by the Germans as a spy during the war because she harboured English soldiers and helped them to escape. I can think of no one better fitted to portray the life and character of this noble woman than Sybil Thorndike. There is a great vitality and tragic force lying behind those calm, deep eyes, and that fair, broad brow. One feels instinctively that Sybil Thorndike has a great deal in common with the character which she portrays in this new film. One feels that she concurs most heartily with Nurse Cavell's assertion, that "Patriotism is not enough. One must give oneself to the world."

This sentence, I think, aptly describes Sybil Thorndike. Nobody could be more generous than she in giving herself to the world. No great cause ever came to Sybil Thorndike's notice and was passed over. She is the most generous worker for the good of the theatre and the furtherance of the happiness of the people who work in it. What wonder is it, therefore, that she should have been chosen to play the lead in what will doubtless be one of the most stirring of modern films.

An interesting point in this new production is the arrival from Belgium of Mdme. Bodart. Mdme. Bodart herself assisted Nurse Cavell to help soldiers to escape. Many men now living owe their lives to the generosity and the courage of these two noble women. Mdme. Bodart is going to play, herself, in the Nurse Cavell film, and she will doubtless be of enormous assistance to Miss Thorndike in the matter of sartorial and other details.

One of the most significant characteristics of Sybil Thorndike's art is her passion for thoroughness. Whenever she plays a part, she goes into every detail so that she may have it perfect. Many people thought, when she played in "St. Joan," that her fair, clubbed hair was a wig. Nothing of the kind. It was Sybil Thorndike's own hair, which she had allowed to grow down as far as the curve of her neck in order to present a "Joan" perfect in every particular.

It is definitely announced that Sybil Thorndike will appear in South Africa, with a picked company of players, which will include her husband, Lewis Casson, next year.

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Will Fyffe.

I have been trying to decide whether I like Will Fyffe best as the very ancient Scotsman who is having his hundredth birthday, or the ship's engineer who describes minutely and with keen sarcasm the passengers on board, or the inebriated Glaswegian.

I have seen him in the first two sketches several times, and I feel that in these Will Fyffe's art has come to its most perfect flower, and his genius for make-up and sartorial effect adds to the success of the sketches.

Who would dream that the rosy-cheeked, white-haired old man, who has, at his recent birthday party, seen the vicar and the doctor under the table, and is still himself hale and hearty, was also the ruddy engineer with the cap pushed sideways over one ear and his overalls shining with the grease of many engine rooms?

Of course, there is no need for me to tell you that "Wullie," as all his friends call him, hails from Scotland. You surmise this even before he speaks, and at his first words you are quite sure that no other country than Scotland could have nurtured him.

Will Fyffe is the greatest Scots comedian of our day, and in saying this I except nobody, not even Sir Harry Lauder, that great Scotsman.

I am pleased, therefore, to be able to tell you that this comedian will sail for South Africa next year, when he has finished his forthcoming American tour.

Wullie will mak' ye laugh when he comes to South Africa—ay, and cry, too.

Indeed, he wull, wull Wullie!

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What the well-dressed woman wore back in the days of the Trojan. Marie Corda as "Helen of Troy."

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PROVISIONAL TOUR LIST FOR WEEK COMMENCING DECEMBER 19TH, 1927.

Tivoli, Capetown.—(Opening Wednesday, December 21st) Four Phillips, Butler and Barnes, Daisy Taylor and Highlander.

Empire, Johannesburg.—Terry and Yorke, Handers and Milliss, Willie Rouse, Amy and Cal Carter, Frank and Betty Boston, Arthur Klein and Marie Douglas, Fordham Bros., Fynch and Payne.

Orpheum, Johannesburg.—Cabaret Kittens.

Grand, Pretoria.—Jerry and Company, Stoll and Steward.

Criterion, Benoni.—Maggio Trio, Bruno Sarti.

Rinko, Maritzburg.—Sandy Rowan and Jean Dardner, Meazza and Adrienne.

Criterion, Durban.—Wm. Burr and Daphne Hope and Assistant, Jack and Jill, Ashley Sisters.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Betty Bruce, Barclay.

Vaudette, Kimberley.—(Thursday Friday and Saturday) Betty Bruce, Barclay.

Apollo, Germiston.—Blake and Hazeldean.

Empire, Brakpan.—(Friday and Saturday, December 23rd and 24th) Jones and Raines, Wendling and Molloy.

Vaudette, East London.—Constance Evans and Monty Woolf, The Lampinos.

His Majesty's Theatre, Johannesburg.—Pantomime, "Puss in Boots," December 22nd.

Opera House, Capetown.—Phyllis Neilson-Terry and Company.

Burr and Hope, star attraction at the Empire, Johannesburg, on December 26th.

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Charming Marie Douglas, who is partnering our friend, Arthur Klein, the composer-pianist, at the Empire, Johannesburg.

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The second play of the week has been a wild and seductive affair, called "The Squall." I have heard that Nazimova was offered the chief part in this play, but that she refused it. It was then given to an English girl who has spent a great deal of her life in America—Rosalinde Fuller.

"The Squall," which deals with a Spanish household, has been imported from America, and is about a gipsy girl who suddenly enters the quiet Spanish household and turns it upside down. She herself is "The Squall," for her charm and her wild beauty and—if I may so put it—her capacity for vamping, upset all the male members of the family. Both the father, who up to now has been happily married to his wife, and the son, who is about to step into matrimony, fall violently in love with the gipsy, and it is not until she is eventually installed to her own people that peace settles down upon the household.

Robert Loraine.

This week has also given us a very welcome revival in "The Way of the World." Edith Evans, who made her name in the part of "Millamant" in this play, again appears and is as gay and adorable as ever.

I have already told you of "The Girl from Cook's," the rather old-fashioned musical comedy at the Gaiety Theatre. Since writing about this play, a new leading lady has taken up the part created by Eva Sternroyd. She is Adrienne Brune, better known in South Africa as Billie Brown. She was handed the part on Tuesday night, and had to be ready to play it on the following Saturday. Since her advent to the cast the popularity of the play has gone up in leaps and bounds. This dainty, dark-haired, little person has a very large public of her own, and is as popular here as she was in South Africa.

When most of the leading actresses in musical comedy are fair, it is something of a relief to have a dark-haired heroine. For example, Evelyn Laye, Phyllis Dare, Phyllis Monkman, Ivy Tresmand, Binnie Hale and Dorothy Dickson are all fair-haired and typically English. Adrienne Brune's dark beauty reminds one of the girls one sees on the warm slopes of Southern France or in the almond gardens of Sicily.

It is particularly good news, after the surfeit of crime dramas and thrillers we have been having, that we are to have a new farce. The new play is called "Lord Babs," and the title rôle will be played by that excellent comedian, Billy Merson. The latter dropped out of the leading part in "Shake Your Feet" in order to rehearse this very different type of play. Hermione Baddeley, that fine comedienne, and Lawrence Anderson, whose name has, lately at any rate, been associated with straight drama, will also be in the cast.

Already people are booking for theatrical performances on Boxing Day. All theatres in London are crowded out on that holiday. Everybody seems to want to spend the day after Christmas seeing a pantomime, a musical comedy or a stirring drama.

A tense scene in "The High Road," at the Shaftesbury Theatre, London. "The High Road" will be played in South Africa some time next year, with Zena Dare in the part created by Cicely Byrne, whom you see sitting on the arm of the sofa drinking a cocktail. [Photo: Stage Photo Co.

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It is doubtful, so heavy is the booking, whether it will be possible to buy a seat at a box office for any of the performances of "Peter Pan." This unprecedented rush far seats is due to the excellent cast which "Peter" is to have this year, and of which I told you last week. The part of "Wendy," which, as I have already said, will be played by little Mary Casson, daughter of Sybil Thorndike and

Adrienne Brune, whom South African audiences will remember as "Billie Brown."

[*Photo: Georges.*

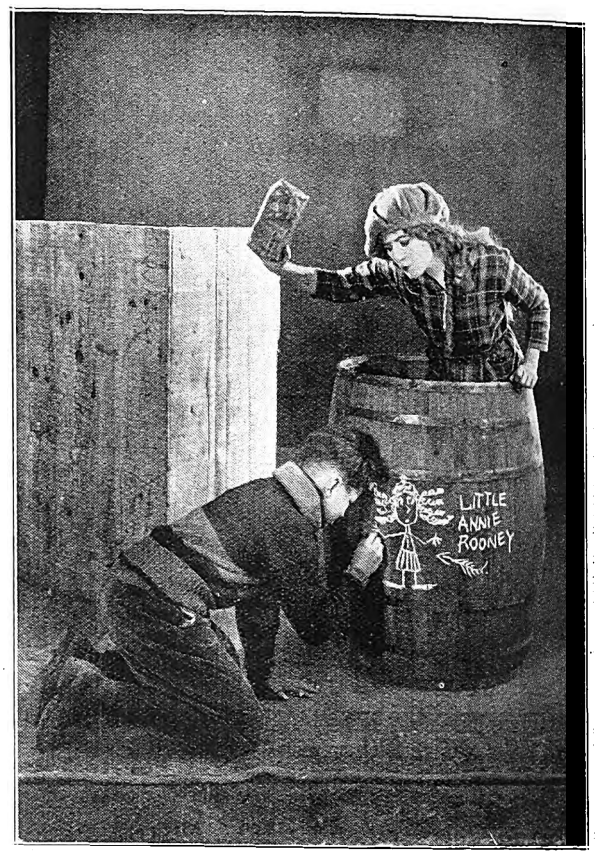
Lewis T. Casson. Mary is a graceful, fair-haired child with a beautiful voice and unquestionable acting powers. I feel sure that she will make an excellent housewife for "Peter Pan's" home, and that she will be very severe about such matters as "not coughing at the table" and "washing hands before lunch." Mary Casson will be playing with her father and mother in South Africa in May next year (1928).

PAMELA TRAVERS.

An interesting volume of memoirs, called "Cloud Capped Towers," has been written by Lord Esher. This news should have particular interest to South Africa, for Lord Esher is the father-in-law of Zena Dare, who will be seen in that country in the latter part of 1928.

Pachmann, the famous musician, has lately created another stir in the musical world, by first playing a Chopin Nocturne and then suddenly bouncing from the piano stool and executing the most graceful *pas seul* that has been danced since Pavlova left town for the provinces.

Imagine the aged musician waltzing round the stage for sheer joy in his own playing, and holding his coat tails as daintily as though they were a ballet skirt. It was a delight to see this wonderful man forgetful of everything and everyone except his own jubilance and the song in his heart.



Mary Pickford as "Little Annie Rooney" in the film coming to the Alhambra, Capetown, on December 19th.

Here is another photograph of the Brothers Egbert. Who but they could wear such ridiculous and mirth-provoking clothes? And who but the Egbert Brothers would think of tying straps round the knees of evening trousers, thus making themselves look like a comic navvy out for a spree? Hana caught them in a happy mood when they were about to share their last cigarette.

NEXT TIME BUY GOODYEAR TYRES

Beauty Secrets of a Film Star.

BY LYA MARA.

My beauty secrets are not secrets at all, but things every woman knows, but does not always remember.

So please consider what I tell you in the light of reminders.

Experience tells us all that regular exercise, regular means, regular sleep and regular bathing are our greatest standbys in the quest of preservation of beauty.

But those things seem so easy to talk about that none wants to do them. Who wants to sacrifice delightful supper-dances or the theatre, followed by restaurant parties? Of course not.

Three nights out late in succession will leave their tell-tale lines under the eyes and strain the corners of the mouth to offset the finest work of the finest cold cream applied in the finest fashion.

Indigestible food, for some reason, is always the most delectable, and how many of us want to forego the pleasure of eating things we like even if they aren't good for us?

Let's start with sleep. I need eight hours of good, sound sleep to keep me fit for twenty-four hours. Maybe it is because I have a nervous temperament,

Phlegmatic individuals, who are not blessed or cursed, as the case may be, with screechy nerves, can do with less, I presume. But that old saying, "Eight hours' work, eight hours' play and eight hours' sleep," is a pretty good rule to observe.

In resting, avoid too many coverlets on your bed, because they tire you. Avoid sleeping in draughts, but always have the windows open near the head of your bed.

The reason health experts object to sleeping on more than one pillow is not to keep you from getting round-shouldered, as you are liable to, but it keeps the blood from circulating properly, which is common-sense advice when you think about it.

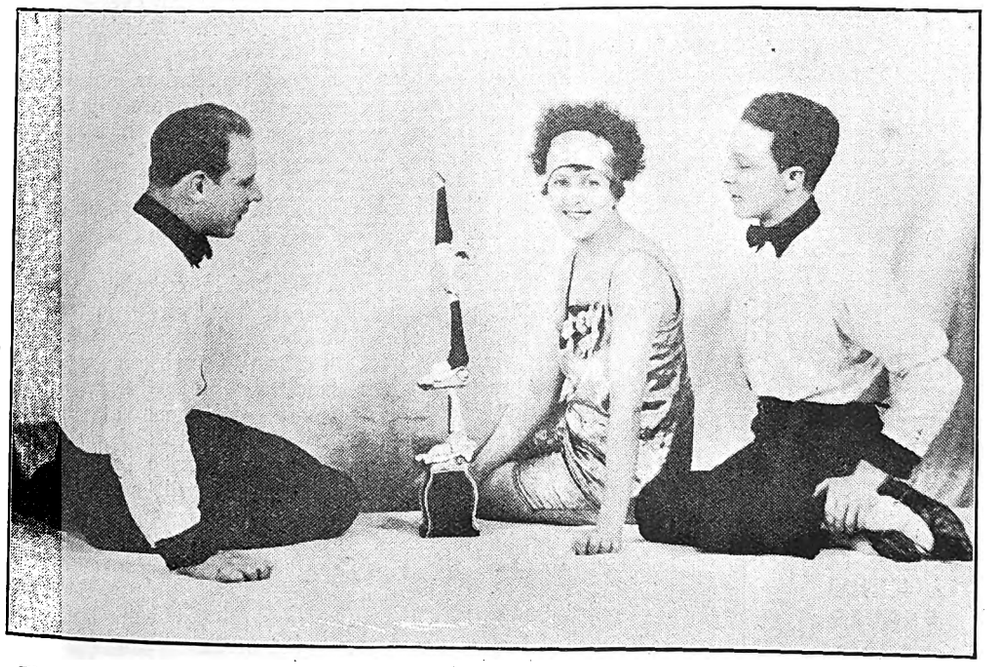
Edna Payne, with her partner, Teddie Fynch, open at the Empire, Johannesburg, on December 19th.

If eight hours' sleep are not sufficient for you to get rested in, either arrange your work or your interests so that you do not get so tired, or take another hour for sleep.

Of course, we cannot miss all good times, just so we can preserve our beauty, but we should try to arrange things so nature doesn't suffer because of our pleasures.

If you have been very active during the day, drink a glass of warm milk before retiring, and you will be surprised how conducive it is to rest. If sleep doesn't come easily, take a little lamp black or "shadow" paste that is procurable at any drug store and paint your eyelids with it, to shut out the light, and it will send you off to slumberland in a hurry.

My second article, on exercise and beauty, will appear in next week's issue.



The Three Bradleys arrive in the New Year. They are snapped working out one of their most difficult tricks.

BALLOON, HIGH PRESSURE OR MOTOR CYCLE

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On With The Dance.

It is a rather strange fact that though our dance bands play practically nothing but "Quickstep" (as the fast foxtrot is now called), the dancers themselves ignore the quickstep movements altogether and, when they introduce any straight foxtrot into their dancing, go in for the old slow foxtrot movements to the quick foxtrot accompaniment. In other words, while the music of the quickstep has found its way here (and with a vengeance, too), the movements of the dance are practically unknown.

This is a pity, for the old, graceful, flowing foxtrot is entirely unsuited to the breakneck tempo at which the dance is now played, while the real quickstep movements fit in no matter how fast the band is playing, and provide a pleasant contrast to the movements that can be performed if the band can be prevailed upon to play an occasional slow foxtrot.

Nor do Charleston movements combine with those of the slow foxtrot nearly so smoothly and readily as they do with those of the quickstep. The Charleston, though "finished" as an individual dance, still protrudes itself pretty frequently into our foxtrots, and some of the Charleston movements are now almost integral parts of the quickstep, so closely associated with the dance have they become.

But the real basis of the quickstep is the "chassèe," that once popular and, later, despised movement that has now staged a "come-back" in the ballroom world. The chassèe was very popular in the hectic war-time foxtrot, but later, with the coming of the smooth "competition style" foxtrot, with its open turns and easy jerkless movements, the chassèe became anathema to the good dancer, and was, as Victor Silvester, the famous English ballroom dancer, puts it, "the hallmark of a bad dancer."

Now the chassèe has come into its own again, and dancers who wish to be up to date will have to get used to doing it again. It is not done in the old slipshod way that we used to do it, but smartly, neatly and with a great amount of precision. For the benefit of those who have forgotten how the chassèe is performed, it may be pointed out that it is a combination of three foot movements, viz., open-close-open, and occupies a full bar of music.

This movement is used on the turns in place of the open turn, which is now more or less reserved for the slow foxtrot.

The chassèe, combined with the walking movements of the foxtrot, and with variations gleaned from Charleston and Black Bottom movements, provides an attractive interpretation for the quickstep rhythm, and is infinitely more suitable than the movements of the old smooth foxtrot, and South African dancers should make an effort to utilise the quickstep movements whenever the band plays foxtrot at a fast tempo. Eventually our bands will be persuaded to play some of their tunes at a real foxtrot tempo, and then the movements of the smooth foxtrot will provide a contrast to the quickstep movements used when faster music is played.

South Africans will be particularly pleased with the selection of Ivy Conmee, the charming Johannesburg dancer, as principal dancer in the pantomime. Miss Conmee has made quite a name for herself in this country, and has, in addition, established a reputation overseas, and her choice for the principal dancing rôle in "Puss in Boots" will be welcomed.

Doris Kinsman (Durban), a well-known dancer.

Johannesburg dancers will best remember her work at the St. James' Restaurant, where she appeared in cabaret for three months and made a greater success than many of the "imported" artistes who came from London with a big reputation. A dancer with perfect technique, Ivy Conmee has, in addition, the gift of "putting it over." She invests her numbers with a pep that always draws the audience, and makes them call for more.

Miss Conmee has had some valuable experience in front of the footlights, particularly during her European tour with Bronzi and Faraboni, and while with them she appeared in many of the principal theatres on the Continent, as well as at the Alhambra Theatre in London. Since her return she has been seen by South African audiences at Pretoria, Durban, and in other of the African Theatres' houses.

In the pantomime she will have plenty to do, and is now busily rehearsing the kiddies who will appear in the ballet. She is very "thrilled," she tells me, that she has been given this chance of appearing as principal dancer in her own country, for it is very rarely that a local girl has been selected for such an honour.

I hear that the Choreans Band, which were so popular in South Africa, are creating quite a stir in England, where they are appearing under the title of the South African Syncopators. This change of title is a good publicity stunt on their part, particularly as they are making a feature of numbers in which the kaffir war dance type of music is

(Continued on page 32.)

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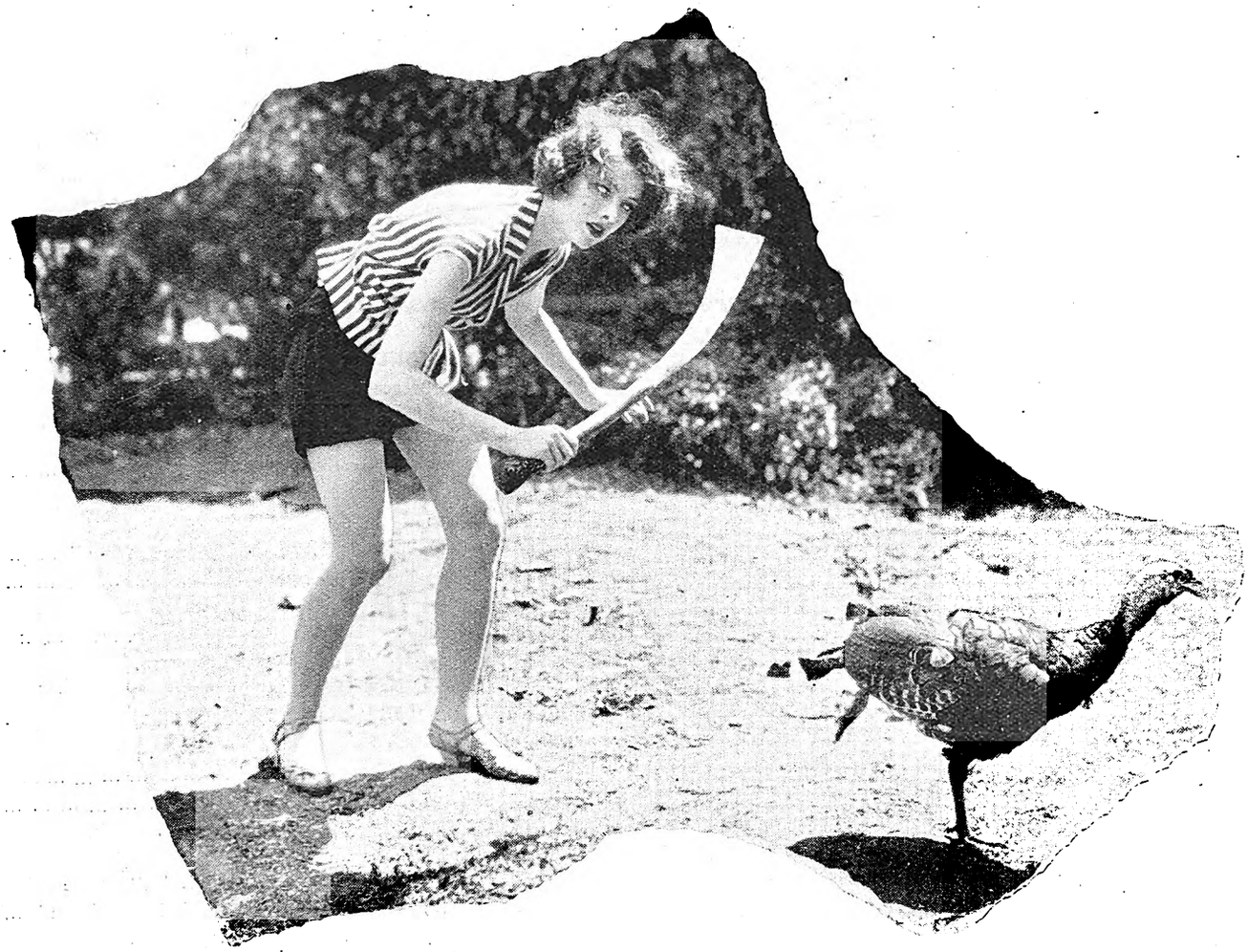

The Kill: Myrna Loy likes her turkey fresh.

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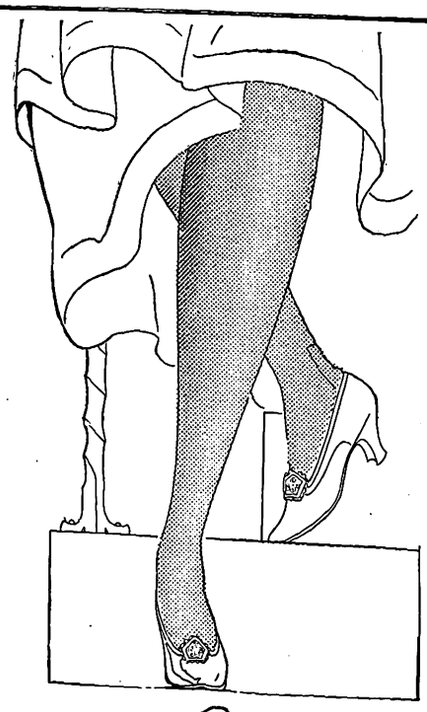

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Announcer ... ... Mr. LAGO CLIFFORD.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration at the discretion of the Management.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, DECEMBER 19th, 1927.

12.0 noon—2.0 p.m. daily, except Tuesday and Sunday: Music by **"JB" Studio Orchestra.**

12.0 noon—1.20 p.m., Tuesday: Music by **"JB" Studio Orchestra.**

1.20 p.m.—1.50 p.m., Tuesday: Lunch-Hour Organ Recital by **Mr. John Connell, F.R.C.O.,** Town Organist, relayed from Town Hall by permission of the Town Council.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half-Uurtjie deur **Oom Tommie.**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-Hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Sunday: Musical Half-Hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

6.0. p.m. daily, except Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture in English and Afrikaans).

6.30 p.m. daily: Close down.

7.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m.: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service,** broadcast by arrangement with the S.A. Press and Reuter's Agency. **Announcements.**

MONDAY, DECEMBER 19th, 1927.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Talk on Astronomy, No. 6: "The Belt of Orion," **Mr. H. E. Wood, M.Sc.**

8.25— 3. Overture: "Festival" ... ... Leutner.
"JB" Studio Orchestra.

8.35— 4. Songs:
(a) "Blow, Blow, thou Winter Wind" ... ... Sargent.
(b) "My Old Shako" ... ... Trotere.
Mr. Alf Davies.

8.45— 5. Selection: "H.M.S. Pinafore" ... ... Sullivan.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Jazz: **"JB" Studio Orchestra.**

9.20— 8. Saxophone Solos:
(a) "Valse ma Jolie" ... ... N. Glantz.
(b) "Saxerna" ... ... Weidoft.
Mr. G. E. Spencer.

9.30— 9. Soprano:
(a) "The Indian Love Call" ("Rose Marie")...Friml.
(b) "Ave Maria" ("Cavalleria Rusticana")...Mascagni.
Miss Esther Epstein.

9.40—10. Suite: "Petite Suite" ... ... Borowski.
"JB" Studio Orchestra.

9.50—11. Songs:
(a) "Inter Nos" ... ... Macfadyen.
(b) "The Bedouin Love Song" ... ... Pinsuti.
Mr. Alf Davies.

10.0 —12. Waltz: "Tout a Vous" ... ... Waldteufel.
"JB" Studio Orchestra.

10.10—13. Soprano:
(a) "One Flower Grows Alone in your Garden" ("The Desert Song") ... ... Romberg.
(b) "Love Sends a Little Gift of Roses" ... Openshaw.
Miss Esther Epstein.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

TUESDAY, DECEMBER 20th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Talk on "Hygiene," by **Dr. A. J. Milne.**

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8.25— 3. Overture: "Le Roi d'Yvetot" ... ... Adam.
"JB" Studio Orchestra.

8.35— 4. Contralto:
(a) "Roses in June" ... ... E. German.
(b) "Should one of us be Sleeping" ... Kennedy Russell.
(c) "Lie there, my Lute" ... ... H. MacCunn.
Mrs. Ian Rae.

8.45— 5. Trumpet Solos:
(a) "Sweet Spirit, hear my Prayer" ... ... Wallace.
(b) "For you Alone" ... ... Geehl.
Mr. T. Jones.

8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 — 7. Selection: "Philemon and Baucis" ... ... Gounod.
"JB" Studio Orchestra.

9.10— 8. Tenor:
(a) "Because" ... ... Guy d'Hardelot.
(b) "At Dawning" ... ... Cadman.
(c) "Yours and Mine" ... ... Eric Coates.
Mr. Fred Hemsworth.

9.20— 9. **Vaudeville Act,** relayed from Empire Theatre.

9.35—10. Contralto:
(a) "All Among the Roses" ... ... Heller.
(b) "Night, Gentle Shepherd" ... ... Grace Torrens.
Mrs. Ian Rae.

9.45—11. An Interlude by **Mr. Lago Clifford.**

9.55—12. Jazz: **"JB" Studio Orchestra.**

10.10—13. Tenor:
(a) "Beloved, it is Morn" ... ... Aylward.
(b) "The Garden of your Heart" ... ... Dorel.
Mr. Fred Hemsworth.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

WEDNESDAY, DECEMBER 21st, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Afrikaans Talk by **Mr. Tommie Beckley.**

8.25— 3. Overture: "Lurline" ... ... Wallace.
"JB" Studio Orchestra.

8.35— 4. Soprano:
(a) "Love's a Merchant" ... ... Carew.
(b) "Bless You" ... ... Novello.
(c) "By the Waters of Minnetonka" ... ... Lieurance.
Miss D. K. Chapman.

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 — 7. Baritone:
(a) "The Fishermen of England."
(b) "Devonshire Cream and Cider."
Mr. R. H. Beech.

9.10— 8. **The Cabaret Kittens,** relayed from Orpheum Theatre.

9.25— 9. "Experiences of an Ex-Police Officer" (Third Series), No. 7.

9.40—10. Suite: "Four Indian Love Lyrics"... A. Woodeford Finden.
"JB" Studio Orchestra.

9.50—11. Soprano:
(a) "I Love the Moon" ... ... Rubens.
(b) "The Enchanted Glade" ... ... Barker.
(c) "The Sleepy Hollow Tune" ... ... Kountz.
Miss D. K. Chapman.

10.0 —12. Selection: "Oberon" ... ... Weber.
"JB" Studio Orchestra.

10.15—13. Baritone:
(a) "All Mine, and Mine Alone."
(b) "She is Far from the Land."
Mr. R. H. Beech.

10.25—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

THURSDAY, DECEMBER 22nd, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. A Talk on "Kipling, the Poet," by **Mr. A. S. Benson.**

8.25— 3. Overture: "The Marriage Secret" ... ... Cinarosa.
"JB" Studio Orchestra.

8.35— 4. Contralto:
(a) "Yearning" ... ... Tschaikowsky.
(b) "The Love Star" ... ... Kennedy Russell.
Miss Hilda Roles.

8.45— 5. Selection: "La Navarraise" ... ... Massenet.
"JB" Studio Orchestra.

9.0 — 6. **General News Service. Announcements.**

9.10— 7. **Fred Gilmore,** Comedian.

9.20— 8. Jazz: **"JB" Studio Orchestra.**
"JB" Studio Orchestra.

9.30— 9. Monthly Talk on Jewish Topics, No. 4, by **Rev. Beckman.**

9.45—10. Suite: "Spanish Suite" ... ... Desormes.
"JB" Studio Orchestra.

9.55—11. Contralto:
(a) "The Blind Ploughman" ... ... R. C. Clarke.
(b) "Light of the Stars Above" ... ... Arundale.
(c) "When all was Young" ("Faust") ... Gounod.
Miss Hilda Roles.

10.5 —12. Jazz: **"JB" Studio Orchestra.**

10.15—13. **Fred Gilmore,** Comedian.

10.25—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, DECEMBER 23rd, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Weekly Sports Talk by **Mr. W. D. Powell:** "The Transvaal Cricket Match and the Test."

8.25— 3. Two Carols by the **Choir of the Cornish Association.** Conductor: **Mr. T. E. Wallis:**
(a) "While Shepherds Watched."
(b) "Hail, Smiling Morn."

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4.

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5. Carols:

(a) "The First Nowell."

(b) "Lo, He Comes an Infant Stranger."

The Cornish Choir.

6.

"JB" Studio Orchestra.

9.0 — 7. **General News Service. Announcements.**

9.10— 8. Carols:

(a) "Eastern Sages."

(b) "The Lord is Come."

(c) "Seraphic Minstrels."

The Cornish Choir.

9.

"JB" Studio Orchestra.

10. Carols:

(a) "Angelic Hosts."

(b) "Hail, Sacred Day."

(c) "The Long Day Closes."

The Cornish Choir.

11.

"JB" Studio Orchestra.

10.30—Close down.

SATURDAY, DECEMBER 24th, 1927 (XMAS EVE).

8.0—EVENING PROGRAMME.

THE SQUIRE'S XMAS PARTY—A.D. 1800.

The Squire ... ... **Mr. Lago Clifford.**

His Lady ... ... **Miss Florence Ellis.**

Their Son ... ... **Mr. C. H. Olivier.**

Their Daughter ... ... **Miss Ivy Nankervis.**

Sir Oliver (a young neighbour) ... ... **Mr. R. Ellenberger.**

Viol Players, Musicians, Guests, the Children, Waits, etc.

1. The Squire and his family sing some carols: (a) Good Christian Men"; (b) "Sleep, Holy Babe."
2. The Viol Players, with other musicians from the Village, play "Old English Dances."
3. Whereupon the Squire's son is persuaded to sing "The Twelve Days of Xmas."
4. The Squire's Daughter delights all by singing "The Shepherd's Cradle Song."
5. The Squire's Lady now entertains her Guests with a song entitled "Soft-footed Snow."
6. Young Sir Oliver, the neighbouring Squire, sings (principally to the Squire's Daughter) that beautiful old ballad, "Drink to me only."
7. The Xmas Dinner having been announced, the Viol Players play "A Stately March" whilst the guests form a procession to the dining hall.
8. The Children come to bid their Elders "Good-night."
9. During Dinner the Squire reads various messages, communications and items of news arrived by special Couriers (Reuters) from the City of Londontown and other Towns.
10. The Waits.
11. The repast over, the Guests reassemble and sing many quaint and delightful old English Glees and Songs, gathered together by one Henry Lane Wilson, under the title of "Flora's Holiday."
12. The Squire, after much persuasion, sings "A Jovial Monk am I."
13. The Family and Guests unite in that favourite carol, "Good King Wenceslas."
14. The Young Folk clamouring for a Dance, it being Ten of the Clock, the Squire gives his consent. By magic and other ingenious means he procures music from the City, where at fashionable meeting places (St. James' Restaurant and the Carlton Hotel) Xmas Revels are being held. Everyone is merry and happy. At Midnight (11.45), wishing each other "A Right Merrie Xmas" and "Good-night," the Guests take their leave—and so to bed.

SUNDAY, DECEMBER 25th, 1927 (XMAS DAY).

7.30 p.m.—FIRST SESSION.

Relay of Service from **S. Mary's Cathedral.**

Opening Hymn: "Hark, the Herald Angels Sing."

Prayer.

Carol: "O, Little Town of Bethlehem" ... ... Walford Davies.

The Choir.

Carol: "The First Nowell."

Choir and Congregation.

Address: "A Christmas Message," **The Dean.**

Carol: "Christ was Born on Christmas Day" (Old Melody: "Resonet in Laudibus").

The Choir.

Carol: "In Dulci Jubilo" (XIV. Century Melody, harmonised by John Sebastian Bach).

The Choir.

Song: "Nazareth" ... ... Gounod.

Mr. William Matthews.

Song: "The Legend of Christ in His Garden" (from "The Children's Songs") ... ... Tschaikovsky.

The Choir.

Carol: "I Saw Three Ships," **Boys' Voices.**

Carol: "Up, Good Christian Folk, and Listen" (to a Melody from "Piae Cantiones").

The Choir.

Carol: "God Rest You, Merry Gentlemen."

Choir and Congregation.

"A Message to the Hospitals," **Rev. C. B. Baker** (Toc H Padre).

Hymn: "O Come, all ye Faithful."

Concluding Prayers and Blessing.

8.45 p.m.—SECOND SESSION.

8.45—1. Overture: "Oberon" ... ... Weber.

"JB" Studio Orchestra.

8.55—2. Baritone:

(a) "Adeste Fideles" (sung in Latin) ... ... ——

(b) "The Holy City" ... ... S. Adams.

Mr. Walter Rees.

9.5 —3. Selection: "Tom Jones" ... ... E. German.

"JB" Studio Orchestra.

9.20—4. 'Cello Solo: "Musette" ... ... Offenbach.

Mr. E. Levitz.

9.27—5. Fantasia: "La Boheme" ... ... Puccini.

"JB" Studio Orchestra.

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9.35—6. Baritone:

(a) "The Star of Bethlehem" ... ... S. Adams.

(b) "The Sweetest Flower that Blows" ... ... Hawley.

Mr. Walter Rees.

9.45—7. Suite: "Impressions Scotiques" ... ... Mouton.

"JB" Studio Orchestra.

10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.

Studio 'Phone Number, Central 2928.

4.30 p.m. daily, except Saturday and Sunday: **Women's Session,** arranged by **Miss Isobel Niven.**

7.0 p.m. daily, except Saturday and Sunday: **Reports**—Weather Report, Shipping Intelligence, Stock and Share Report. On Saturdays the **Reports** are broadcast at 7.15 p.m.

MONDAY, DECEMBER 19th, 1927.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Dream O Day Jill" ... ... German.

(b) "Goodbye" ... ... Tosti.

(c) "Sink Red Sun" ... ... Del Riego.

(d) "Parted" ... ... Tosti.

Miss Stella Talbert.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner: Aunt Janet** of the Library will tell you about "Christmas Rites in Other Lands," from "The Golden Bough." Songs by **Aunt Isobel** and **Uncle Alex.** Birthday Greetings and a Chat with **Uncle Monty.**

5.45 Close down.

7.5 **Dinner Hour Session:—**

Contralto:

(a) "Break O' Day" ... ... Sanderson.

(b) "I little Knew" ... ... Frederick.

Miss Gladys Davies.

'Cello Duets:

(a) "Barcarolle" ("Tales of Hoffmann"). —Offenbach.

(b) "Serenata" ... ... Braga.

Valerie Caney and **Roy Carter.**

Contralto:

(a) "The Joy Bird" ... ... Barnes.

(b) "If I have you beside Me" ... ... Carne.

Miss Gladys Davies.

Light Music.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Chats with the Masters,** No. 6: "W. S. Gilbert."

Mr. A. E. Ingle.

8.25 An evening with the **"Moths" Concert Party,"** who will revive some favourite war-time songs, etc.

The following "Moths" will flutter:—

Bob Wettergreen ... ... Baritone.

Antony Andrews ... ... Bass.

Dick Wakefield ... ... Tenor.

Billy Messenger ... ... Humorist.

Jock Wilson ... ... Tenor.

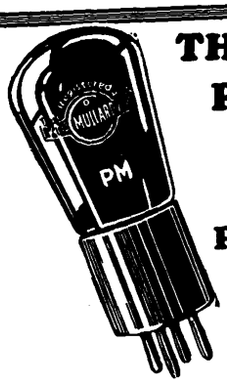
Alf Wallin ... ... Comedian.

George Elphick ... ... Accompanist.

You are all invited to join in the choruses.

8.50 **General and Local News.**

10.0 Close down.



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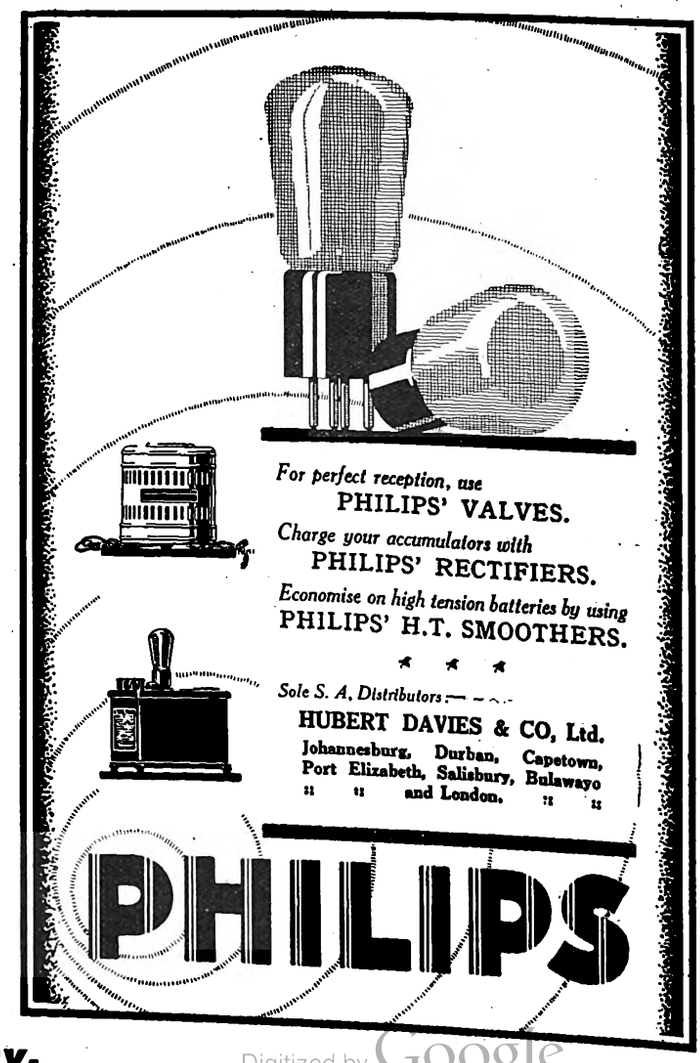

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TUESDAY, DECEMBER 20th, 1927.

12.30 **Lunch Hour Session:—**

Soprano:

(a) " Carmena " ... ... Lane Wilson.

(b) " April Morn " ... ... Batten.

Miss Phyllis Barnett.

Tenor:

(a) " Mountain Lovers " ... ... Squire.

(b) " Two Eyes of Grey " ... ... McGeoch.

Mr. Dirk Broekhoven.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

5.0 **Children's Corner: Aunt Isobel** and the Family will pay another visit to the Toyshop. This time you will hear about the Christmas Tops and the Merry Drum. We meet at the Toyshop Door at five o'clock sharp. Come and join us.

5.45 Close down.

7.5 **Dinner Hour Session:—**

Soprano:

(a) " Waltz Song " ... ... Ed. German.

(b) " Wait " ... ...D'Hardelot.

(c) " Spring's Awakening " ... ... Sanderson.

(d) " Faery Song " ... ... Broughton.

Miss Laura Coombe.

" Special Request " Gramophone Records.

7.50 **Excerpts from a " London Letter "** (with acknowledgments to " Sunday Times ").

8.0 **Time Signal.**

8.1 (Details to be announced later.)

8.30 **" Gentlemen, the King."** A Play in one act. (A Military Drama by Campbell Todd.) Played by **The A.B.C. Dramatic Co.**

Characters: Lieut.-Col. Charles Ainsworth, D.S.O., of the Royal Kildare Fusiliers, Mr. John Allen; Capt. Arthur Lloyd, of the Royal Kildare Fusiliers, Mr. Horace Ffennel; 2nd Lieut. Harry Raymond, of the Royal Kildare Fusiliers, Mr. S. Adcock; Lieut. and Quartermaster James O'Grady, of the Royal Kildare Fusiliers, Mr. Jack Ward; Sergt. Patrick Flynn (Mess Sergt.), of the Royal Kildare Fusiliers, Mr. H. E. Dawes; and John McGillveray (an old soldier, late Sergeant in the Hon. the East India Company's service), Mr. G. R. Montford.

The scene represents the Officers' Mess-room in a Barracks in Yorkshire. December 1901. The Officers have just finished dinner. A fire is burning brightly. Over the fireplace is a framed engraving of His Majesty King Edward VII. In the centre of the room a large dining table, at which the Officers are seated. About the room are the usual handsome silver trophies, regimental cups, shields, etc., and on the wall are the colours of the regiment crossed and cased.

Time: Evening.

8.50 **General and Local News.**

9.0 **Relay from " JB."**

10.0 Close down.

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WEDNESDAY, DECEMBER 21st, 1927.

12.30 **Lunch Hour Session:—**

Soprano:

(a) " Little Irish Girl " ... ... Herman Lohr.

(b) " Lullaby " ... ... Brahms.

Miss Jean Smith.

Mezzo:

(a) " Rose in the Bud " ... ... Forster.

(b) " Still is the Night " ... ... Bohm.

Miss Kate Patterson.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** Lots of Fun and Frolic with **Uncle Monty** and **Aunt Isobel.** Birthday Greetings and Riddles.

5.45 Close down.

7.5 **Dinner Hour Session:** Recital on the Brunswick " Prismatone " (supplied by Brunswick (S.A.), Ltd., of 434, West Street).

7.13 Baritone:—

(a) " O Could I but express in Song " ... ... Malashkin.

(b) " The Little Clown " ... ... Knight Logan.

Mr. Jack Grant.

7.31 **Radio Talk:** " Radio as a Sentinel."

Mr. Noel Cumming, A.M.I.R.E., A.M.I.W.T.

7.50 Baritone:—

(a) " O Ship that saileth Slowly on " ... Coleridge-Taylor.

(b) " Invictus " ... ... Huhn.

Mr. Jack Grant.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 March: " The Zouaves " ... ... Coventry.

The Studio Orchestra.

8.20 Mezzo:—

(a) " O Lovely Night " ... ... Landon Ronald.

(b) " Marigolds " ... ... Lang.

Miss Jessie Stuart.

8.28 Cornet: " Love's Garden of Roses " ... ... Hadyn Wood.

Mr. A. W. Snell.

8.32 Mezzo:—

(a) " Castilian Lament " ... ... Del Riego.

(b) " Happy Summer Song " ... ... Kahn.

Miss Jessie Stuart.

8.42 Overture: " Merry Wives of Windsor " ... ... Nicolai.

The Studio Orchestra.

8.50 **General and Local News.**

9.0 **Relay from " JB."**

10.0 Close down.

THURSDAY, DECEMBER 22nd, 1927.

12.30 **Lunch Hour Session:—**

Soprano:

(a) " Amarilla " ... ... Wynne.

(b) " The Beat of a Passionate Heart " —Montague Phillips.

Miss Thelma Hansen.

Emingold Silk Hosiery Is Absolutely Good. Prices 4/9 to 8/9 pr.

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Tenor:
(a) "You've got your Mother's Eyes" ... Drummond.
(b) "Roses of Picardy" ... ... Wood.
Mr. Kenneth Strachan.

The "Pruchner" Player Piano.
Light Music.

2.0 Close down.

4.0 **Afternoon Session:—**
Light Music.
Soprano:
(a) "Love's a Merchant" ... ... Molly Carew.
(b) "Song of the Little Folk" ... ... Coates.
Mrs. G. Glasspoole.

5.0 **Children's Corner:** The story of "The Cricket on the Hearth," Charles Dickens, Part II, told by **Aunt Janet** of the Library. Piano Solos by **Uncle Fred,** Songs by **Uncle Beverley** and a Chat with **Aunt Isobel.**

5.45 Close down.

7.5 **Dinner Hour Session:** "Famous Artistes" (His Master's Voice Gramophone, supplied by Messrs. Mackay Bros. & McMahon, of West Street).

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 Contralto:—
(a) "Look Down Dear Eyes" (by request) ... ... Fisher.
(b) "My Treasure" ... ... Trevalsa.
Miss Peggy Keyter.

8.15 **"A Light Classical Programme," The Wireless Orchestra.** Peggy Keyter (Contralto), Jenny Isaacson ('Cello), Edgar Heap (Pianoforte), and Sterling Robins (Violin).
Scenes from "Aida" ... ... Verdi.
"Valse Triste" ... ... Sibelius.
'Cello:—
(a) "Berceuse de Joycelyn" ... ... Godard.
(b) "Lament" ("Keltic Suite") ... ... Foulds.
Miss Jenny Isaacson.
Contralto:—
(a) "Red Devon by the Sea" ... ... Clarke.
(b) "The Hand of You" ... ... Jacobs-Bond.
Miss Peggy Keyter.

8.50 **General and Local News.**

9.0 Pianoforte:—
(a) "Valse Brilliante" ... ... Moszkowski.
(b) "Novelette" ... ... Schumann.
Mr. Edgar Heap.
"Four Hungarian Dances" ... ... Brahms.
"Adagio" ("Sonata Pathetique") ... ... Beethoven.
Violin:—
(a) "Meditation" ("Thias") ... ... Massenet.
(b) "Minuet in G" ... ... Beethoven.
Mr. Sterling Robins.
"Gavotte" in E. Major ... ... Bach.
Suite: "The Merchant of Venice" ... ... Rosse.

10.0 Close down.

FRIDAY, DECEMBER 23rd, 1927.

12.30 **Lunch Hour Session:** The Wireless Orchestra.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A little play, "Mr. Wigg's Carol Party," to be acted by members of the Family.

5.45 Close down.

7.5 **Dinner Hour Session:** Light Music.

7.13 **Sports Talk,** by **"Natalian."**

7.30 **The Studio Orchestra.**

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 **"The Great Decision,"** a Detective Story by **B. Northling-Swemmer, M.I.S.A.** (Told by the Author.)

8.25 Selection: "Peggy" ... ... Stuart.
The Studio Orchestra.

8.35 Soprano:—
(a) "When my Ships come sailing Home" ... ... Dorel.
(b) "You gave me Comfort" ... ... Wakeling.
Miss Natalie Hope.

8.45 **General and Local News.**

8.55 The Whistler and His Dog" ... ... Pryor.
Valse: "Call of Love" ... ... Godin.

9.5 Pianoforte: "Prophet Bird" ... ... Schumann.
Mr. Edgar Heap.

9.10 Tenor:—
(a) Ballad from "Rigoletto" ... ... Verdi.
(b) "Trusting Eyes" ... ... Gartner.
Mr. James Foster.

9.20 Selection: "Toreador" ... ... Caryll.

9.30 **Humorous Item.**

9.34 Soprano:—
(a) "O Ship of my Delight" ... ... Phillips.
(b) "Sylvelin" ... ... Sinding.
Miss Natalie Hope.

9.44 **Orchestral Item.**

9.48 Tenor:—
(a) "McGregor's Gathering" ... ... Lee.
(b) "Once Again" ... ... Sullivan.
Mr. James Foster.

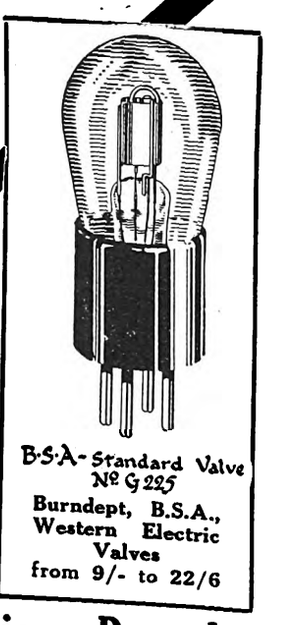
9.58 **Jazz Item.**

10.0 Close down.

SATURDAY, DECEMBER 24th, 1927.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—
March: "Romaine" ... ... Fletcher.
Valse: "Saints and Sinners" ... ... Davidson.
Overture: "The Merry Makers" ... ... Coates.
Solo Cornet: "O Dry those Tears" ... ... Del Riego.
Mr. A. W. Snell.
Selection: "The Chocolate Soldier" ... ... Strauss.
Morceau: "The Grasshopper" ... ... Bucalossi.

At your Service!



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Suite: "In Jhelum River" ... ... Finden.
Selection: "Count of Luxemburg" ... ... Lehar.

12.30 Close down.

7.20 **Dinner Hour Session:** A Special "Xmas Eve" Programme of Xmas Music, played on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: "Zampa" ... ... Herold.
Pot Pourri: "Round the World" ... ... Morence.
Baritone: "Star of Eve" ... ... Wagner.
Mr. McGrigor Robertson.
Valse "The Blue Danube" ... ... Strauss.
"British Patrol" ... ... Asch.

8.50 **General and Local News and Sporting Results.**

9.0 **Relay from "JB."**

10.0 **Relay from Criterion Theatre.**

10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interspersed with vocal and instrumental items.

A BRIGHT AND HAPPY XMAS TO ALL.

11.0 Close down.

SUNDAY, DECEMBER 25th, 1927.
Christmas Day.

6.45 **"The Bells of St. Paul's."**

7.0 **Evensong,** relayed from St. Paul's Church.

Order of Service (as in Prayer Book).
Voluntary: "Adeste Fideles" ... ... Guilmant.
Psalm 110.
Hymn 59.
Address: The Vicar.

Carols:—
I.—No. 2. "Like Silver Lamps."
II.—No. 2. "When I View" (Solo).
III.—"O Little Town of Bethlehem."
IV.—"I Heard the Angels Yesternight" (Solo and Duet).
V.—"Good King Wenceslas."
VI.—"We Three Kings."
VII.—Solo: "It came upon the Midnight Clear" —Gounod.

Hymn 60: "Hark the Herald-Angels Sing."
Concluding Voluntary: "Postlude on Good King Wenceslas" ... ... Garrett.
Organist: **Mr. W. Deane, F.R.C.O., F.T.C.L.**

8.30 **A Grand "Christmas Night" Concert,** relayed from the Durban Town Hall.

Arthur Tann's Boys' Choir.
Soprano, Tenor and Baritone Solos.
Organ Solos.
Instrumental Solos.
(Full details will be announced later.)

10.0 Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, DECEMBER 19th, 1927.
LUNCH-HOUR SESSION.

12.45 **Announcements.**

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

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1927—1928

SUMMER SEASON.

(1)—SEASONAL EXCURSIONS TO SEASIDE RESORTS
at Single Fare for the Return Journey. Minimum Fares: £2, First Class; £1 7s., Second Class.

To CAPETOWN, CAPETOWN SIMONSTOWN SECTION, STRAND, BOT RIVER (for Hermanus) and SALDANHA (for Hoedjes or Saldanha Bay). From Transvaal, Orange Free State, Cape and South-West Africa stations one day each week during November, 1927, and January, February and March, 1928.

To EAST LONDON, PORT ELIZABETH, PORT ALFRED, JEFFREY'S BAY, UMTATA (for Port St. Johns) and GEORGE (for Knysna and Wilderness) and intermediate stations to MOSSEL BAY inclusive. From Transvaal, Orange Free State, Cape and South-West Africa stations one day each week during November, 1927, and January and February, 1928.

To SWAKOPMUND. From stations in South-West Africa one day each week during January and February, 1928.

(2)—GENERAL EXCURSIONS
from 1st December, 1927, to 3rd January, 1928, at Single Fare for the Return Journey between
ALL SOUTH AFRICAN RAILWAY STATIONS,
and in Through Bookings with the R. R. and B. & M. R. (First and Second Class only) and C. F. L. M. Also in Local Bookings over the R. R. and B. & M. R., including the Mafeking-Bulawayo Section, from 14th December, 1927, to 3rd January, 1928, at Single Fare for the Return Journey for First and Second Classes only, and Single Fare and One Half for Third Class.

(3)—INCLUSIVE LAND AND SEA EXCURSIONS
from certain inland areas, 1st December, 1927, to 3rd January, 1928.
Full Particulars Obtainable at Stations and at the Agencies of Messrs. Thos. Cook & Son.

J. R. MORE,
Acting General Manager.

Johannesburg,
November, 1927.

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"Columbia" Records.

1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Short Story.**

5.20 **Children:** Cheerful Stories and Music, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Forecast. Market Report.**

8.15 **Alhambra Orchestra.**

Songs: **Miss G. Herold.**

'Cello Solos: **Miss Cornforth.**

Songs: **Jan Feenstra.**

Piano Solo: **Edna Stanton.**

Humorous Items: **Will Clem.**

9.0 **News Service** (English).

9.5 **"The Alchemist."** A Radio Drama in Three Phases, by **Christopher Montana.**

Phase 1: Early evening in the year 1530, the Alchemist's cave—a rock hewn grotto, hung with sombre draperies emblazoned with cabbalistic figures. Suspended from the ceiling a Pythagorean crocodile can be dimly discerned by the flickering flame of a brazin, which casts uncouth shadows on the misty background.

In the centre of the cavern there is a large table strewn with alembico retorts and ancient brass-bound books; a large astrolabe is prominent among the scientific litter.

Near the table, but somewhat behind it, stands a tall tripod supporting a crystal globe.

Rugs of oriental design lie scattered on the hard, earth floor.

The old Alchemist is poring over a roll of yellow parchment, which he is trying to read by the fitful flame of a brazier.

Phase 2: Three hours later. The Prince's ante-chamber—a richly furnished room with tapestry hung walls. On the far side stands a small table bearing two lighted tapers, between which glints the gold of a delicately chased casket. The Prince and Malatesto enter. The Minstrels can be heard from the Banqueting Hall.

Phase 3: Later, the same night, in the Alchemist's Cave.

The Plot concerns: The Alchemist, Kenneth Pritchard; Donna Rosa della Monta (a Lady of the Prince's Court), Gladys Dickson; Don pedro Malatesto (a Spaniard at the Court), Hilary Brompton; the Prince of Ferosa, a small Italian City State, Gordon Bird.

9.30 Songs: **Jan Feenstra.**

'Cello Solos: **Miss Cornforth.**

Songs: **Miss G. Herold.**

Humorous Items: **Will Clem.**

10.0 **News Service** (Afrikaans).

10.5 Item relayed from **Tivoli.**

10.30 Close down.

TUESDAY, DECEMBER 20th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**

News Service (by courtesy of "Cape Times").

1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **Records.**

5.0 **Afternoon Topics:** What does it matter?

5.20 **Children:** Christmas Cheer for all.

EVENING SESSION.

7.0 **Time Signal.**

Dinner Hour Music, by the **Studio Trio.**

7.45 **Request Records.**

8.0 **Time Signal. Weather Report. Market Report.**

Orchestral Items by the Capetown Orchestra. Conductor, **W. J. Pickerill.**

8.15 Overture: "Light Cavalry" ... ... Suppe.

"Dream of Love" ... ... Czibulka.

The Orchestra.

Songs: **Margaret Wandelt.**

Violin Solos: **Alfred Gibbs.**

Songs: **Harold Ritch.**

Selection: "Rose Marie" ... ... Friml.

The Orchestra.

9.0 **News Service** (English).

9.5 **"Prehistoric Hunters of the Peninsula."** Talk by **Mr. B. Peers.**

9.20 Selection: "La Boheme" ... ... Puccini.

"Two Bagatelles" ... ... Fletcher.

The Orchestra.

Songs: **Margaret Wandelt.**

Flute Solo: **John R. Lamb.**

Duet for Violin and 'Cello:—

"Darby and Joan" ... ... Foulds.

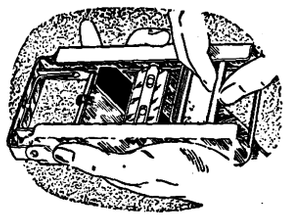
10.0 **News Service** (Afrikaans).

10.5 Songs: **Harold Ritch.**

Selection: "Melodious Memories" ... ... Finck.

The Orchestra.

10.30 Close down.



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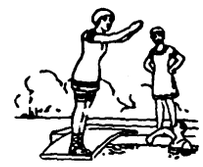
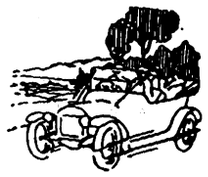


PORT ALFRED SEASON

All the Year Round



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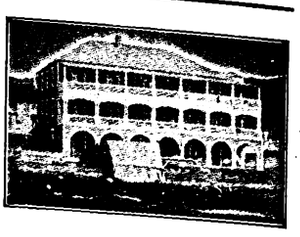

Better Wear—FLEET FOOT.

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WEDNESDAY, DECEMBER 21st, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics:** Radio Chat.
5.20 **Teens:** A Seasonable Musical Chat, by **Mr. Joseph Cohen.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Alhambra Orchestra.**
Piano Solo: **Miss D. R. Jones.**
Violin Solo: **John Spink.**
Songs: **Isabelle Brodie.**
Saxophone Solo: **Bob Parker.**
Copophone Solo: "Alice where art Thou." (Musical Glasses.) **J. M. Martin.**
9.0 **News Service** (English).
9.5 Violin Solo: **John Spink.**
Copophone Solo: "Scenes that are Brightest." **J. M. Martin.**
Songs: **Isabelle Brodie.**
Saxophone Solo: **Bob Parker.**
9.30 **Cleghorn's Café Orchestra.** Leader, **Percy Rees.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

THURSDAY, DECEMBER 22nd, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**
5.2 **Short Story.**
5.20 **Children:** Christmas Stories from Other Lands, by **Aunty Lex** and **Uncle Bonzo.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Classical Concert by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 **Relay of Waldorf Orchestra.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, DECEMBER 23rd, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **An Hour of Christmas Music and Stories.**
5.20 **Birthday Greetings.**

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EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, DECEMBER 24th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We entertain ourselves in Xmas style. All welcome.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Popular Programme by Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico.**
10.30 Close down.

SUNDAY, DECEMBER 25th, 1927.
HAPPY XMAS EVERYBODY!

6.50 **Announcements.**
6.55 **Divine Service** will be relayed from the **Baptist Church.** Preacher, **Rev. C. Garratt.**
8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.**

J.B. Studio Notes.

This week of writing—the week ending December 11th—has been a very interesting one from many points of view, the listeners' as well as the broadcasters'. The event of the week undoubtedly was the wonderful relay the station was able to broadcast from the Dutch East Indian station in Java ("ANE"). This station is situated between Batavia and Sereereeboya and was used extensively during the late war. Our engineers are continually endeavouring to get overseas stations, but although on the ordinary earphones they can often get good reception, it very seldom is good enough to relay. On this particular occasion the music and talking came through with remarkable clarity, and we have received many messages of congratulation.

On the Wednesday we had, through the courtesy of Mr. William Lowe (Chieftain of the Transvaal Caledonian Society of S.A.), a half-hour's very interesting discourse on Mary, Queen of Scots, whose natal anniversary it was. Mr. Lowe gave us a very dramatic résumé of the unfortunate Mary's history, and his talk was interspersed with songs of the period—attributed to Mary herself.

On Thursday, after the dinner-hour programme, the studio was in the capable hands of the Transvaal Radio Society, with Mr. O. G. Phillips as announcer, and a very excellent concert they gave, too, the Jazz Maniacs giving some excellent numbers, and many well-known "JB" artists contributing. The entertainment occupied the air for an extra half-hour.

On Friday a sketch entitled "Evening Dress Indispensable" was put over, and on Saturday, it being Sister Durban's third birthday, a cheerio was sent her specially at 9 o'clock.

The chief Deus ex Machina in the wireless engineering section of JB, Mr. Hilarius, returned on Thursday from his tour of inspection of the Capetown and Durban Stations, and I understand was very favourably impressed with all he saw.

Now the week commencing December 19th, Christmas week, is a real "champion," as they say in Lancashire—not only for the grown-ups but also for the little ones. This will be JB's fourth Christmas week, and we hope it will bear comparison with former years—of course, it is not for us to say that we shall beat them, but still we hope to.

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On Monday, the 19th, the singers will be Mr. Alf. Davis and Miss Esther Epstein. Mr. H. E. Wood, M.Sc., of the Observatory, will give us his fortnightly talk on astronomy, when he will tell us about the Belt of Orion. Sounds like a talk on boxing—but it's a bit high, well over the belt, so to speak; and Mr. Geo. Spencer will play two special saxophone solos, by Rudy Wiedoft.

On Tuesday, we have our fortnightly Hygiene Talk by Dr. Milne, our M.O.H., and Mrs. Ian Rae and Mr. Fred Hemsworth will be the vocalists.

Mr. Lago Clifford is also down for an "Interlude" on Wednesday. Mr. Beckley (Oom Tommie) will give one of his inimitable Afrikaans recitations, and the singers for the evening will be Miss D. K. Chapman and Mr. R. H. Beech—a new vocalist to the studio.

The Cabaret Kittens, who will be showing at the Orpheum, will be relayed, and No. 7 of the series of talks by an ExPolice Officer will be given.

On Thursday, Mr. A. S. Benson will say a few words on "Kipling," and we will also have our monthly talk on Jewish Topics. This will be the fourth of the series. Miss Hilda Roles will sing, and Fred Gilmore, the comedian, will entertain us.

On Friday, through the courtesy of the Cornish Association (whose choir gave us such a delightful concert some weeks ago), we are to have some carols by the Cornish Choir. These should be well worth listening to. They will be interspersed with items by the "JB" Orchestra, and on Saturday (Christmas Eve) we have a very special show from 8 to 10 p.m. in the studio. On that night we shall not relay any dance music until 10.0 p.m.

Further details of Saturday's special entertainment will come in next week's "Stage, Cinema and Listener-In."

Children's Hour.

There is not much space left to tell you all, kiddies, that this is your last chance to get tickets for the great Fancy Dress Party at the St. James', on Friday, the 23rd. The party starts at 2.30 and will finish at 6 p.m. Beautiful prizes are being given for fancy dresses, and lots of other prizes and gifts will be going.

Fancy dress is not compulsory; that means, if you haven't one, come in your ordinary party frock and suit. The only thing that is necessary is that you **must** bring your ticket with you—there will be no admission without one—and these tickets can only be obtained from Uncle Joe. To get one—you are rather late—send him your name and address and your contract number.

Items from the Durban Studio.

Christmas is with us once again, with all its wonderful traditions and associations. We are sure the Christmas spirit will prevail througout our programmes for the current week.

Monday evening is to be another with the "Moths" Concert Party. So popular was their last appearance in the Studio that we have decided to again present this talented combination to our listeners. An entirely new programme has been arranged. At 8.10 p.m. Mr. A. E. Ingle will broadcast the last of his series of talks on "Chats with the Masters." His subject on the occasion is "W. S. Gilbert," whose association with Sir Arthur Sullivan resulted in the ever-to-be treasured Gilbert and Sullivan Operas.

"Gentlemen, the King." An honest, British toast, and, incidentally, the title of our sketch for Tuesday evening—quite the most ambitious of its kind yet broadcast from the Durban Studio. "Eve" has no say in it. It is essentially a "man's" play, with a military atmosphere, and is to be presented by the A.B.C. Dramatic Co. We are confident that it will provide half-an-hour of engrossing entertainment. At 9.0 p.m. we will relay some good things from "JB."

On Wednesday evening a popular programme is to be broadcast from the Studio, with Miss Jessie Stuart (Mezzo) as the vocalist. She will make a welcome re-appearance before the microphone.

Our usual orchestral arrangements have been altered for Thursday evening. In the interim it has been decided to discontinue the symphony concert in the Pavilion, and in their stead light classical programmes are being inaugurated in the Studio. The artists to broadcast on the occasion are Miss Peggy Keyter (contralto), Miss Jenny Isaacson ('cello), Mr. Edgar Heap (piano) and Mr. Sterling Robins (violin). An interesting evening is assured. At 8.10 p.m. on Friday evening Mr. B. Northling Swemmer is to broadcast his second short story, entitled "The Great Decision," and we will again have the pleasure of listening to Mr. Jas. Foster (tenor) and Miss Natalie Hope (soprano).

On Christmas Eve (Saturday) we hope to give listeners in the country an impression of the festive noises which are sure to take place around the Durban Town Hall. The microphone will be moved to the window of the Studio for a few minutes shortly after the time signal. At 8.15 we will relay the Durban Orchestra from the Ocean Beach. Mr. McGrigor Robertson (baritone) will be the vocalist, and a programme of dance music will complete the evening's entertainment.

Evensong on Christmas night is to be relayed from St. Paul's Church, with special music by the choir, and at 8.30 p.m. a grand variety concert is to take place in the Durban Town Hall. The entire proceedings will be broadcast.

We take this opportunity of extending to our listeners our sincere wishes for a **BRIGHT AND HAPPY CHRISTMAS.**

H.E.D.

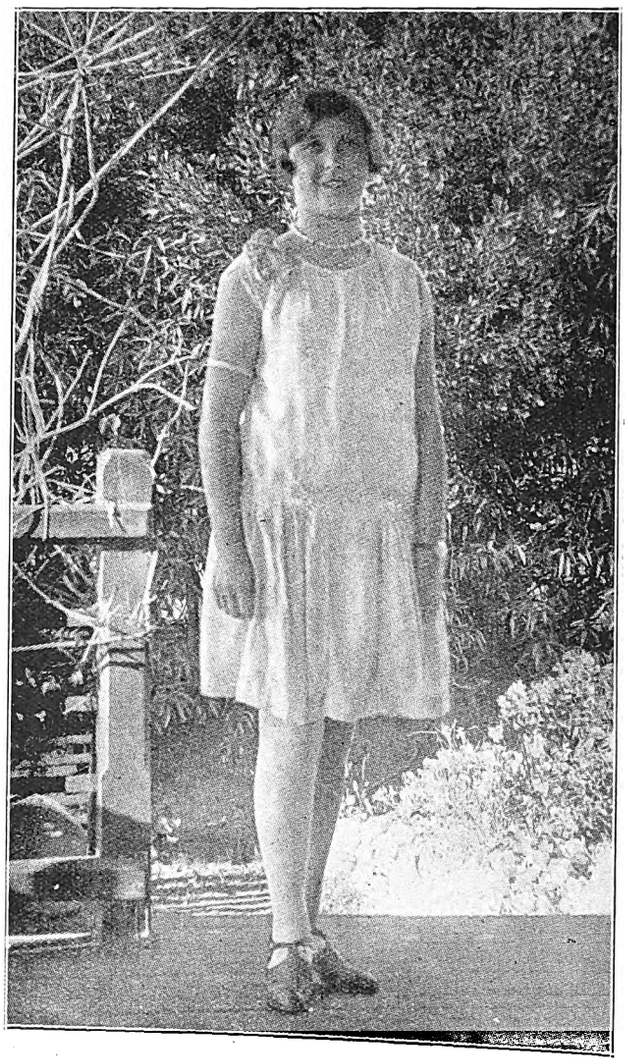
In and Out the Capetown Studio.

A MERRY XMAS TO YOU ALL.

This week heralds in the Christmas programmes, and they look full of good cheer and enjoyability. Radio and Christmas have a happy ring about them. They dispel the old bugbear of loneliness which, before the advent of wireless, was too frequent an accompaniment to the annual carols and plum pudding, particularly in those parts of town festering with boarding-houses, lonely refuges of lonely people.

Radio is a Friendly Thing.

The Monday solo fare will be provided by artistes who have, each in his or her individual way, won an affectionate place in our listeners' loud speakers. Miss G. Herold is the only one who has not broadcast in Capetown, but she comes with such a pleasing reputation from our sister station, "JB," that she is sure to be a welcome addition to the band—steadily growing—of singers who "get across."



Noreen O'Sullivan.

Mr. Jan Feenstra, whose mellow voice has long pricked the curiosity of listeners, particularly of the gentler and more susceptible licensees, is also singing on that evening. By the grace of the S.A.R., the Editor and the printer, his photo should appear on the next page.

For the last two months or more, one of the most pleasing features in the studio programmes have been the delightful piano solos contributed by Edna Stanton. Experience, intuition or a critically listening family have taught her the wisdom of selecting pieces which are tuneful enough to allay the severest indigestion, and yet intriguing enough to make the symphony gluttons forget it is not a Thursday night. A happy inspiration on somebody's part brings her to the studio on Monday night.

The moving spirit of the Go-As-You-Please concert parties and the Radio Minstrels has always been Will Clem. With Mrs. Williamson he fostered them kindly and expertly, and now, dressed in their heraldry of black and white, they have left the shelter of the microphone and emerged into the full glare of the footlights, and very successfully too. So Mr. Clem is an old friend in this workshop of leading coils, amplifiers and whatnots. His jokes never miss-fire, and his fun trips as prettily across the ether as it does across the footlights. I am glad to see him featured on the first Christmas programmes.

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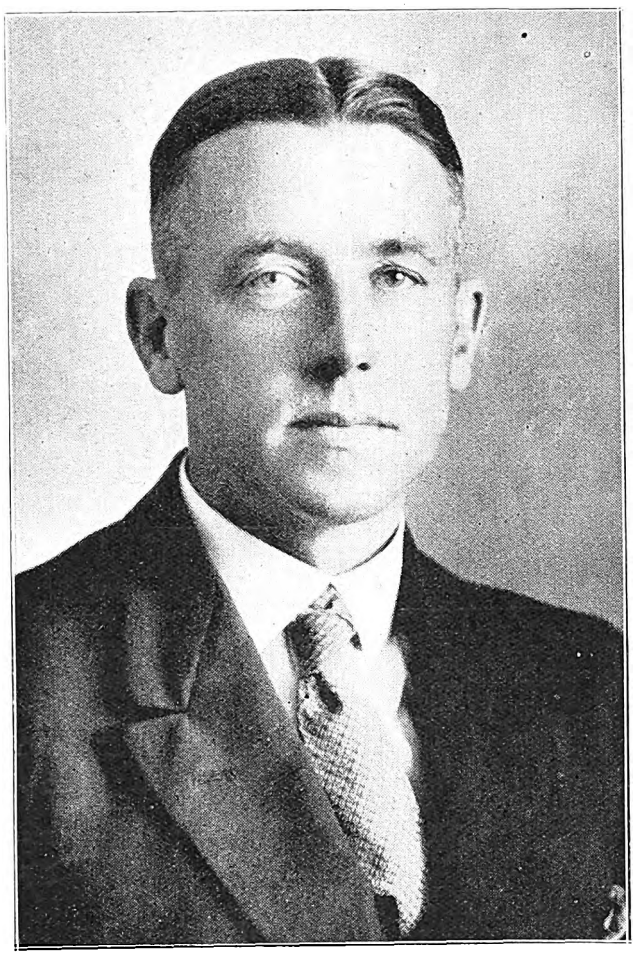
"The Alchemist."

Christopher Montana's latest play, written in blank verse, will be presented on Monday night in three dramatic phases, and deals with the fearful fascinations of alchemy for the mediaeval mind. Mr. Montana has kindly written us a few notes on the subject.

"One of the greatest chimeras," he begins, "which obsessed the mediaeval mind was a belief in an elixir of life, which had the power not only of conferring perpetual youth on anyone drinking it, but also of transmuting base metals into gold. The debt of modern chemistry to the old Alchemists—those searchers after the elixir—is incalculable, for, in the course of their semi-mystical researches, the foundations of chemical science were laid. The old Alchemists, however, were not the exact scientists that their modern successors are. Their experiments were conducted in a haze of magic and mysticism, and, in order that their secrets might not pass into unworthy hands, they invented a mystical jargon in which to record their formulae.



Jan Feenstra.

"Four elements were recognised as being necessary for the production of the elixir: salt, sulphur, mercury and fire, and each had a symbolic name. Sulphur, for example, being referred to as a lion and mercury as a flying bird or eagle. Having regard to the simplicity of the ingredients, the modern mind might be pardoned for wondering why eternal youth did not become a common-place and why the world had not by now become a mountain of gold, but the whole business was not so simple as its sounds. These elements had to be combined at definite astrological times and with appropriate magical ceremonies—times so subtle and ceremonies so complicated it is not surprising that the Alchemist had some difficulty in bringing his attempts to a successful issue.

"A few of the less reputable members of the profession—for every profession has its black sheep—deterred by the natural difficulties of the job, took an unworthy advantage by descending to the aid of black magic, which, as everyone knows, is most potent when it involves the desecration of some sacret object—the more sacred the object the more potent the result.

"The play, 'The Alchemist,' deals with one of this type—a failure at his job trying one last desperate throw against loaded dice."

Miss Cornforth, who has been playing in the Dinner Hour Session since its inception, will propitiate the 'cello lovers with some solos.

The Capetown Orchestra and Mr. Peers.

Tuesday looks a thoroughly enjoyable programme. The orchestra will be here in full regalia, which means the conductor and the drums. Alfred Giggs is playing a couple of solos, and John Lamb is also down for some solo work. The orchestral selections alone are worth cutting your cat's whisker for: "La Boheme," "Rose Marie" and "Melodious Melodies," full twenty-five minutes of innocuous musical pelmanism. No one can resist "Melodious Memories."

Mr. B. Peers caught the fancy of so many listeners with his last talk on "The Prehistoric Peninsula" that he has been inveigled up to the studio once again; this time to tell us about "Prehistoric Hunters of the Peninsula."

The vocalists for this evening will be Margaret Wandelt and Harold Ritch. Miss Wandelt already has many admirers on the wireless, and this, as far as I know, is Mr. Ritch's first appearance before our microphone.

A Saxophone and a Copophone.

These invade the studio on Wednesday night. Mr. Bob Parker has tamed the former, so it should be most entertaining. The copophone, I understand, is indigenous to "JB," but thrives equally well at the sea. Mr. Martin is going to induce it to broadcast "Alice, where are Thou," and "Scenes that are Brightest." Forewarned is forearmed. Mr. Martin, I am sure, will forgive and understand our slight trepidation. Since the Black Mole Snake broadcast we have never been quite the same.

Two popular artistes on this programme are Isabelle Brodie and John Spink. Miss D. R. Jones is giving her second radio performance; a quite delightful little pianist.

Cleghorn's Café Orchestra and the Tivoli will conclude a cheery evening.

Xmas Day.

Falling on a Sunday does not permit of afternoon festivities, but the Capetown Orchestra will broadcast a seasonable concert on the evening after the church service.

GLADYS DICKSON.

Mr. Graham Botha, who is often heard "on the air."

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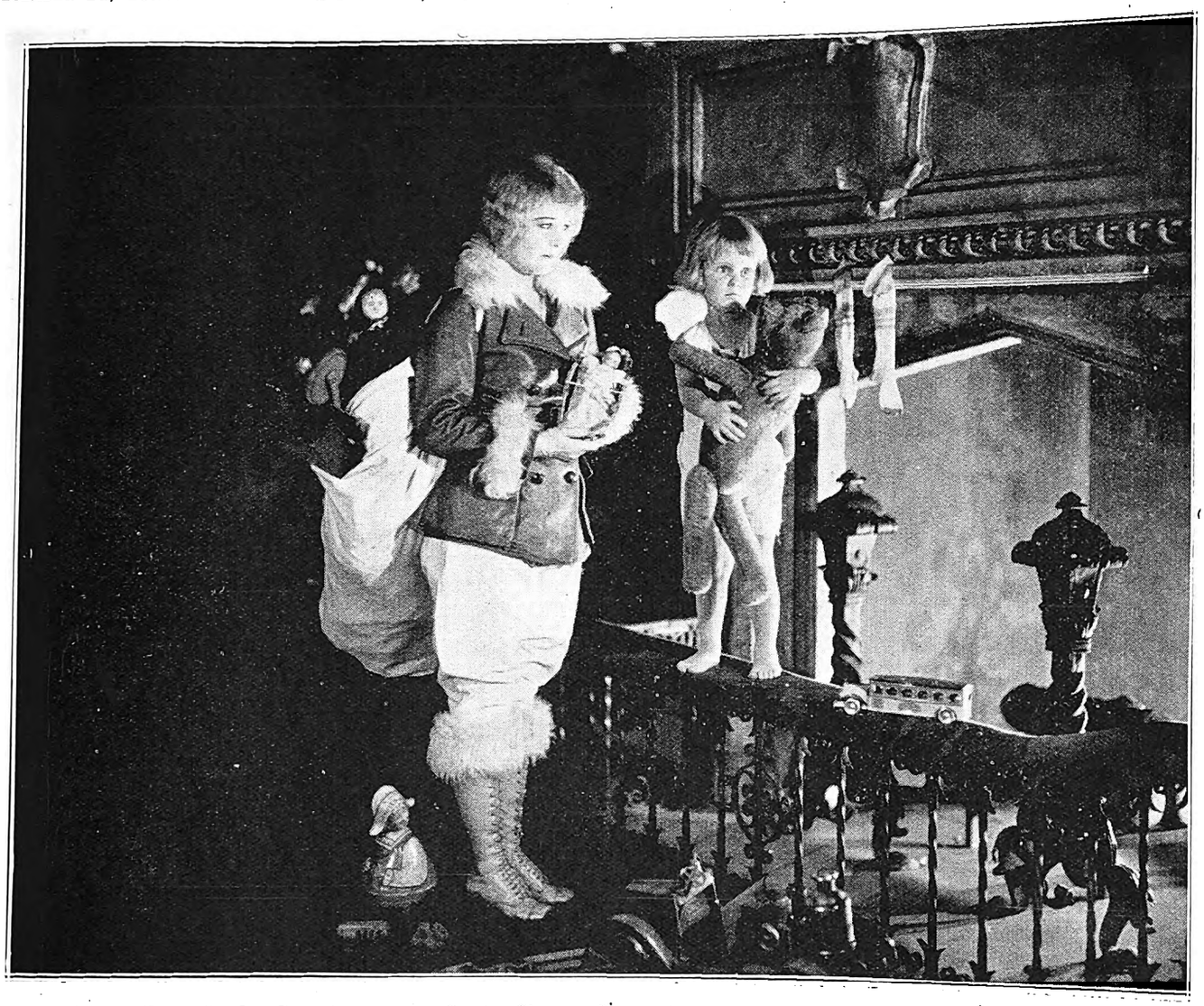


Allene Ray, Pathe Star is seen as Santa Claus. Xmas is coming near . . . cheer up, boys and girls!

Ivan Kotchinsky and Mlle. du Boisson.

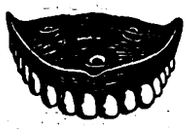
I do not suppose when Lugini wrote his Egyptian ballet that his most ambitious dreams ever conceived of it being so exquisitely presented as it is by Ivan Kotchinsky and Mlle. du Boisson.

What an excellent pair of artists these are! How smooth and fine every gesture. And what a contrast between the two—Ivan Kotchinsky, with his dark, olive skin, and Mlle. du Boisson, exquisitely fair and fairy-like.

It is not always that one can say that dancers are worthy of the music to which they dance. But one can say it of Kotchinsky and Mlle. du Boisson. Their movements are music become gesture. Every step they take is a note in some lovely tune of their own. Modern dancing is rather apt just to display a few intricate steps and poses. Very few artists in the dancing world can tell a story by their steps and gestures. Not so Kotchinsky and Mlle. du Boisson. They might have come out of the Arabian Nights, for theirs is a story within every one of their dances. Perhaps the Caliphs and the Grand Viziers of the Arabian Nights clapped hands and applauded such dancers as Kotchinsky and Mlle. du Boisson. Perhaps these two artists are direct descendants of the graceful creatures who danced throughout those merry tales in days that were more spacious and more colourful than these. Indeed, I like to think that they have such graceful and lovely ancestry.

They will be seen shortly in South Africa, and it will be their second tour of this country.

Alfred Koonin Dental Institute, Ltd.



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On the stage during a pause in the rehearsal of "Puss in Boots."
[*Photo: Akkersdyke.*

PUSS IN BOOTS.

The 1927 gorgeous fairy pantomime extravaganza, "Puss in Boots," is going to outrival any former production. We are sure of this, and sure that His Majesty's Theatre, Johannesburg, will be packed from the word "go" on December 22nd. Here is the cast for you:—

"Fairy Felina"	PEGGY WHITESIDE.
"Princess Charming"	DIANA MAXWELL.
"Bubastes" (King of the Cats) ...	GEORGE WALLETT.
"Ogre"	BASIL OSBORNE.
"Billy" (A Wondrous Cat)	LESLIE HATTON.
"Colin", "Caleb", "Carolus" (The Miller's Sons) ...	JUSTUS GERRARD. MARJORIE FULTON. PHIL RALLIS DUO.
"The King"	JIMMY TAYLOR.
"The Queen"	EDGAR STANMORE.
Premiers Danseuse	IVY CONMEE.

Chorus of 65.

Augmented Orchestra conducted by F. SHAW.

The music is to be of supreme importance, and this year's annual will be interspersed with an unusual number of popular songs. Then it is finer from a spectacular point of view than any we have yet had. It is a riot of scenic splendour, and runs the gamut of things possible and impossible, being lively, tuneful, bright, vivacious, and possessing that absolute essential of all pantomimes—plenty of rollicking, jolly old fun. The title and the story have but little to do with the sequence of comedy, burlesque, variety and glittering grandeur As the title implies, there is a Puss, and in boots, too, and, of course, the beautiful principal boy and the charming principal girl, and their love for each other, which is as necessary as the title. It would take columns to tell of all the items crowded into the three hours of "Puss in Boots" and of the galaxy of talent engaged in this big extravaganza.

There are 12 gorgeous scenes, each one really better than the last, and lest we very justifiably use up all the adjectives in the dictionary, we shall just close by giving you the slogan of "Puss in Boots," which is—"Book Early."

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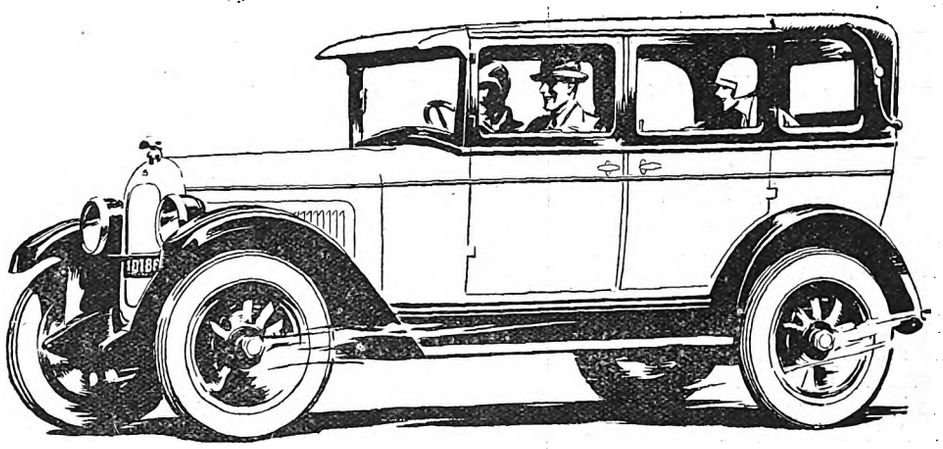

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Billie Dove Finds a Single Costume May Be Used for Many Different Occasions.

Billy Dove, who always appears smartly dressed, has occasion in "American Beauty" to wear a costume of extreme novelty. It is also an example of economy of time and clothes, as it is really a "three-in-one" frock.

To begin with, Miss Dove may be seen in a stunning black velvet evening dress that prepares her upon short notice for dinner, afternoon tea or the formal dance. A hitch here and a twitch there accomplishes a complete change of appearance.

The evening gown, of black velvet, has its rippling, gold lined skirt slit at both front and back, where it falls away to disclose an underskirt of the same cloth of gold used for the lining. One half of the skirt lifted and buttoned over the shoulder and down the arm gives a harlequin variance to the gown and so creates an entirely different effect. Both sides fastened the same way with the lapels falling away to reveal a vestee of black velvet and Miss Dove is ready for the most formal function. A simple change by fastening the dolman at the neck and adding a tiny gold turban and Miss Dove appears ready for the afternoon formality.

Of course it is not always possible to create a single costume that may be turned into three, as if one had a fairy godmother with a wand to turn pumpkin seeds into coaches—but it is possible to select costumes that may be worn for more than one occasion in complete correctness.

In general there is a silhouette with a decided change to follow. Skirts usually are both fuller and longer—particularly in the formal gowns.

The extremely uneven hemline is featured in the newer gowns. In some instances points of the hem may even touch the ground. The evenly marked skirt, short and straight all around is decidedly in the picture now. Skirts, in general, are much fuller and are made different by panels and turned-up effects. Street and sports skirts are generally simple in appearance and possess the usual short lines.

The waistline, too, comes into its share of importance. It is gradually creeping higher into a natural placing—but this point, however, is usually suited to individual needs. There are, of course, many belts being worn, and these naturally change the placing of the waistline. Several of the newer silhouettes show a decided absence of a waistline and use almost a princess line.

There is no decided outline to the present day frocks. They follow a general trend towards slimness, but this is accomplished with a flare rather than the barrel silhouette which was so prevalent in the past.

Draperies are much in evidence—particularly in the afternoon and evening models. It leads to a complicated handling of fabrics, but inasmuch as the newer materials are of a pliable nature it is suited to that type of dress.

Colours in the fall collection give a wide choice. The darker tones are used for daytime, and in evening costumes are pale. Black, of course, takes the most prominent place. Brown is extremely chic, and biscuit shades are extremely good. Middle blues are much in vogue—especially those that merge into green. Hyacinth and aquamarine, turquoise and royal blues are much used. Greens are good in almost all variations. Greys are used, but not so popularly as beige tints. Reds, purples, yellows, pinks and orange in the right dresses create their own appeal.

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Bits about People.

Ruth Draper, the diseuse, who hails from America, is again in London giving her inimitable pictures of life at matinee performances at the Criterion Theatre. Merely by tying a coloured handkerchief round her neck, or putting a mantilla upon her head, she can transform herself into an Italian beggar woman or a Spanish lady. There is something extraordinarily appealing in this American woman. The branch of the theatrical profession in which she is so efficient is a very difficult one. To keep an audience not merely interested, but enthusiastic, for three hours, merely by giving one's impressions of different people, is a great achievement. And Ruth Draper fully deserves her success.

It is funny that two such well-known writers as Noel Coward and Rosita Forbes should have hit upon the same title for their latest works. The difference is that Rosita Forbes's is a novel, while Noel Coward's is a play—and a very serious play, too, I hear. Ivor Novello is to have a leading part in it, and it will be produced in London in the near future by Basil Dean. By the way, "Sirocco" will have its first night at Daly's Theatre, and will thus break that long-formed habit of Daly's of producing only musical comedy. The old-fashioned idea was that theatres should have a policy of their own and should always present the same type of show. That has changed, however, and the only theatre which still clings to the old tradition is the Haymarket, whose name is always associated with good, straight drama.

"Alice in Wonderland" is to be produced as a second Christmas attraction—the first being, of course, "Peter Pan." The producer has searched all over England for a suitable "Alice." It was a difficult task, for "Alice," to be the real "Alice" of Lewis Carroll's book, must have long hair and a very demure and tender personality. The quest has proved successful, however, and a small girl, who answers to the description of the original "Alice" in every particular, has been chosen from thousands of applicants. She is Myrtle Peter and is the daughter of an artist. The producer says that she sings, dances and acts divinely. I have seen her photograph, and she is certainly very pretty. If she is all the producer claims for her, she will shortly be the very first leading lady in a musical play who has combined all these marvellous qualifications.

On the first night of the "Cyrano de Bergerac" production in London, the leading actress, Winifred Wynne, who was new to the stage, had to face three trials.

At the end of the first act the curtain refused to come down for some moments, and Winifred Wynne, in the part of "Roxane," had to stand on a high balustrade embracing "Christian," her lover. Eventually the curtain came down, went up again, and it again stuck. But that was not the end of the trouble. When eventually the curtain did fall for good, it struck Miss Wynne on her right arm. The third difficulty occurred at the end of the play, when Robert Loraine, in the part of "Cyrano," was acting his great death scene. He became aware that part of the terrace and some more of the scenery at the back were falling down. He stood up, calmly walked up stage and put the scenery back into its place. Winifred Wynne, who in private life is Mrs. Loraine, could hardly refrain, even though she was on the stage, from showing her anxiety over her husband's danger. "Cyrano de Bergerac" is now, however, running on oiled wheels.

The completed evening gown.

MILKA & VELMA SUCHARD'S CHOCOLATE

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A scene from "Michael Strogoff."

Jules Verne's mightiest melodrama, "Michael Strogoff," is coming to the Bijou, Johannesburg, on December 19th, and is a supreme entertainment. You will be thrilled at the heroic adventures of the famous and intrepid hero, played by Ivan Moskine, Europe's screen idol.

Daisy Taylor opens at the Tivoli, Capetown, on December 21st.

Barclay and his partner.

(Continued from page 14.)

introduced. They are at present making a tour of the variety theatres, and are doing extremely well.

Billy Barton, who took over the leadership of the Havana Band in South Africa after poor Bert Ralton's tragic death, is once again back at the Savoy Hotel, where the Havana Band was first formed. Since his arrival in London, Billy has been playing as first saxophone with Jack Hylton's famous band, but he has now left this to renew his connection with the Savoy Havana combination.

It is good news to hear that Billy Rogers, so well known to Johannesburg dancers as the saxophonist of the Jazz Maniacs Band, is doing so well in London. Billy Rogers has always been dead keen on getting to London, and eventually he threw up all his connections in South Africa to go there. His venture has been justified, for he is now a permanent member of the famous Kit-Kat Club band, and is well on the high road to success in his profession.

THE BALLROOM SHEIK.

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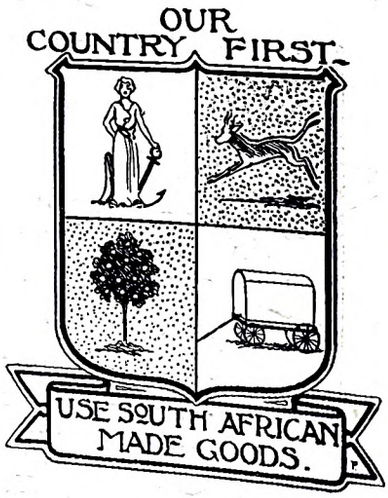

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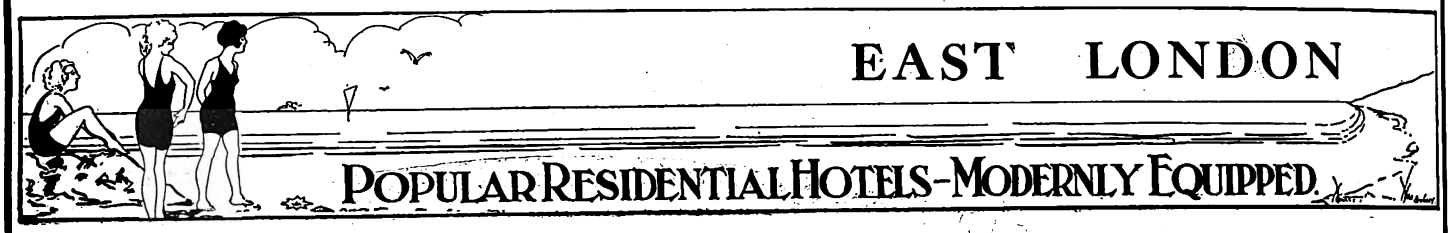

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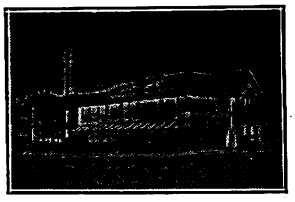

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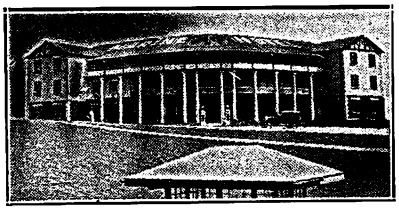

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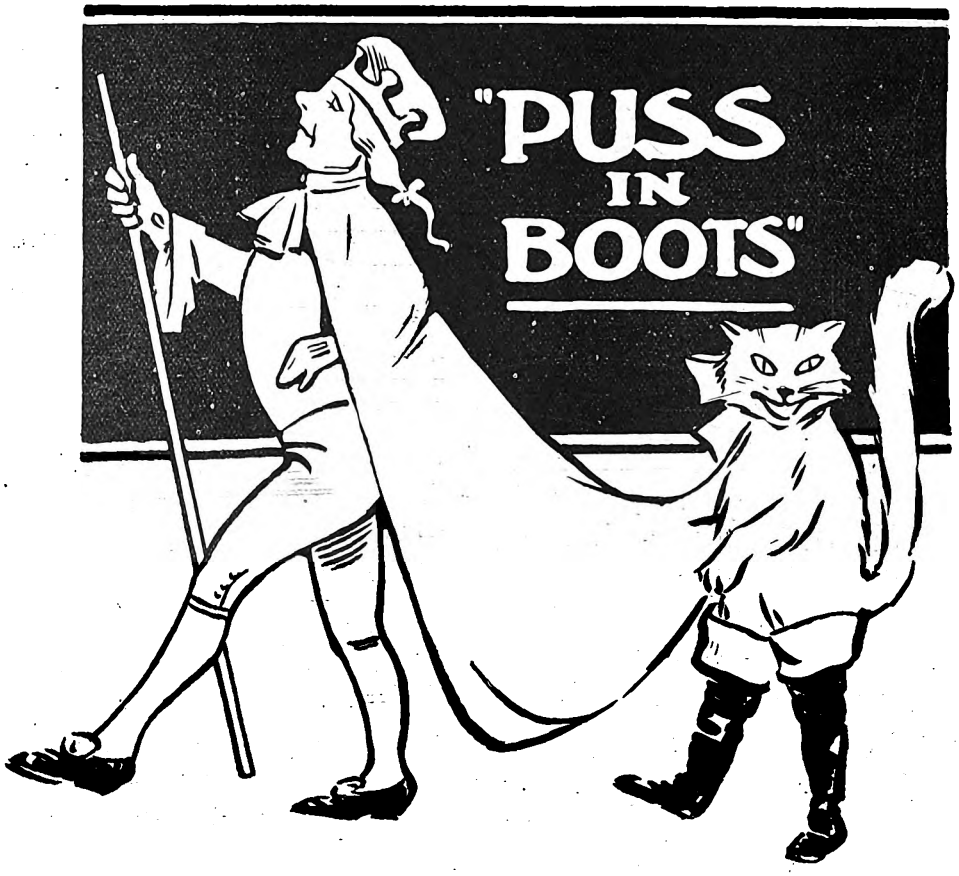
To-morrow a joyous audience will be gathered together at His Majesty's Theatre, Johannesburg, to witness the *premiere* of "Puss in Boots" and, we are sure, to very thoroughly enjoy it all.

Each year one imagines the pantomime better, but Philip D. Levard, the producer, has *really* exceeded all all other records and given us a genuine child's pantomime with a very cattish cat! There are some exceedingly lovely scenes from the opening chorus, where "on the tiles" a chorus of cats and kittens meet, and Bubastes, the King of the Felines, discusses bestowing the gift of speech on a cat, the property of the Miller's son, to "The Golden Casket," which is the most elaborate scene ever staged in this country.



There is Edgar Stanmore, as the very dragon of a "Queen"; Jimmy Taylor as a sad and very sorry consort. Marjorie Fulton plays "Colin," the Miller's son, and Diana Maxwell, the "Princess." Peggy Whiteside, of the lovely voice, will be the "Fairy Queen," and Leslie Hatton, a wonderful "Cat." The clever Phil Rallis Duo" play "Caleb" and "Carolus," and—there is the most delightful ballet of babies with a leader who is only five. The chorus is very fine indeed, and Ivy Conmee will astonish everyone with her work as principal danseuse.

We had a tiny little peep at a rehearsal and just heard some of the songs. "I wonder how I'll look when I'm asleep" is a tune everyone is going to whistle and sing. "Side by Side," sung by Miss Fulton and Mr. Hatton, should prove a winner, and you'll adore Leslie's slow motion dance after "Himasaz."

Oh! dear, there is so much one wants to tell you about. The Chanticleer ballet, in which Ivy Conmee is a Golden Pheasant; Jimmy Taylor, an old cock; Leslie Hatton, a young cock, and Diana Maxwell, a young hen. There's the wonder Flower Ballet, where the most exquisite dresses are worn, and the finale will astonish you. There are four ogres, dear, dear, and then—please hold your breath—in the Ogres' Den frightful things happen. "Billy," the cat, asks the Ogre whether he can turn himself into an elephant—and the Ogre does! Then Billy says "Can you turn yourself into a mouse?" and he does—and the cat eats him. Isn't it exciting?

Then we want to tell you of the eight poppies that grow before your eyes, the baby grasshoppers, the four-leaved clover—and, oh! so many other things.

But we won't spoil your enjoyment, and will just join with "Puss in Boots" in saying to you—

"A HAPPY CHRISTMAS."

At the Alhambra, Capetown.

On December 26th "The Thief of Bagdad" will be screened. It is a glorious fantasy of the Arabian Nights with Douglas Fairbanks in the title rôle. It takes you back to Bagdad, in the days when the salt of life was love, and the wine of life, adventure.

...MAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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John Kirby, one of the principal comedians in "Oh, Kay!" at His Majesty's Theatre, London, looks as if he were in an ecstasy of happiness. But whether it is because of his proximity to the engaging Dodge Twins or whether he has tasted something particularly potent from the flask in his hand, I cannot tell.

[Photo: Stage Photo Co.

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Daisy Taylor.

The New Year will bring about one very happy meeting when Marjorie Fulton, who is now playing in South Africa, greets her sister, Daisy Taylor, who will shortly be setting out for that country. Let nobody say that genius does not run to more than one person in a family. Marjorie Fulton and Daisy Taylor, although entirely different, are equally gifted with stage gifts. Marjorie is brown-haired, and Daisy is fair. Marjorie's work is all in the English tradition, while Daisy follows in the footsteps of all the greatest Scotch comediennes.

She is also one of the best-known principal boys in England and Scotland. There is no pantomime in which she has not appeared.

When I asked her whether she liked that form of theatrical work, she laughed her gay, infectious laugh and said, "I love it. There is nothing in the world that pleases me more. The part of principal boy allows so much scope to the artist. A principal boy must be, before all things, versatile. He—or, perhaps, I should say she—must be able to sing, dance, play comedy and even tragedy. She must also be something of a male impersonator. All these things are necessary to the proper playing of principal boy."

Daisy Taylor laughingly tells a story of her own youth and incidentally shows us that she had acquired the art of acting at a very early age.

"I badly wanted my mother," she said, "to give me a shilling. My parent was adamant and refused. I insisted; I begged and pleaded, but still she would not give in. 'Very well,' I said, 'I shall die.' My mother laughed and waived me away, saying, 'Very well, then, die.'"

"So I went into the larder, got some strawberry jam, smeared it all over my throat; then, climbing up the stairs, I took my father's razor and, dropping a large weight to make a heavy dull noise, I lay down at the foot of the stairs, razor in hand.

"Needless to say, my mother came out to see what was the matter. And you can imagine her consternation at seeing the razor and what was apparently blood on my throat. She screamed for help, and then I couldn't keep it in any longer—I laughed. Tableau! It is equally needless to say that in her joy at finding I was not really dead, she gave me the shilling."

Daisy Taylor seems to me to be still that naughty, impish, little girl who wanted her own way. As a matter of fact, I cannot imagine anybody refusing to give her what

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A Word on Illusionists.

Illusionists and wizards have, since the beginning of time, played such an important part in the life of man, that I am ready to swear, even without textual authority, that when the animals went, two by two, into the Ark, a couple of illusionists followed with Noah and his family. I would even be willing, if I were asked, to recreate those long days upon the waters. There could hardly have been much room for dancing or any energetic games, but surely it is not to be doubted that there was a great deal of community singing, and that, when the throats of the singers grew tired, the two illusionists were set up to perform their feats.

Perhaps, since properties were scarce, the illusionists were forced to juggle with substitutes. They may have been able to pluck rabbits from their hats, for surely a pair of rabbits went into the Ark after the elephants, but the entertainers would have found some difficulty in creating large illusions, such as the disappearance of ladies and strange, mysterious effects. Nor could they have turned an ordinary piece of rope into a writhing snake, for that would have meant great discomfort for their audience. However, being illusionists, I have not the least doubt that they, by means of magic, made Noah and his family roar with laughter and rack their brains to find out how the thing was done.

Ever since those days—the days of the first illusionist in the world—wizardry and magic have been part of our daily life. In India, the Fakirs are held by Hindoos and Brahmins alike as being gifted with extraordinary and superhuman powers. Many English people, when they see tricks performed by these Fakirs, are inclined to be sceptical.

"Why," said an Englishman once to me, "do all Fakirs sit upon the ground with their long skirts billowing out around them when they do their tricks. It is quite possible for them to hide their effects and properties under these skirts."

I myself, however, have seen Fakirs without these skirts, wrapped only in the narrow cloak of the East. These had not the least chance to hide away magical appliances, and yet they performed the most marvellous feats of wizardry.

It was from India that the great rope illusion came, and it has never been performed perfectly except by an

(Continued on page 32.)

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It's pantomime time.

This is a new photograph of Terpsichore, the famous dancer, who will be remembered by South Africans with love and affection.

[*Photo: Georges.*

The DIOXOGEN GIRL is a Trim Girl.

She pays great attention to her clothes, but more to her body, for she knows that to be really attractive she must have something more than clothes.

Take her stockings—no matter how fine in quality, if the background is dark, that is a blow to her attractiveness.

The DIOXOGEN girl knows how to remedy this. She uses DIOXOGEN to lighten objectionable dark hair anywhere; she uses it freely, for she knows it is not only as harmless as water, but that it is splendid for skin blemishes, chapping and other irritations, besides being a wonderful deodorant.

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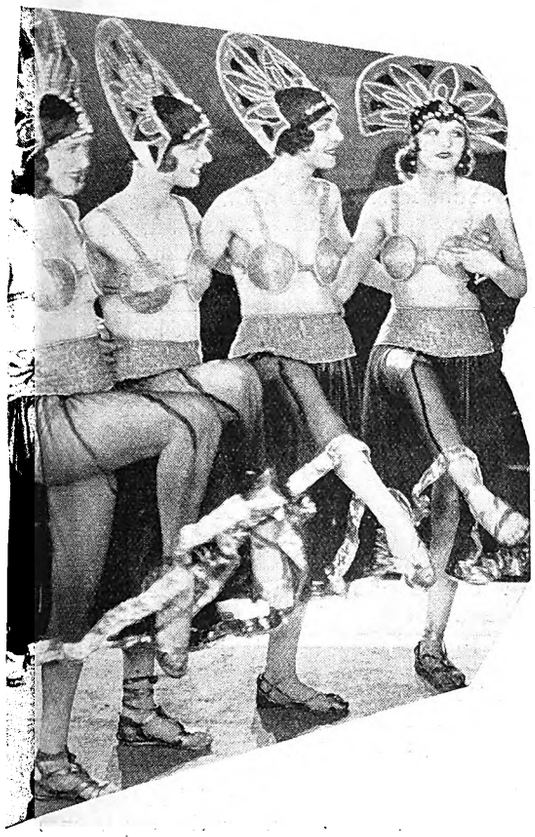

London Theatres

Really I think Edgar Wallace must be possessed of some superhuman powers. One would think he had written enough in his life and would now want to take a rest. But not a bit of it, his energy is enormous. Here he is, not only constantly writing new plays—there are already three more in the list of early London productions—but he has formed himself into a company. This company will take over the film rights of all Edgar Wallace's works, and the author himself will act in an advisory capacity to the management, and will be in charge of the scenario department. If this is not energy I don't know what is.

The three new plays from his pen, which are due for production, are "The Yellow Mask," which is rather off the beaten track of Edgar Wallace's work in that it is a musical play. This, I hear, will be produced on a magnificent scale, and it is at the moment being tried out on the dog—or, in other words, having a preliminary run in the Provinces.

The next play is "The Squeaker," and I am wondering whether this will prove more thrilling than "The Ringer" and "The Terror." I must say that I have never seen a better mystery play than "The Ringer." Certainly, it is the best that has, so far, come from Edgar Wallace's pen. The West End will see "The Squeaker" early in the new year.

Last, but not least, is "The Flying Squad." If the play is all which its name implies, we should be able to get from it a new set of thrills and terrors. Aeroplane detection gives a great deal of new scope to writers of mystery plays, and Edgar Wallace is the first one to, as it were, embark upon wings. The production of "The Flying Squad" will have a particular interest, as it has been acquired by Miss Zena Dare, and she will be at the head of the cast. Miss Zena Dare is, as you know, due in South Africa in the latter part of 1928.

Those of you who have read Arnold Bennett's delightful book, "Mr. Prohack," will be pleased to hear that Arnold Bennett and Edward Knoblock, who have collaborated in writing several successful plays, have again united to make a play from the book "Mr. Prohack," which will shortly be produced by T. Komisarjevsky. Charles Laughton is in the name part, and plays "Mr. Prohack" delightfully. His performance is all the more interesting in that he is made up as a replica of Arnold Bennett himself. Miss Elsa Lanchester, that delightful young artist, is also in the cast.

We are promised a new kind of musical comedy. For many years now musical comedy has been at a standstill. It has not progressed to any extraordinary degree, and very few original features have been incorporated in this type of entertainment. "Sylvia" (the name of the new musical play) will take the place of "Blue Skies," when that revue is withdrawn from the Vaudeville Theatre in a few weeks time. This is a musical version of the play written by St. John Ervine, which was produced at the

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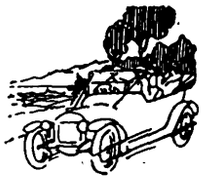
All the Year Round



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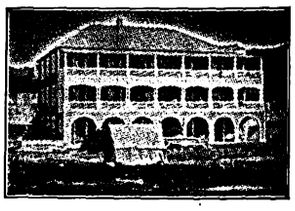

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Flora Le Breton.

Savoy Theatre some years ago, with Eva Moore in the lead, under the name of "Mary, Mary, Quite Contrary."

"The Girl Friend" still continues its blithe course at the Palace Theatre. Here you see a photograph of pretty Flora Le Breton who, apart from being a charming musical comedy actress, is well-known in England and the Colonies as a film actress of considerable merit. You have only to look at her face to realise that this fair English girl films excellently.

When I see the list of children's plays, which are to be produced at Christmas, I fell like gnashing my teeth because I am over ten. How I would love to be wearing socks again, and ankle-strap shoes, and in a hat decked proudly with a school badge, going to see "Bluebell in Fairyland" or "Where the Rainbow Ends" or "A Midsummer Nights Dream" acted by children, or the pantomime of "Robinson Crusoe" or "Cinderella" or "Humpty Dumpty"—to say nothing of "Alice in Wonderland" and "Peter Pan." Really, the children seem to be provided for even more generously than the grown-ups this year. But we could never harden our hearts to begrudge them their Christmas festivities. After all, Christmas is essentially the childrens time, and we can only wish for them the delight that once was ours when we were taken to the pantomime full of tip-toeing excitement.

"Clowns in Clover," the new Hulbert and Courtneidge revue, has come as close to London as Golder's Green, and even though it has not had the seal of West End production set upon it as yet, I understand that people are flocking out to the suburb in hundreds, and that it is impossible to get a seat anywhere in the house.

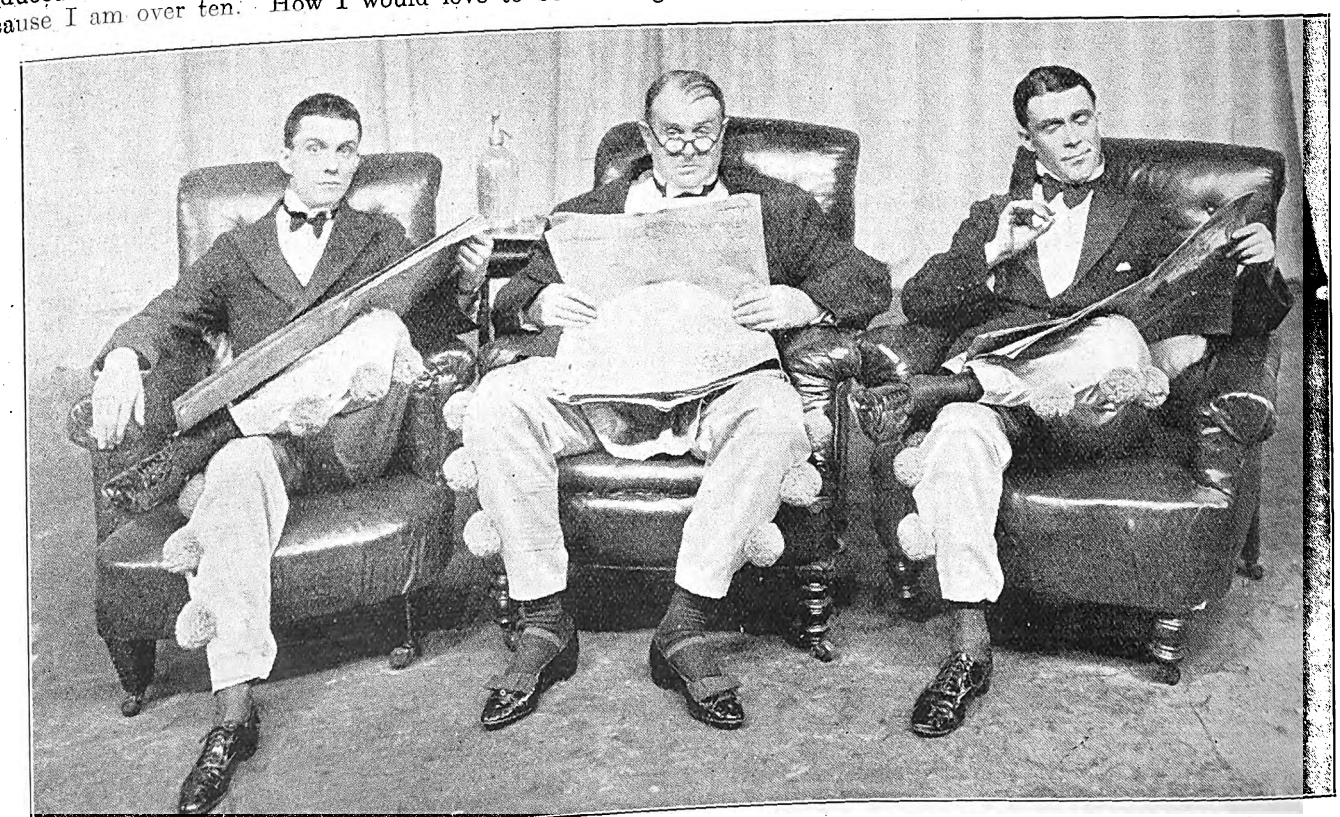
"The Merchant of Venice," at the Lyric Theatre, Hammersmith, demanded his pound of flesh and was refused it for the last time on Saturday night, and his place was taken on the stage by the participants in that delightful Shakespearean comedy, "Much Ado About Nothing." Sybil Thorndike was excellent as Portia in the first mentioned production, and has added further bays to those that already surround her name by playing the part of "Beatrice" in "Much Ado."

The name of Mrs. Patrick Campbell is familiar to you all, and I have an amusing story to tell of her latest escapade.

A sensation was caused the other night at a party given by a well-known London hostess, by the appearance of a stout elderly gentleman whose costume was as variegated as the rainbow and who was, apparently, unknown to any of the guests. His legs were covered by long check trousers, he wore a green coat and striped waistcoat, yellow gloves with a top hat to match, a red beard and eyebrows and heavy black boots.

The whole party tried to guess his identity but they were unsuccessful. Throughout the party none could guess his name. It was afterwards revealed that the "man" was Mrs. Patrick Campbell, who had gone to the fancy dress party as an electrician at the Moscow Theatre.

(Continued on page 31.)



Billy Milton, Dave Burnaby and Leonard Henry, in "The Bow-Wows," have a very comic scene when they sing a musical song, entitled "Club Chat." One wishes that all the people who inhabit clubs were as cheery and amusing as this trio. [Photo: Stage Photo Co.

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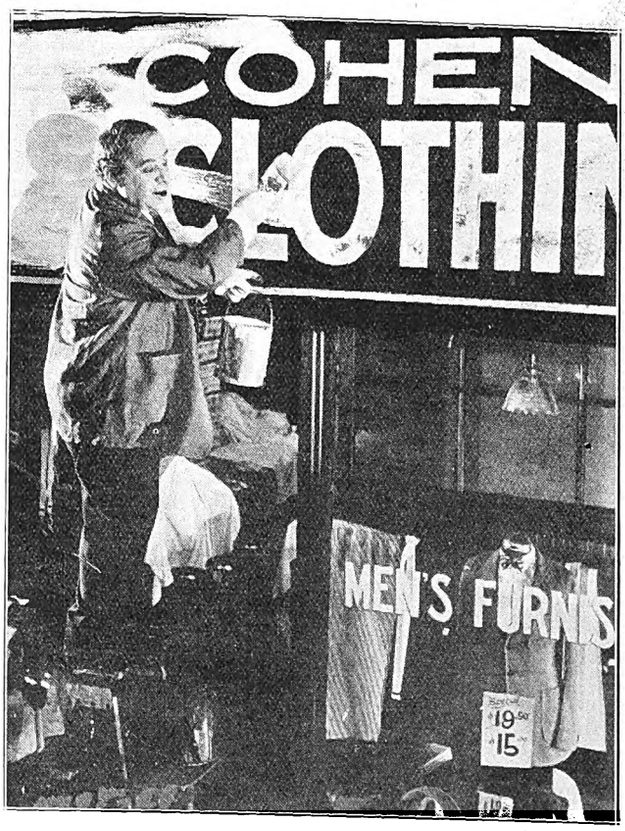

The Cohens and the Kellys invite you all to the Bijou, Johannesburg, on December 26th. Book early to see them.

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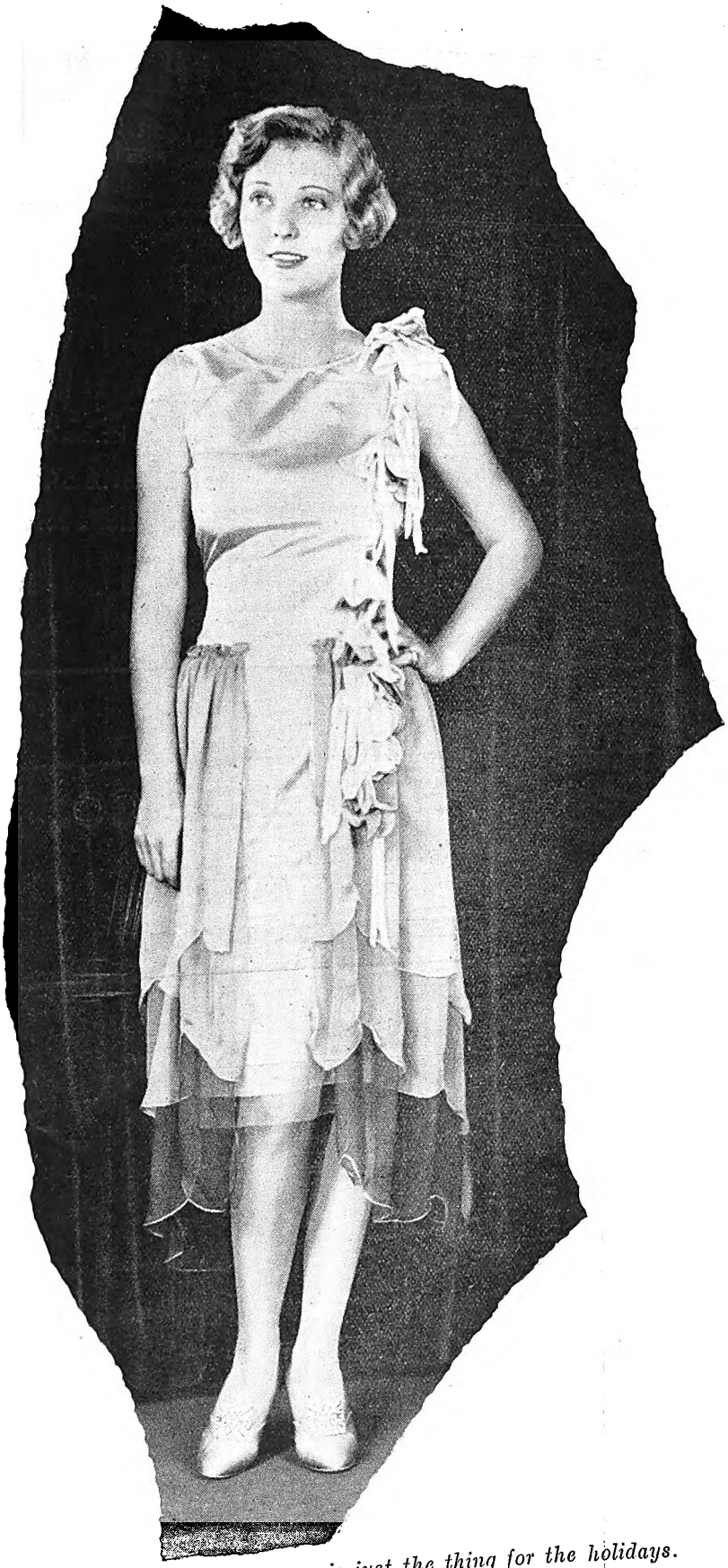

This pretty evening gown is just the thing for the holidays.

PARIS FASHIONS.

Blacks, Whites and Greys.

Is it a sign that the world is getting gloomier that plain black and white, or variations of them, tend more and more to be the predominating tones of human dress. Not so many years ago—say until the time of the French Revolution that changed so many things—they were seldom seen, except, indeed, at weddings or funerals. Men were as brightly clad as women, and "a bold peasantry, their country's pride" wore just as bright colours as did the dandy or the *merveilleuse*. How is it to-day. Man has definitely resigned himself to clothes the colour of mud—or darker—and not all the advertising efforts of the cheap tailors can induce him to return to brighter hues. What is worse, there are definite signs that, before very long, woman will follow him!

For however brilliant may be the colours of the moment, however daring their combination, black and white or black-and-white is always lurking in the background, and the really well-dressed woman it is who is most liable to fall back upon them after such a chromatic orgie.

The Elegance of the Unseen.

Most ominous is that this is perhaps more evident in Paris than anywhere else in the world! Whatever the splendour of the moment there is always a majority—which to some seems growing—of *elegantes* who prefer the modest plumage of the daw or the magpie, to that of the peacock or the bird of paradise—and they include some of the best-dressed women of fashion. It is the same in the Bois, or at the smartest theatres and restaurants, at private views or five-o-clocks—half the women are in black or the soberest of blue, and almost as many in grey, or beige or variants of them.

One reason for this, at the present time, is obvious enough. There have never been so many stuffs in black or white which strike a definitely personal note of such distinction. The beginning of the season was noticeable for its wealth of brightly coloured velvets, many of them of rare beauty. They have now largely given place, both for evening and day wear, to black and white. Truth to tell, there are limitations to the possibilities of any colour, however distinctive. Someone else may—almost certainly has—exactly duplicated it; and given half-a-dozen wearers of the same shade of velvet at one function and half its charm is lost. Whereas black and white are infinite in their possibilities and, no matter how often repeated, can never become hackneyed.

The Vogue of Jewellery.

There are, of course, other reasons also. One is the prevalent rage for jewellery. There is no background for a jewel, valuable or merely pretty, real or imitation, that can vie with plain black. Especially does this apply to colourless stones, diamonds, or, to speak *for* the moment *of* the moment—rhinestones. Never has there been such a unanimous rush towards one, not particularly exciting kind of jewellery. The big pearls that never lost their popularity, even they have, for the moment, to take a back seat. For every kind of trimming or accessory the humble rhinestone is supreme. It shines softly in necklets and bracelets and pendants; it overruns dresses from shoulder to slipper; it dominates shoulder-straps and girdles, it is enthroned on hats; and the universal flower-motif is its willing slave. The vogue probably will not last very long—

MILKA & VELMA SUCHARD'S CHOCOLATE

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but while it does, blacks and whites may be expected to remain supreme. For there is only one colour which forms a better background for the rhinestone than does white—and that is black.

So again, there are particular stuffs which provide the best "medium" for the display of the rhinestone. Velvet is one of them and satin another, while of the somewhat stiffer materials there is always taffetas. Never have either velvet or satin been more fascinating than in their present, black and white vogue, the black velvets more soft or luscious, the satins smoother or silkier—or more interesting to use on both sides.

Velvet—and its Rivals.

Velvet, perhaps, holds pride of place—though its rivals are many and pressing. And velvet is hardly seen without its garnishing of rhinestones. They appear on it in spirals; they emphasis its soft lustre as ornaments for the shoulder, the top or the bodice; a pretty conceit is the snake girdle made of rhinestones on the black velvet frock. Another favourite fancy is to fasten the upper corner of a bodice, or one hip, with a radiating pattern of rhinestones.

Another favourite material—perhaps the most characteristic of the moment, is black cire satin, which we may take as standing for the inevitable reaction against the soft, draped, cut up dress. Incidentally, it can give character to a frock which otherwise would lack it. Whole evening dresses are sometimes made of it, though it is more effective when used in small quantities, as when nothing else is used it has something of the suggestion of a black-leaded stove!

Taffetas is another outstanding example of a stiffer material—which is also a frequent vehicle for the rhinestone. Both in black and white it is wonderfully brocaded; the white especially being often sprinkled with little flowers of gold or silver. It is often combined with tulle—also now of the first importance— by way of contrast. Skirts of taffetas are sometimes designed in a series of flaps, each of them with rhinestone embroidery, or they may be trimmed with zig-zag spirals of the popular stone.

Billy Leonard, starring in "The Girl from Cook's."

The principal danseuse in "Puss in Boots"—Ivy Conmee.

Dance and Dinner Dresses.

For evening dresses stiff white satin is increasingly favoured, perhaps in protest at the black lace dresses with no other ornament than perhaps a rhinestone flower which are so much used for dances this winter. These often shade down from the shoulders, becoming always more densely black until the skirt is reached. Where the yoke effect is employed, only one layer of lace is used for the upper part, the increasing blackness being arrived at by successively increasing the layers.

The stiff white satin dress on the other hand prides itself on a Victorian severity, this is often emphasised in the manner of the neckline, which is cut straight across, exposing the tops of the shoulders, while pannier effects are not infrequently seen.

Naturally, the rhinestone is not forgotten. One very striking effect is obtained in an evening dress with a black top and a white skirt—or *vice versa*—the two being connected, so to put it, by rhinestone embroideries. Or again, a sort of Persian pattern may spread over a whole black dress or the bodice alone.

In the nature of things it is not to be expected that the rhinestone will enjoy its vogue for very long. Whether the same can be said for black and white is another matter. Youth is, or was, the time for bright colours. If all the world is growing older, in outlook if not in years, who knows what may happen.

M.H.

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Two wonderful dancers, Meazza and Adrienne, who open at the Grand, Pretoria, on December 26th.

NEXT TIME BUY GOODYEAR TYRES

Methinks this young lady is looking at——

——Handers and Milliss, whom we are sorry to lose off the Empire programme, but console ourselves with the fact that they will still be in Johannesburg, and at the Orpheum on December 26th. Seldom has any act had the reception enjoyed by these two boys.

Teddy Fynch and Edna Payne.

Teddy Fynch, of Fynch and Payne, the clever pair of character comedians and singers who call themselves "The Knights of the Robe," has had the unique opportunity of dancing with the late Gaby Delys.

"I was understudying Harry Pilser, the partner of the great Gaby, in a play called 'Bon Voyage' at the Grand Casino in Marseilles. Just at that time Gaby was taken desperately ill—in fact, she was dying—and, since Pilser could not bear to dance without her, I went on for him and danced with her understudy. On the first night somebody handed me up a huge bunch of roses. I naturally thought it was for my partner, and gave it to her, but she handed it back to me and showed me that my name was written on the card. The roses came from Gaby. I have never known a more wonderful woman than she was. So generous, so kind to the people who worked with her, and so full of charm and gaiety that everybody loved her."

This story will serve to show you that Teddy Fynch is nothing if not versatile. There are very few people who could, at a moment's notice, undertake the understudy of such a famous dancer as Pilser. In addition to being a very clever comedian, Teddy Fynch is an expert motor engineer. He is one of those rare people who can pick a car to pieces and put it together again with every nut and screw in the right place.

"I have to confess," he told me, "that I am a speed merchant. Thirty-five miles an hour seems crawling to me, and I am never happier than when I get the car on to a lonely country road and go at a merry pace of sixty or seventy miles.

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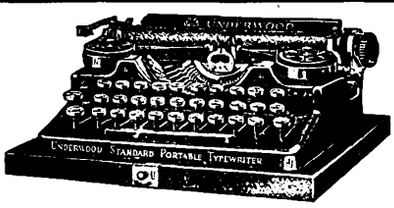

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Beauty Secrets of a Film Star.

By Lya Mara.

That deadly mixture of over-development and under-development in the same person! It is responsible for more ugliness, not only of form but of face and complexion, than almost any other form of physical abuse.

Over-development of certain parts of the body, as a result of uneven exercise is caused, not by too much exercise of the over-developed parts. It results from under-exercise of the rest of the body.

People fail to take into account the fact that the human body has approximately four hundred muscles working in pairs, opposed to each other. Ordinarily, the exercise of one of these muscles develops its opposing muscle as well, but this is not always true.

In general, complete body exercise must take into account the full complement of four hundred muscles.

Beauty of form results from the even, balanced development of the body. Its symmetrical balance is achieved automatically by complete exercise.

Beauty of face, skin and complexion, is founded upon perfect health. That too, is impossible without complete balanced body development and exercise.

You see, the proper exercise of any given muscle does two things: It builds up the real muscular tissues to the proper size, and tears down unsightly fat tissues. But a given amount of exercise devoted to a single muscle or set of muscles builds up too much muscular tissue. That same amount of exercise devoted to the development of the same set of muscles, if accompanied by other exercises for general development, does not build up too much tissue.

Who is she waiting for?

Can you think of any better way of spending the holidays than to try your luck on the briny with this young sailor?

The tissue-building energies are not concentrated, but go to every part of the body.

I do not advocate regular setting-up exercises, if they are to be a burden. Some persons can do them with vigour and mental interest, and any complete set of them designed to reach all the muscles of the body will result in complete development and bodily health.

On the other hand, games are better for those persons who cannot take a real interest in exercise. Here is a list of games and exercises which, if properly balanced in the taking—like a menu in the eating—will give perfect development:

Swimming—At least an hour per week.

Tennis—At least two hours per week.

Ball-room dancing—Not to excess.

Walking—At least half an hour, vigorously, per day.

Rope-skipping—At least ten minutes per day.

Of course, the addition of horse-back riding and golf are beneficial, but they are not always regularly available.

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By dividing up one's week between the exercises I have mentioned, which anyone should be able to do, an even bodily development and the good health so necessary to beauty should be achieved.

"Philip" tells his partner (Fordham) a joke.

ARTHUR KLEIN.

His friends have been very glad to welcome the talented young composer back to Africa with many new songs, songs that have a lilt in them that make you remember them and want to whistle them.

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The amazing triumphs of the new and perfected Ajax Dry Cell Battery offer a striking contrast to the dismal and appalling failure of medicine to conquer sickness and debility.

Electricity Ousting Drugs and Medicines.

A great new educational movement to convert the people from their faith in drugs has already commenced, and thousands are turning wisely away from the deceptive medicine bottle, and to seek health and strength—and the happiness and beauty that they add unto life—in Nature's greatest healing force—**Electricity.**

Everywhere people are turning away from their false gods and returning to Nature. They are being taught and convinced by the amazing cures reported that health is not to be found in the medicine bottle.

Drugs and medicines cannot "cure." All they do is to suppress symptoms or to act as a transient stimulant or narcotic to the nervous system. Nature alone can **Cure**, and Nature's greatest healing force **is Electricity**, the real **Life Force** of the body.

It is this power and this alone that gives the body enormous natural resistant power and heals, relieves, and restores its weak and ailing body to Health, Strength and Beauty—the Three Graces of Mankind.

Makes Men of Men and Women of Women.

The new and perfected "Ajax" Battery gives a **Man** all the manly powers and graces, and a **Woman** the truly feminine beauty and charm that springs from perfect health. Through the nervous system it restores healthy, easy, and efficient functioning power in every organ and system, and quickly banishes such baneful illnesses as Indigestion, Constipation, Neurasthenia, Insomnia, Liver and Kidney Troubles, Heart Weakness, Rheumatism, Gout, Sciatica, Lumbago, Neuritis, Fibrositis, and a host of Nervous and Functional Disorders.

Don't Make a Drug Store of Your Body.

Your body is too wonderful and beautiful a thing to be turned into a drug store. The "Ajax" Battery fills it with fresh supplies of **Natural Electric Life-Force**—the only power that can rescue you and keep you from sickness and suffering. Join the ever-swelling army of men, women and even children who have been given bodies Healthy, Strong and Beautiful by the "Ajax" after trying—often for years—to win these great prizes of Life through medicines and drugs. The "Ajax" is simple, easy and pleasant to use. Its cost is modest, and has not to be repeated over and over again as in the case of medicines and drugs. Yet it is not a toy, but a really scientific Electrical Appliance that you can safely handle and use yourself at all times. You will feel the "thrill" of the incoming **Life Force** while you are using it, and you will rejoice at the speedy departure of your aches and pains and all your mental nervous, and physical anguish.

You can learn all about this wonderful "Ajax" Electric Appliance *free of cost*, and at the same time receive a most interesting and helpful booklet with valuable Health Advice simply for the asking. Never delay in health matters, for a day's delay may make a world of difference. Sit down and write to-day.

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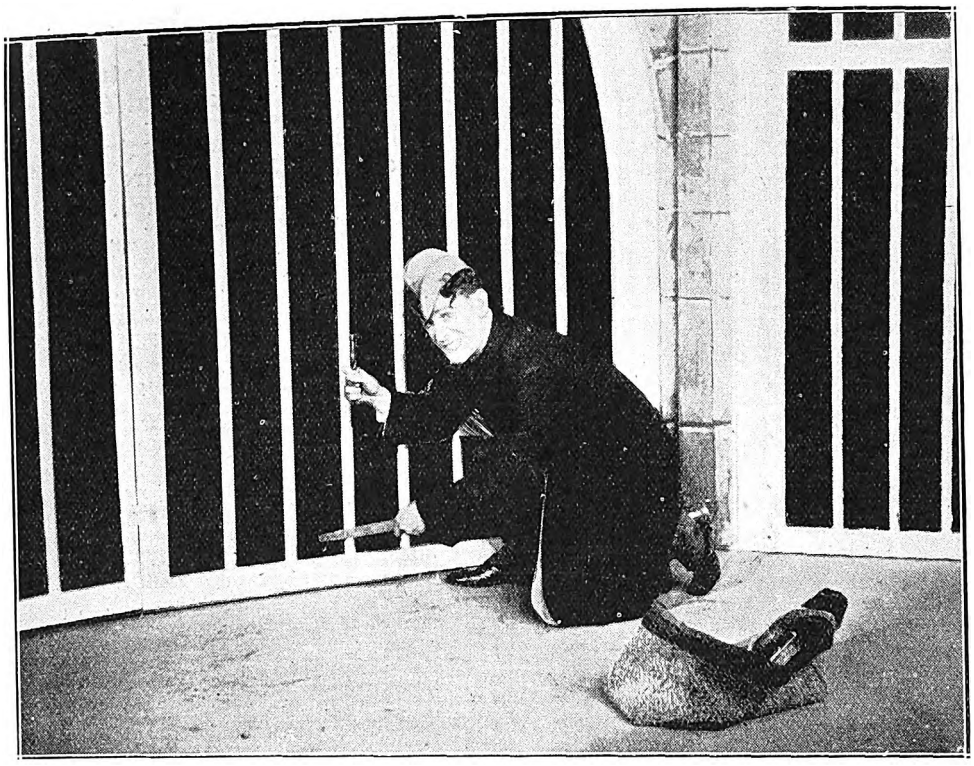
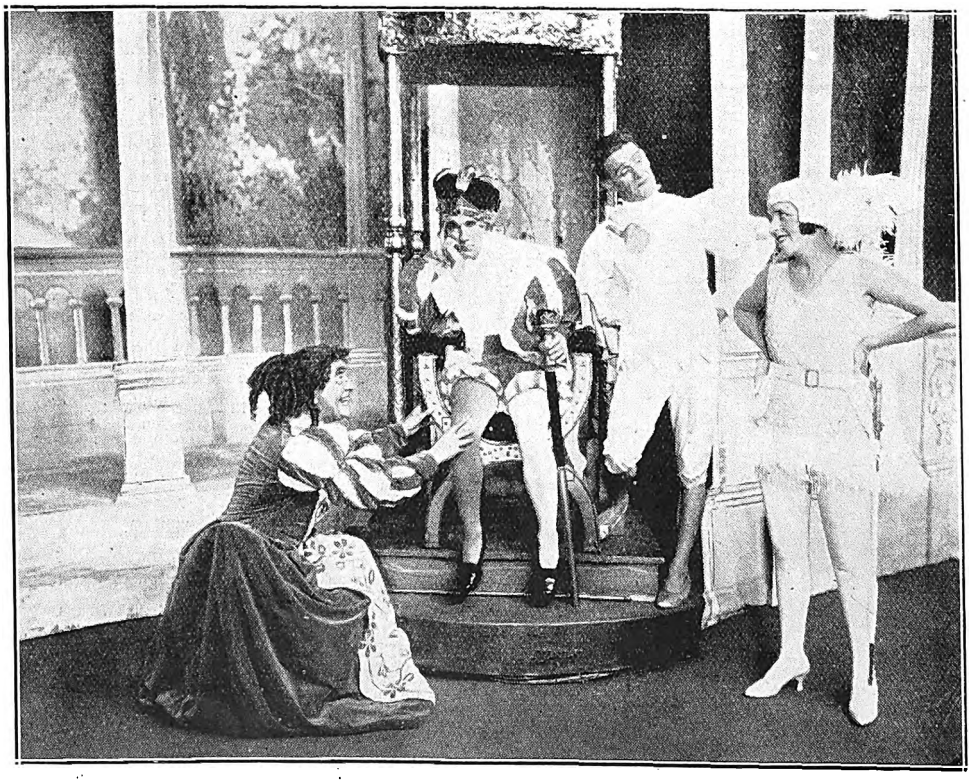
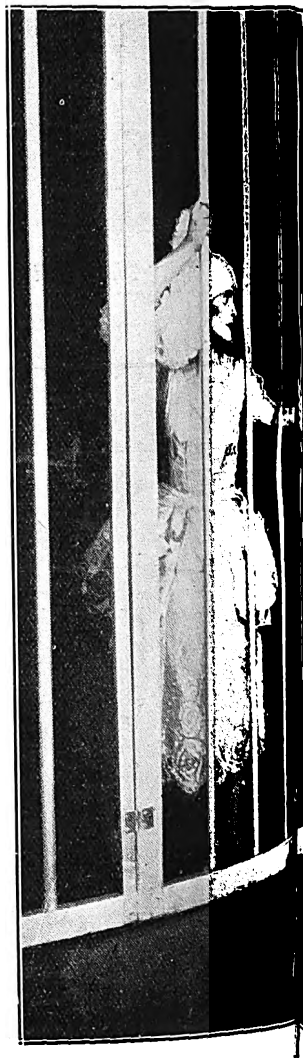


"Billy," the Cat (Leslie Hatton) tries to file through the bars and save the "Princess."



"The Queen" (Edgar Stanmore), "Billy" (Leslie Hatton) and "Colin" (Marjorie Fulton) try to make the "King" (Jimmy Taylor) laugh.



"Colin" (Marjorie Fulton) and

Wonderful Studies of Men, Women and Children by Henry Treisman, Artist and Photographer, Johannesburg.

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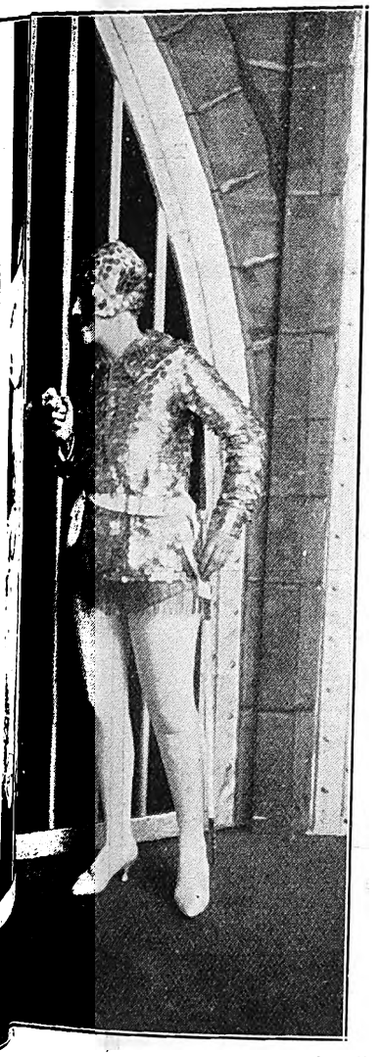
omenes from uss Boots," Vonl Pantomime

g at

IAYS THEATRE, ann, on Dec. 22.

The "Princess" and the Baby Ballet dance the Black Bottom.



"Princess" (Diana Maxwell).

"Caleb" and "Carolus" save the "Ogre's (Basil Osborne) life.
[Photos: African Film Productions, Ltd.

Have Baby Photographed Before the Dimples Go! By Henry Treisman.

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WIRELESS NEWS.

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All Programmes are subject to re-arrangement and alteration.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, DECEMBER 26th, 1927.

12.0—2.0 p.m. daily, except Tuesday and Sunday: Music by **"JB" Studio Orchestra.**

12.0—1.20 p.m., Tuesday: Music by **"JB" Studio Orchestra.**

1.20 p.m.—1.50 p.m. Tuesday: Lunch Hour Organ Recital by **Mr. John Connell, F.R.C.O.**, Town Organist, relayed by permission of the Town Council.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m.: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

6.0 p.m. daily, except Monday, Tuesday and Sunday: Market, Stock, Share and Grain Reports (In English and Afrikaans).

6.30 p.m.: Close down.

7.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8.0 p.m. daily, except Sunday: Time Signal.

9.0 p.m. daily, except Saturday and Sunday: **General News Service. Announcements.**

MONDAY, DECEMBER 26th, 1927.

SPECIAL HOLIDAY PROGRAMME.

FIRST SESSION.

12.0 noon—2.0 p.m. Music by **"JB" Studio Orchestra.**

SECOND SESSION.

4.0 p.m. **Gramophone Recital.**

5.0 p.m. Children's Hour (arranged by **Uncle Joe).**

6.0 p.m.—Close down.

THIRD SESSION.

7.0 p.m. Dinner Music by **"JB" Studio Orchestra.**

FOURTH SESSION.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. "The Art of Conversation," by **Mrs. Selina Hirsch, B.A.**

8.25— 3. Tenor:
(a) "Tosca" ... ... Puccini.
(b) "Elegie" ... ... Massenet.
Mr. M. Soloway
(Pupil of Signor Pintucci).

8.35— 4. Overture: "Robespierre" ... ... Litolff.
"JB" Studio Orchestra.

8.45— 5. Soprano:
(a) "One Fine Day" ("Madame Butterfly) ... Puccini.
(b) "Romanza and Scena" (Cavalleria Rusticana") —Mascagni.
Miss Freda Gross.

8.55— 6. Jazz: **"JB" Studio Orchestra.**

9.0 — 7. **General News Service. Announcements.**

9.10— 8. Selection: "Cadix" ... ... Valverde.
"JB" Studio Orchestra.

9.25— 9. Weekly Sports Talk by **Mr. W. D. Powell**: "The Test Match."

9.40—10. Jazz: **"JB" Studio Orchestra.**

9.50—11. Tenor:
(a) Romance: "Una furtiva lagrima" ... ... Donizetti.
(b) "Love is Mine" ... ... Jaetner.
Mr. M. Soloway
(Pupil of Signor Pintucci).

10.0 —12. Suite: "Palace of Puck" ... ... C. F. Leyland.
"JB" Studio Orchestra.

10.10—13. Soprano:
(a) "Down in the Forest" ... ... Landon Ronald.
(b) "Serenata" ... ... Toselli.
Miss Freda Gross.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

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TUESDAY, DECEMBER 27th, 1927.

SPECIAL HOLIDAY PROGRAMME.

FIRST SESSION.

12.0 noon—1.20 p.m. Music by **"JB" Studio Orchestra.**

1.20 p.m.—1.50 p.m. Lunch Hour Organ Recital by **Mr. John Connell.**

SECOND SESSION.

4.0 p.m.—5.0 p.m. **Gramophone Recital.**

5.0 p.m. Children's Hour (arranged by **Aunt Alice).**

6.0 p.m.—Close down.

THIRD SESSION.

7.0 p.m. Dinner Music by **"JB" Studio Orchestra.**

FOURTH SESSION.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Fortnightly Talk on Literature by **Professor M. Drennan, M.A.**

8.25— 3. Overture: "Tantalasqualen" ... ... Suppe.
"JB" Studio Orchestra.

8.35— 4. Bass:
(a) "Hear me, ye Winds and Waves" ... ... Handel.
(b) "Bois Epais" ... ... Lully.
Mr. Leslie Buckingham.

8.45— 5. Jazz: **"JB" Studio Orchestra.**

8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 — 7. Selection: "Pirates of Penzance" ... ... Sullivan.
"JB" Studio Orchestra.

9.10— 8. **Vaudeville Act,** relayed from Orpheum Theatre.

9.25— 9. Soprano:
(a) "From the Land of the Sky Blue Water," Cadman.
(b) "A Brown Bird Singing" ... ... Haydn Wood.
(c) "Villanelle" ... ... del Acqua.
Miss Rae Lavine.

9.35—10. Suite: "Poemes de Mai" ... ... Mouton.
"JB" Studio Orchestra.

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9.45—11. Bass:
(a) "The Arrow and the Song" ... ... Balfe.
(b) "Coaling" ... ... William Helmore.
(c) "If I might come to you" ... ... W. H. Squire.
Mr. Leslie Buckingham.

9.55—12. Jazz: **"JB" Studio Orchestra.**

10.5 —13. Soprano:
(a) "Damon" ... ... Max Strange.
(b) "Songs my Mother taught me" ... ... Dvorak.
(c) "Lullaby" ... ... Cyril Scott.
Miss Rae Lavine.

10.15—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

WEDNESDAY, DECEMBER 28th, 1927.

8.0—EVENING PROGRAMME.

AN OLD FOLKS' NIGHT.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Afrikaans Recitations by **Mr. I. J. van der Walt.**

8.25— 3. Overture: "Rosamunde" ... ... Schubert.
"JB" Studio Orchestra.

8.35— 4. Soprano:
(a) "The Minstrel Boy."
(b) "Comin' Thro' the Rye."
(c) "The Banks of Allan Water."
Miss Margaret Roux, U.L.M.

8.45— 5. Waltz: "Risette" ... ... L. Fall.
"JB" Studio Orchestra.

8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:

9.0 — 7. Tenor:
(a) "Sally in our Alley" ... ... Carey.
(b) "The Bonnie Banks o' Loch Lomond."
(c) "The Irish Emigrant's Farewell" ... ... Barker.
Mr. Gordon Kinghorn.

9.10— 8. Suite: "Three African Dances" ... ... M. Ring.
"JB" Studio Orchestra.

9.20— 9. **Vaudeville Act,** relayed from Empire Theatre.

9.35—10. Entrá Acte: "A Hillside Melody" ... Montague Phillips.
"JB" Studio Orchestra.

9.45—11. Soprano:
(a) "Old Folks at Home."
(b) "Robin Adair."
Miss Margaret Roux, U.L.M.

9.55—12. Selection: "The Quaker Girl" ... ... Monckton.
"JB" Studio Orchestra.

10.5 —13. Tenor:
(a) "Believe me, if all those endearing young charms" —Moore.
(b) "Mary of Argyle" ... ... Nelson.
(c) "The Bloom is on the Rye" ... ... Bishop.
Mr. Gordon Kinghorn.

10.15—14. Jazz: **"JB" Studio Orchestra.**
"JB" Studio Orchestra.

10.30—Close down.

THURSDAY, DECEMBER 29th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Duets:
(a) "The Battle Eve" ... ... Bonheur.
(b) "Tenor and Baritone" ... ... Lane Wilson.
Messrs. Palvie and Oliver.

8.20— 3. Overture: "To an Irish Comedy" ... ... J. Ansell.
"JB" Studio Orchestra.

8.30— 4. A Talk on Motors by **Mr. H. G. Wood.**

8.45— 5. Banjo Soli:
(a) "Prairie Life" ... ... Grimshaw.
(b) "The Coloured Major" ... ... S. R. Henry.
Mr. J. T. Morrison.

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(c) Banjo Duet: **Mr. J. T. Morrison and Mr. W. Bishop.**

8.55— 6. Piano Solo: "Liebestraume" (by request) ... ... Liszt.
Miss Margaret Williams.

9.0 — 7. **General News Service. Announcements.**

9.10— 8. Solos:
(a) "Friendship" ... ... Lohr.
(b) "You" ... ... Hamblen.
Mr. F. Palvie.

9.15— 9. Suite: "Two Hindoo Pictures" ... ... Hansen and Lotter.
"JB" Studio Orchestra.

9.25—10. Duets:
(a) "The Moon hath raised her Lamp Above" —Benedict.
(b) "Watchman what of the Night" ... ... Sarjeant.
Messrs. Palvie and Oliver.

9.35—11. Selection: "Verbena de La Paloma" ... ... Breton.
"JB" Studio Orchestra.

9.50—12. Solo: "My Sweetheart when a Boy," **Mr. Oliver.**

9.55—13. Jazz: **"JB" Studio Orchestra.**

10.10—14. Banjo:
(a) "A Darkey's Awakening" ... ... Lansing.
(b) "The Return of the Regiment" ... ... Grimshaw.
Duet: **Mr. J. T. Morrison and Mr. W. Bishop.**
Soli played by **Mr. J. T. Morrison.**

10.20—15. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

FRIDAY, DECEMBER 30th, 1927.

8.0—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Contralto: **Miss Ivy Lewis.**

8.20— 3. Overture: "Poet and Peasant" ... ... Suppe.
"JB" Studio Orchestra.

8.30— 4. Sketch: **"JB" Studio Dramatic Company.**

8.50— 5. Jazz: **"JB" Studio Orchestra.**

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Clarinet Novelty Solo: "Black Cat Blues" ... ... Bob Fuller.
Mr. G. E. Spencer.

9.15— 8. Bass-Baritone:
(a) "The Curfew" ... ... Monk Gould.
(b) "I Pitch my Lonely Caravan" ... ... Coates.
Mr. C. Butler.

9.25— 9. Selection: "Our Miss Gibbs" ... ... Rubens.
"JB" Studio Orchestra.

9.40—10. Contralto: **Miss Ivy Lewis.**

9.50—11. 'Cello Solo:
Mr. E. Levitz.

9.55—12. Suite: "Four Spanish Pictures" ... ... Luzzati.
"JB" Studio Orchestra.

10.10—13. Bass-Baritone:
(a) "The Wreckers of Dunroven" ... D. Pugh Evans.
(b) "Less than the Dust" ... ... A. Woodforde Finden.
(c) "Sincerity" ... ... Clarke.
Mr. C. Butler.

10.20—14. Jazz: **"JB" Studio Orchestra.**

10.30—Close down.

SATURDAY, DECEMBER 31st, 1927.

8.0—EVENING PROGRAMME.

1. **General News Service. Announcements.**

8.10—2. **Bijou Orchestra,** relayed from Bijou Theatre.

8.30—3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.

11.45 p.m.—Close down.

N.B.—The Programme between 9.0 and 10.0 p.m. will be relayed to Durban.

SUNDAY, JANUARY 1st, 1928.

(NEW YEAR'S DAY.)

FIRST SESSION.

10.30 a.m. Relay of Service from **Irene Dutch Reformed Church.**

SECOND SESSION.

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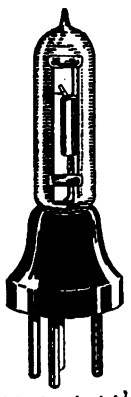

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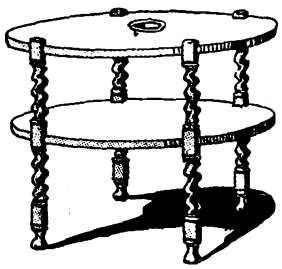

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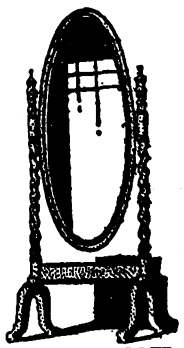

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3.30 p.m. **Gramophone Recital.**

THIRD SESSION.

7.30 p.m. Relay of Service from **Salvation Army Hall.**
Meeting conducted by **Captain John W. Dent.**
Hymn: "Abide with Me."
Prayer: **Brigadier Mrs. Clack.**
Chorus: "Jesus, thou are everything to me."
Hymn Tune: "Ivory Palaces," **Johannesburg I Silver Band.**
Solo: **Miss Pearl Clack,** of Capetown.
Bible Reading: **Corps Cadet D. Harley.**
Male Vocal Quartette: **Bandsmen.**
Three Minute Message: Treasurer, **Mrs. Britton.**
Selection: "Nearer to Thee," **Johannesburg I Band,** under the Baton of **Bandmaster Dalziel.**
Duet: "Lead Kindly Light," **Mrs. Capt. Dent** and **Miss P. Clack.**
Address: "New Lamps for Old," **Captain John Dent.**

8.45 p.m.—FOURTH SESSION.

1. Overture: "Raymond" ... ... Thomas.
"JB" Studio Orchestra.

8.55—2. A Group of Elizabethan Songs: **Miss Ivy Nankervis.**

9.5 —3. Selection: "The Arcadians" ... ... Monckton.
"JB" Studio Orchestra.

9.20—4. Violin Solo: "Romance in F." ... ... Beethoven.
Mr. J. Schulman.

9.27—5. Fantasia: "Les Huguenots" ... ... Meyerbeer.
"JB" Studio Orchestra.

9.35—6. A Group of Lullabies: **Miss Ivy Nankervis.**

9.45—7. Suite: "The Carnival of the Elements" ... ... Carr.
"JB" Studio Orchestra.

10.0—Close down.

Capetown.

Capetown Programme.

A "Tuning Note" is transmitted for one minute before all transmissions.

A Time Signal is given at 1 p.m., 5 p.m., 7 p.m., 8 p.m. and 10 p.m. daily, except Sundays.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

MONDAY, DECEMBER 26th, 1927.
BOXING DAY.

NO LUNCH-HOUR SESSION.
NO AFTERNOON SESSION.
EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Alhambra Orchestra.**
Songs: **Mona MacGregor.**
Novelty Items, by **Roberts and Davies.**
Songs: **Harold Littlewert.**
Piano Solo: **Edna Stanton.**
9.0 **News Service** (English).
9.5 Dramatic Recitations, by **Kenneth Pritchard.**
Songs: **Mona MacGregor.**
Piano Solo: **Edna Stanton.**
Songs: **Harold Littlewert.**
Recitation: **Kenneth Pritchard.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

TUESDAY, DECEMBER 27th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
1.15 **Lunch-Hour Organ Recital,** relayed from the City Hall. Organist, **Mr. N. R. Ingleby, F.R.C.O.,** City Organist.

AFTERNOON SESSION.

4.30 **"Edison Bell" Recital.** Only "Winner" and "Velvet Face" Records used.
5.0 **Agtermiddag Onderwerpe,** deur **Mej. Breurs.**
5.20 **Kinderuur,** deur **Tante Lue.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Report. Market Report.**
Orchestral Items, by **Capetown Orchestra.** Conductor, **W. J. Pickerill.**
8.15 March: "Under the Banner of Victory" ... ... Blon.
Overture: "La Sirene" ... ... Auber.
Songs: **Norman Lister.**
Cornet Solos: **G. C. Dimmack.**
Songs: **Joan Steytler.**
Selection: "Chu Chin Chow" ... ... Norton.
9.0 **News Service** (English).
9.5 **Quartette** ... ... Borodin.
1st Violin ... ... **Alfred Gibbs.**
2nd Violin ... ... **Walter Swanson.**
Viola ... ... **Eric Bray.**
'Cello ... ... **Granville Britton.**
9.25 Selection: "Madame Butterfly" ... ... Puccini.
Entr'acte Gavotte from "Mignon" ... ... Thomas.
"Reverie" ... ... Schumann.
Songs: **Joan Steytler.**
'Cello Solo: **Granville Britton.**
10.0 **News Service** (Afrikaans).
10.5 Songs: **Norman Lister.**
"Scenes Pittoresque" ... ... Massenet.
10.30 Close down.

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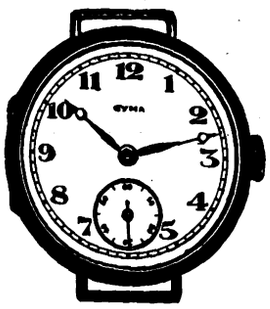

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WEDNESDAY, DECEMBER 28th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics,** by **Miss Breurs.**
5.20 **Teens:** Stories by **Aunty Lue.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Alhambra Orchestra.**
Songs: **Mrs. Cedric Withinshaw.**
Banjo and Mandoline Duets: **Messrs. Lee and Harrison.**
Songs: **Eric Slack.**
"The Harmony Trio."
9.0 **News Service** (English).
9.5 Songs: **Eric Slack.**
"The Harmony Trio."
Songs: **Mrs. Cedric Withinshaw.**
Banjo and Mandoline Duets: **Messrs. Lee and Harrison.**
9.30 **Cleghorn's Café Orchestra.** Leader, **Percy Rees.**
10.0 **News Service** (Afrikaans).
10.5 Item relayed from **Tivoli.**
10.30 Close down.

THURSDAY, DECEMBER 29th, 1927.

LUNCH-HOUR SESSION.

1.0 **Time Signal. Announcements.**
1.15 **Lunch-Hour Organ Recital,** relayed from **St. George's Cathedral.**

AFTERNOON SESSION.

4.30 **Records.**
5.0 **Afternoon Topics,** by **Miss Breurs.**
5.20 **Children:** Happy Stories, by **Aunty Lue.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Classical Concert,** by **Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
Overture: "Manfred" ... ... Schumann.
"Prelude" and "Two Fugues" ... ... J. S. Bach.
Suite: "L'Aiseau de Feu" ... ... Stravinsky.
9.0 (approx.) **News Service** (English).
9.15 (approx.) "Symphony No. 1 in A. Flat" ... ... Elgar.
(First performance in South Africa.)
10.0 **News Service** (Afrikaans).
10.5 **Waldorf Orchestra.** Leader, **F. Ferramosca.**
10.30 Close down.

FRIDAY, DECEMBER 30th, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "Columbia" Records used.
1.45 Close down.

AFTERNOON SESSION.

4.30 **"His Master's Voice" Recital.** Only "H.M.V." Records used.
5.0 **Short Story.**
5.20 **Teens:** Stories, by **Aunty Lue.**

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Request Records.**
8.30 **Dance Music.**
9.0 **News Service** (English).
Royal Automobile Club Report.
Fruit Export Report.
9.5 **Dance Music.**
10.0 **News Service** (Afrikaans).
11.0 Close down.

SATURDAY, DECEMBER 31st, 1927.

LUNCH-HOUR SESSION.

12.45 **Announcements.**
1.0 **Time Signal.**
News Service (by courtesy of "Cape Times").
Musical Items. "H.M.V." Records used.
1.30 **Programme of Afternoon Sports.**
1.45 Close down.

AFTERNOON SESSION.

5.0 **Children's Hour:** We entertain ourselves in the Studio.

EVENING SESSION.

7.0 **Time Signal.**
Dinner Hour Music, by the **Studio Trio.**
7.45 **Request Records.**
8.0 **Time Signal. Weather Forecast. Market Report.**
8.15 **Popular Programme,** by **Capetown Orchestra,** relayed from City Hall. Conductor, **W. J. Pickerill.**
9.0 **News Service** (English).
10.0 **News Service** (Afrikaans).
10.5 **Relay from Fletcher & Cartwright's.** Leader, **V. Latronico.**
10.30 **Dance Music** till 11.0 p.m., when we will close down till—
11.15 **Watch Night Service,** relayed from the **Metropolitan Church.** Preacher, **Rev. E. Titcomb.**
12.0 **City Chimes and "Ringing in the New Year"** (on City Carillon). Carilloneur: **Jan Luyt Junior.**
"Auld Lang Syne."
Some **Dance Music** and
12.30 Close down.

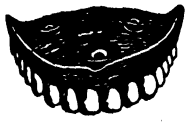
HAPPY NEW YEAR, EVERYBODY.

SUNDAY, JANUARY 1st, 1928.

EVENING SESSION.

6.50 **Announcements.**
6.55 **Divine Service** will be relayed from **St. George's Cathedral,** Wale Street.
8.30 **Programme of Music by the Capetown Orchestra.** Conductor, **W. J. Pickerill.** (Relayed from Adderley Street Pier, weather Permitting, otherwise from Studio.)

Alfred Koonin Dental Institute, Ltd.



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Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

MONDAY, DECEMBER 26th, 1927.
"BOXING DAY."

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: "The Beefeaters" ... ... Arpthorp.
Valse: "Klyteminestra" ... ... Lotter.
Overture: "The White Lady" ... ... Boldieu.
Euphonium Solo: "Dell or Ancor" ... ... Meyerbeer.
Mr. F. J. Beswick.
Selection: "A Life on the Ocean" ... ... Binding.
Suite: "Harvest Time" ... ... Hadyn Wood.
Czardas: "Hongroise" ... ... Caffot.
Selection: "The Dancing Mistress" ... ... Monckton.

12.30 Close down.

7.15 **Reports** (if any).

7.20 **Dinner Hour Session:—**

Soprano:
"Slave Song" ... ... Del Riego.
"The Net Mender" ... ... Coningsby Clarke.
"Sincerity" ... ... Emilie Clarke.
"String of Pearls" ... ... Martin.
Miss Doreen McMahon.

Light Music.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 **Light Music.**

8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—

Overture: "Private Ortheris" ... ... Ansell.
Selection: "The Desert Song" ... ... Romberg.
Baritone: "Mandalay" ... ... Wicleby.
Mr. Alec Watt.
Valse: "Immortal" ... ... Gungl.
"Coming thro' the Rye" (how not to play it) ... Beswick.
(a) "Cavatina" ... ... Raff.
(b) Intermezzo: "Witching Night" ... ... Baynes.
Baritone: "Friend" ... ... Davies.
Mr. Alec Watt.
Pot Pourri: "Tangled Tunes" ... ... Ketelbey.

9.30 **Half-an-Hour from the Studio:—**

Mezzo:
(a) "Three Score and Ten" ... ... Trevalsa.
(b) "Red Roofs" ... ... Brahe.
Miss Minnie Rayner.

9.38 'Cello:
(a) "Caro Mio Ben" ... ... Giordani.
(b) "Bourre" ... ... Noelck.
Mr. Amon Bilmark.

9.48 Pianoforte: "Chanson" ... ... Friml.
Miss Elvia Rayner.

9.52 Mezzo:
(a) "Who is Sylvia" ... ... Coates.
(b) "It was a Lover" ... ... Coates.
Miss Minnie Rayner.

10.0 Close down.

TUESDAY, DECEMBER 27th, 1927.

12.30 **Lunch Hour Session:—**

Soprano:
(a) "By the Waters of Minnetonka" ... ... Lieurance.
(b) "One Morning Very Early" ... ... Sanderson.
Miss Grace Wakeling.

Mezzo:
(a) "Homing" ... ... Del Riego.
(b) "Goodbye" ... ... Tosti.
Miss Grace Brewer.

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Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner: Aunt Isobel** will tell you about Greig and his Norwegian Music. Musical Illustrations on the "H.M.V." Gramophone. Birthday Greetings and a Chat with **Uncle Jim.**

5.45 Close down.

7.0 **Reports** (if any).

7.5 **Dinner Hour Session:** "Special Request" Gramophone Records.
Violin:—
"Il Trovatore" (arranged by Singalee) ... ... Verdi.
"Humoreske" ... ... Dvorak.
"Crazy Fiddler" ... ... Jay Whidden.
"Schon Rosmarin" ... ... Kreisler.
Mr. Charlie Crichton.

7.50 **Excerpts from "A London Letter"** (with acknowledgments to "Sunday Times").

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.10 Soprano:—
(a) "Love's own Kiss" ("High Jinks") ... ... Friml.
(b) "Down in the Forest" ... ... Landon Ronald.
Miss Katie Osborne.

8.20 Tenor:—
(a) "An Evening Song" (by request) ... ... Blumenthal.
(b) "Serenata" ... ... Toselli.
Mr. Rene De La Rue.

8.30 **A Humorous Sketch: "A Pair of Lunatics,"** by **W. R. Walkes.**
Characters: He (otherwise Captain George Fielding), Mr. George R Montford; She (otherwise Clara Manners), Miss Isobel Niven.
Scene: A drawing room in the private apartments of a Lunatic Asylum.
Time: Evening, during a dance given to the inmates.
During the progress of the play a dance band is heard from time to time playing in the distance.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

WEDNESDAY, DECEMBER 28th, 1927.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Daffodils in London Town" ... Montague Phillips.
(b) "Philosophy" ... ... Emmell.
Miss Jean Hay.
Elvia Rayner (Pianoforte).
Light Music.

2.0 Close down.

4.0 **Afternoon Session:** The Wireless Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Wireless Orchestra.**

5.0 **Children's Corner:** A Chat with **Uncle Monty.**

5.45 **Close down.**

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone," supplied by Brunswick (S.A.), Ltd., of 434, West Street.

7.13 Contralto:—
(a) "Looking Back" ... ... Sullivan.
(b) "In the Garden of your Heart" ... ... Greene.
Miss Kathleen Chislett.

7.31 **Radio Talk:** "A few remarks on up-to-date Wireless Components," **Mr. A. C. Cruikshank.**

7.50 Contralto:—
(a) "Lullaby" ... ... Cyril Scott.
(b) "Mighty like a Rose" ... ... Nevin.
Miss Kathleen Chislett.

8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.

8.5 **Light Music.**

8.15 Dance from "The Palace of Puck" ... ... Leyland.
The Wireless Orchestra.

8.20 Bass:—
(a) "McGregor's Gathering" ... ... Lee.
(b) "Land of the Leal" ... ...McFarren.
Mr. W. Slessor Whyte.

8.28 Cornet: "Until" ... ... Sanderson.
Mr. F. S. Roakes.

8.32 Bass:—
(a) "The Rebel" ... ... Wallace.
(b) "I know of two Bright Eyes" ... ... Clutsam.
Mr. W. Slessor Whyte.

8.40 Airs from "Katinka" ... ... Friml.

8.50 **General and Local News.**

9.0 **Relay from "JB."**

10.0 Close down.

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THURSDAY, DECEMBER 29th, 1927.

12.30 **Lunch Hour Session:—**

Soprano:

(a) "Come Sweet Morning" ... ... A.L.

(b) "A May Morning" ... ... Denza.

Miss Jean Foulton.

Elvia Rayner (Pianoforte).

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Light Music.

Soprano:

(a) "The Hills of Donegal" ... ... O'Reilly.

(b) "My Treasure" ... ... Trevalsa.

Miss Lily Hillestad.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner:** Trotty Vick and his daughter Meg (Charles Dickens), a tale told by **Aunt Janet** of the Library. Birthday Greetings and a News Bulletin. Songs by **Uncle Kep.**

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:** "Famous Artistes" ("His Master's Voice" Gramophone, supplied by Messrs. Mackay Bros. and McMahon, of West Street).

8.0 **Time Signal.**

Light Music.

8.5 Soprano (in Studio):—

(a) "To Nature" ... ... Winifred Catford.

(b) "A Lament" ... ... Coleridge Taylor.

Miss Dorothy Archer.

8.15 **"A Light Classical Programme," The Studio Orchestra.**

Stanlislan Mikosz (Violin), Pledwell Wood ('Cello), Edgar Heap (Piano).

Overture: "La Princess Jaune" ... ... Saint-Saens.

Valse: "Destiny" ... ... Baynes.

Violin: "The Prize Song" ("Maestersingers") .. Wagner.

Mr. Stanislan Mikosz.

Soprano:—

(a) "Silent Noon" ... ... Vaughan Williams.

(b) "The Lilac Tree" ... ... George Gartlan.

Miss Dorothy Archer.

8.50 **General and Local News.**

9.0 "Suite for Strings" ... ... Herbert.

Pianoforte:—

(a) "Rustle of Spring" ... ... Sinding.

(b) "Polonaise in A. Major" ... ... Chopin.

Mr. Edgar Heap.

"Russian Boatmen's Song."

Valse and Pizzicati: "Sylvia Ballet" ... ... Delibes.

'Cello:—

(a) "Valse Apache" ... ... Van Biene.

(b) "Serenade" ... ... Squire.

Mr. Pledwell Wood.

Scenes from "Il Trovatore" ... ... Verdi.

10.0 Close down.

FRIDAY, DECEMBER 30th, 1927.

12.30 **Lunch Hour Session:** The Wireless Orchestra.

2.0 Close down.

4.0 **Afternoon Session:** The Studio Orchestra.

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

4.45 **The Studio Orchestra.**

5.0 **Children's Corner:** A Request Afternoon. Listen for your favourite songs, recitations and stories.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Light Music.**

7.13 **Sports Talk,** by **"Natalian."**

7.30 **Dinner Hour Session:** The Studio Orchestra.

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 **"The Diver,"** a melo-dramatic story, by **B. Northling Swemmer, M.I.S.A.** (Told by Author.)

8.25 Selection: "H.M.S. Pinafore" ... ... Sullivan.

The Studio Orchestra.

8.35 Contralto:—

(a) "The Enchantress" ... ... Hatton.

(b) "Good Morning, Brother Sunshine" ... ... Lehmann.

Miss Dorothy Carrington.

8.45 **General and Local News.**

8.55 "Traumerei" ... ... Schumann.

"Mystic Beauty" ... ... Finck.

9.5 Pianoforte: "Nocturne in B. Major" ... ... Chopin.

Mr. Edgar Heap.

9.10 Banjo Soli: **Mr. Thornton.**

9.20 Suite: "A Lover in Damascus" ... ... Woodforde Finden.

9.30 Tenor: "She is far from the Land" ... ... Lambert.

John McCormack.

9.34 Contralto:—

(a) "A Summer Night" ... ... Goring Thomas.

(b) "One Little Hour" ... ... Evelyn Sharpe.

Miss Dorothy Carrington.

9.44 **Orchestral Item.**

9.48 Banjo Soli: **Mr. Thornton.**

9.58 **Jazz Item.**

10.0 Close down.

SATURDAY, DECEMBER 31st, 1927.

NEW YEAR'S EVE.

11.15 **Morning Concert:—**

Ethel Norwood (Contralto).

Richard Wallbridge (Violin).

Elvia Rayner (Pianoforte).

Light Music.

12.30 Close down.

7.15 **Reports:** Weather Report, Shipping Intelligence, Local Market Report.

7.20 **Light Music** ("Columbia" Records).

7.30—**"CARNIVAL."**

Reception at Town Hall by His Worship the Mayor, and the Citizens of Durban to King Henry VIII. and his Court. Carnival Proceedings and Noises.

"CARNIVAL."

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.5 **"A New Years Message,"** by **The Rev. T. R. Ballantine.**

8.10 Soprano:—

(a) "Caller Herrin" ... ... Gow.

(b) "The Banks of Allan Water" ... ... Tradit.

Miss Jessie Allan.

8.20 "A Little Scotch," from **Mr. Max Turnbull.**

8.30 **The Durban Juvenile Pipe Band** in Scottish Selections, under the direction of **Mr. John McAlpine.**

8.40 Soprano:—

(a) "My Ain Folk" ... ... Lemon.

(b) "Within a Mile O' Edinburgh Toun" ... ... Hook.

Miss Jessie Allan.

8.50 "Anither wee Drappie," from **Mr. Max Turnbull.**

9.0 **Relay from "JB."**

10.0 **Dance Programme and Ball-Room Noises,** relayed from the Town Hall and Marine Hotel, Esplanade.

During the evening Listeners will be switched on to the **Porte Cochere** of the **Durban Town Hall,** from which varied noises will be transmitted in connection with **The New Year Celebrations.**

12.0 "Ring out the Old—Ring in the New."

A HAPPY NEW YEAR TO ALL.

12.5 (approx.) Close down.

SUNDAY, JANUARY 1st, 1928.

NEW YEAR'S DAY.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace:—

March: "Liberty Bell" ... ... Sousa.

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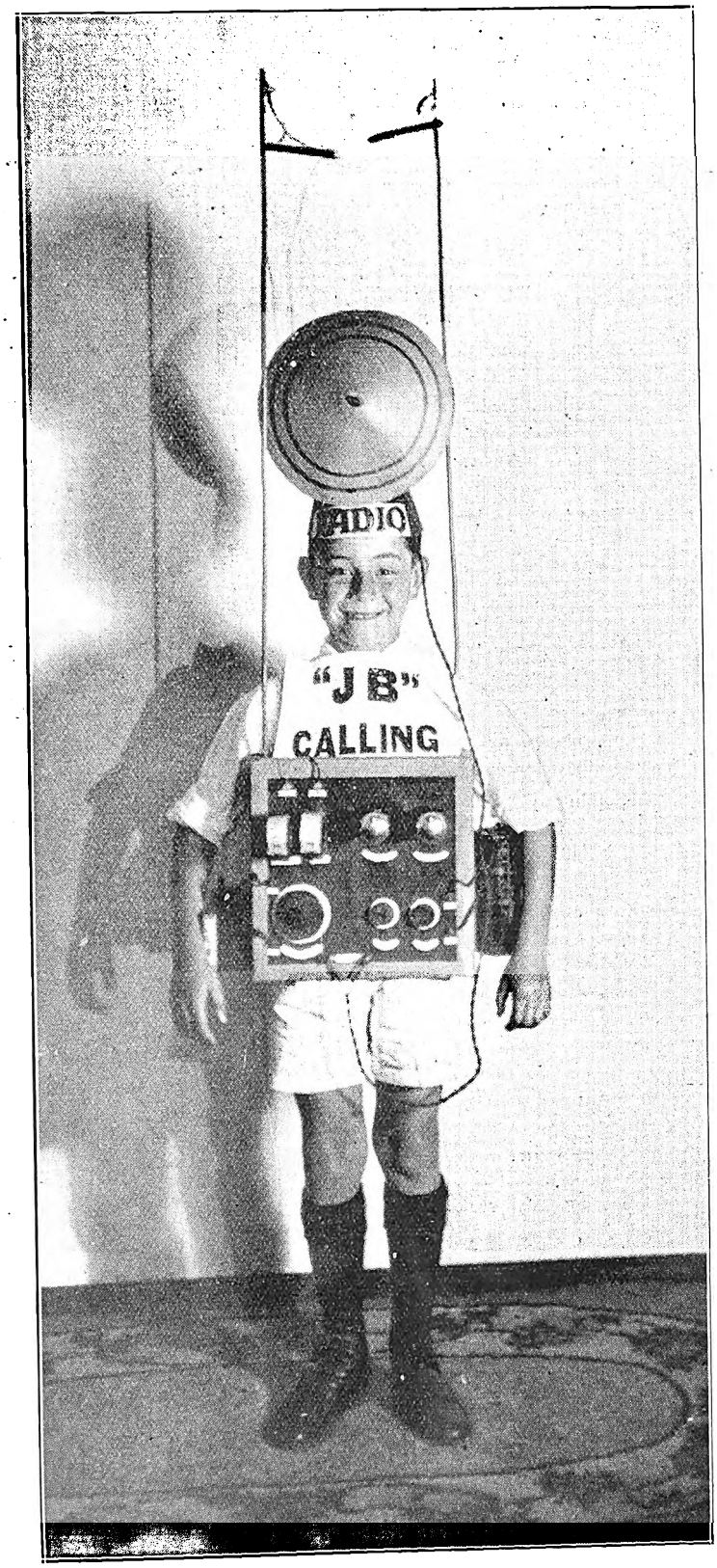
Suite: "Holiday Sketches" ... ... Foulds.
(a) "Festival in Nuremberg."
(b) "Evening in Odenwald."
(c) "Bells at Coblentz."
"On the Road to Moscow" ... ... Loetz.
Solo Cornet: "The Lost Chord" ... ... Sullivan.
Mr. A. W. Snell.
Selection: "Merrie England" ... ... Ed. German.
Valse: "The Grenadiers" ... ... Waldteufel.
Overture: "Crown Diamonds" .... Auber.

4.30 **Children's Corner:** A Visit from **Uncle Brownie.** Some Stories about the New Year and the New Year in many lands. Birthday Greetings and Riddles.



Dennis Matthews at a fancy dress dance.

5.15 Close down.

6.45 **"The Bells of St. Paul's."**

7.0 **Evening Service,** relayed from **West Street Baptist Church.** Preacher, **The Rev. A. E. F. Brett.**

8.30 **"A Popular Concert,"** relayed from the Summer Palace, Ocean Beach.

Mezzo:—
"Carmena" ... ... Lane Wilson.
"An Old Garden" ... ... Hope Temple
Violet Brooks.
In conjunction with the Durban Municipal Orchestra.
Conductor, **Mr. T. H. Huddle.**
(Full details will be announced later.)

10.0 Close down.

J.B. Studio Notes.

The week ending 18th of December was conspicuous, as far as "JB" was concerned, for the very beautiful harp soli played by Miss Kathleen Allister. This young musician has a perfect touch, and we have had many messages saying how clearly and truly every note came over the air. Also, we have had one or two items relayed from the Bijou, where a specially augmented orchestra were playing to the great film, "Faust," conducted by Mr. Lyell Tayler. Another very successful item was the first hearing on the wireless of Cantor Lopato. His voice is very resonant and was heard with great advantage, especially in the Russian song, "The Volga Boatmen."

Dingaan's Day was a very full day, and in the evening Mr. Beckley gave a little talk on "Piet Retief."

On Saturday the fight between Squires and Mullings was relayed, as also a portion of the mirthful sounds of 600 kiddies at the U.P.C. fancy dress dance, with "Uncle Joe."

Now the week commencing December 26th (Boxing Day) is going also to be a very full one.

On Monday there will be no ladies' half-hour or market reports; instead, we give an hour's gramophone recital—from four to five—and then "Uncle Joe" has his children's hour. In the evening Mrs. Selina Hirsch will talk on "The Art of Conversation." The singers for that evening will be Miss Freda Gross and a new tenor, Mr. M. Soloway. Mr. Powell will give us his weekly sports talk, his subject being the "Test Match."

On Tuesday again, the afternoon will hear a gramophone recital from four to five, and then the children's hour with "Aunt Alice." During the evening we will have our usual literary talk by Professor Drennan, M.A., and Miss Rae Lavine and Mr. L. Buckingham will sing. We hope to get a clear line to Durban at 9 p.m., and so relay from that time till 10 p.m. On Wednesday Mr. van der Walt, in the evening, will give us an Afrikaans recitation. Mr. Gordon Kinghorn and Miss Margaret Roux will supply the vocal items, and we shall relay a turn from the Empire between nine and ten, when we are again on the air to Durban. The afternoon session will resume the usual routine from to-day and revert to the ladies' hour and market reports again.

On Thursday, Messrs. Palvie and Oliver will sing some duets and soli, while during the same evening Messrs. Harrison and Bishop will play us banjo duets and soli. Mr. Wood will give us one of his interesting talks on "Motors."

On Friday, the 30th December, the singers will be Miss Ivy Lewis and Mr. C. Butler, Mr. George Spencer will play a clarinet solo, and Mr. Levitz will oblige with one on his 'cello. During the evening the "JB" Dramatic Company will render a sketch.

Saturday will be just our ordinary programme with the night dance relays, and on Sunday the first session starts at 10.30, when the service from the Dutch Reformed Church will be broadcast. From 3.30 to 5 we give a gramophone recital, and after the Salvation Army relay at 7.30, the concert in the studio will start at about 8.45. Miss Ivy Nankervis will sing, and Mr. Schulman will give a violin solo.

Children's Hour.

I am writing this the morning after the great fancy dress party at the U.P.C. It was great fun, and I hope you will also enjoy our own party on Friday, the 23rd. There will be some nice prizes.

On December 30th it is "Uncle Joe's" prize day, so as there are some very, very special prizes, mind you turn up. You will be surprised.

In and Out the Capetown Studio.

Glancing through the epistolary eruption thrown up by the introduction of "Blue Blowing" to the studio, I am inclined to the opinion that it is very like the maligned Jerusalem artichoke—entirely an acquired taste.

Perseverance, some slight knowledge of the tom-tom, and a natural love for poultry help enormously. One listener found it so invigorating that he did not worry to come to the sea for his annual holiday.

(Continued on page 28.)

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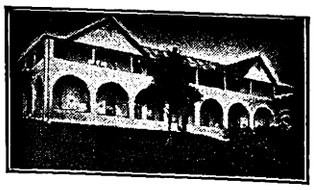

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(*Continued from page 26.*)

Another—but that is a different story. It costs us a wreath. Anyhow, it just gives you some idea of the Spartan potentialities of "Blue Blowing." "Kill or Cure" is the family motto, and judging from our correspondence it is quite true.

On the Monday programme I seem to recognise the original perpetrators of "Blue Blowin," camouflaged as "Novelty Items." Can it be that here are two Messrs. Roberts and Davies? Or is this a pretty manoeuvre to assuage a distinctly ruffled suburbia? The rest of the studio staff has gone to have their morning tea, so we shall not know until Monday. For my part I like a little innocuous "Blue Blowing," particularly when the blowers are Messrs. Roberts and Davies.

Kenneth Pritchard Again.

Mr. Pritchard's broadcast last week created so much interest that he has been persuaded to give us more from his repertoire which, he tells me, runs into some eighty pieces.

Mona McGregor, the "Carmen" of the recent Wynberg production, is singing the same evening as is Harold Littlewert, who also took part in the concert version of the well-known opera. Both broadcast well.

Some piano solos by Edna Stanton complete the solo items of the programme, the rest of which is to be supplied by the Alhambra Orchestra and items from the Tivoli.

The recent tappings from the Tivoli have been very successful of their kind. Edith Clifford, minus her "naughty eyes," was surprisingly acceptable, as was Kesslova, the gypsy violinist, who has a quaint facility for embellishing a common or garden music hall tune into something quite arresting. I did not notice any distinctive Romany strain in her music. It was probably in her clothes.

Another Quartette.

This is something to look forward to—the "Borodin," played by Gibbs, Swanton, Bray and Britton. An almost perfect combination, and an interesting, melodious work.

It is difficult to gauge the comparative popularity of certain instruments in the orchestra, as it is easy—alarmingly easy—to ascertain the unpopularity, as solo instruments, of course, of others. But there is no doubt that foremost in favour are the 'cello and cornet. Both appear on the Tuesday programme played respectively by Granville Britton and George Dimmack.

The vocalists are Norman Lister and Joan Steytler, as different in interpretation and style as it is possible for decent singers to be. Miss Steytler's admirers increase every time she broadcasts.

The Harmony Trio.

are the outcome of Harold Melck's two visits to the studio. The first time he came accompanied by a minute, but highly effective ukelele, and the second time by Mrs. Alan Stewart. Their medley of campfire ditties and popular airs is the sort of thing for which the microphone is parched. Listeners cannot get enough of it. On Wednesday night Mr. Stewart will complete the trio, and we look forward to some delightful, effortless ensemble work. If one were asked to describe their success in one word, that word would be "natural."

It is a pleasure to see Mrs. Cedric Withinshaw's name on the same programme. She has been away from broadcasting for such a time that the 28th cannot come too soon for those who remember her singing at the beginning of the year.

The other vocalist is Eric Slack. I wish I knew what he was going to sing. Original as he generally is in his choice of songs, there is always the fear that being a tenor—and a delightful tenor at that—that we may be asked to weather the "Flower Song," and such like emotional trade winds peculiar to tenors.

The cheery duo, Lee and Harrison, are also to be with us that night with their mandolines and banjoes.

From 9.30 to 10 you can enjoy coffee in your home while Cleghorn's Cafe Orchestra broadcast their usual tuneful programme. After the Afrikaans news service we shall relay the Tivoli.

The Thursday Concert.

includes some gems, particularly "L'oiseau de Feu," by Stavinsky, who wrote it, you will remember, for the Russian Ballet. The Elgar No. 1 has been held over from last week and should be something of an event in Thursday circles as this is its first performance by the Capetown Orchestra. As far as I know it has not been recorded, so for most of us Mr. Pickerill's reading will be the first we shall enjoy.

Old Year's Night.

appropriately falls on Saturday night, when we shall be treated to a swagger holiday programme by the Capetown Orchestra at the City Hall.

In accordance with our usual custom we shall take the Watch Night Service from the Metropolitan Church, where every year our good friend, the Rev. Ernest Titcomb, heralds in the New Year for us with the blessings and cheer customary to the season.

At midnight the City Carillon will be rung, and from then onwards we begin to first foot it on the air with dance music and the traditional "Auld Lang Syne." May you all enjoy a prosperous New Year.

GLADYS DICKSON.

Items from the Durban Studio.

The station's third anniversary has come and gone. We shall look back on our past service with many happy recollections and to the future with honest resolutions. We take the opportunity of thanking the host of listeners who have extended to us their congratulations and good wishes, and to assure them of our continued and wholehearted efforts in the direction of good and wholesome amusement. Space permits us making but a general survey of our entertainment for this week. On Monday (Boxing Day) our afternoon session has been omitted. A morning session is arranged and during the evening Mr. Alec Watt (baritone), who is a popular "JB" artist, will sing in conjunction with the Durban Orchestra at the Summer Palace. At 9.30 we return to the studio to hear Miss Minnie Rayner (Mezzo), Mr. Amon Bilmark ('cello) and Miss Elvia Rayner (pianoforte).

Tuesday and Wednesday evening are "Popular Nights." The artists include Miss Katie Osborne (soprano), Mr. Rene de la Rue (tenor) and Mr. Slesser Whyte (bass). Another "Light Classical" programme is arranged for Thursday evening, and listeners will have the opportunity of hearing Miss Dorothy Archer (soprano) in a charming group of songs. Mr. B. Northling-Swemmer will broadcast the third of his original short stories on Friday evening. It will savour of the melodramatic and is entitled "The Diver." Later, we will be entertained by the Studio Orchestra, Miss Dorothy Carrington (contralto) and Mr. Thornton (banjo). And then New Year's Eve descends upon us with its festive celebrations, its gaiety and its good humour and, incidentally, the inauguation of Durban's monster carnival. We hope to give listeners a concrete impression of the initial proceedings which are to take place in front of the Durban Town Hall between 7.30 and 8.0 p.m. After the time signal a real "Scotch" programme will follow. The Rev. T. R. Ballantine has kindly consented to give us a short "New Year Message," and Miss Jessie Allan, Mr. Max Turnbull and the Juvenile Pipe Band combine in an hour of "Highland Melody." A programme of dance music will follow, and at midnight we "Ring out the Old—Ring in the New."

"A Happy New Year to All.

Children's Corner.

On Saturday, 10th December, the Durban Broadcasting Studio celebrated its third birthday by inviting all the "nieces" and "nephews" of the Children's Corner to an afternoon party in the Jamieson Park. The beautiful grounds were looking their best under a glorious summer sky, and the two hundred children who accepted the invitation enjoyed a riotous afternoon in the company of the Studio "Aunts" and "Uncles." Races, games and a treasure hunt comprised the organised entertainment, with a very welcome interval for refreshments under the spreading shade of an old tree. Towards the close of the afternoon, the Mayoress (Mrs. Buzzard) graciously distributed the prizes. "Uncle Bob" (Mr. R. J. Wilson, general manager of the African Broadcasting Company) then spoke briefly to the children, reminding them that they owed the afternoon's enjoyment to "Aunt Isobel" (Miss Niven), who had planned and organised it for them. "Aunt Isobel," in replying, thanked all the "Uncles," "Aunts" and parents who had so generously helped her, and said that if the "family" had enjoyed themselves half so well as she had, she was well content.

This enjoyable little function closed with three hearty cheers for the Mayoress and the "Aunts and Uncles."

The following were the prize winners:—Lily Biljoen, Joan Dalton, Mona Shields, Elaine Murray, June Field, Iris Thompson, Alice Mountain, Ian Calder, Eddy Tonkin, Charlie Palmer, Douglas Foster, Alec Cowan, P. K. Anval-Aime, R. Collopy.

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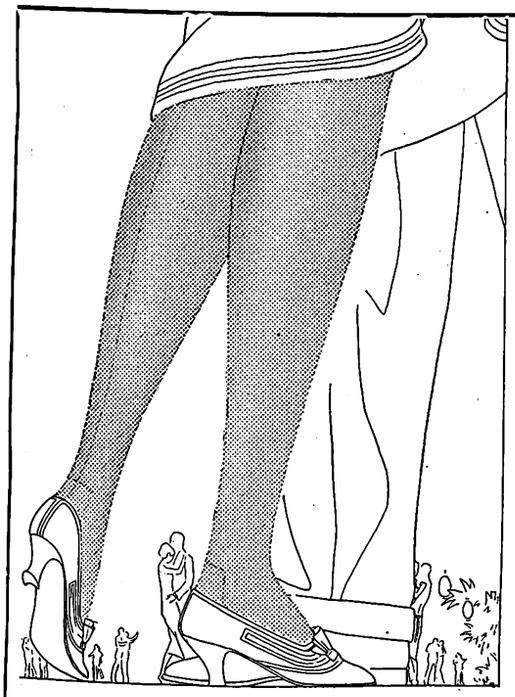
The most wonderful show you have seen for many a day. It opens at the Empire Johannesburg, on December 26th.



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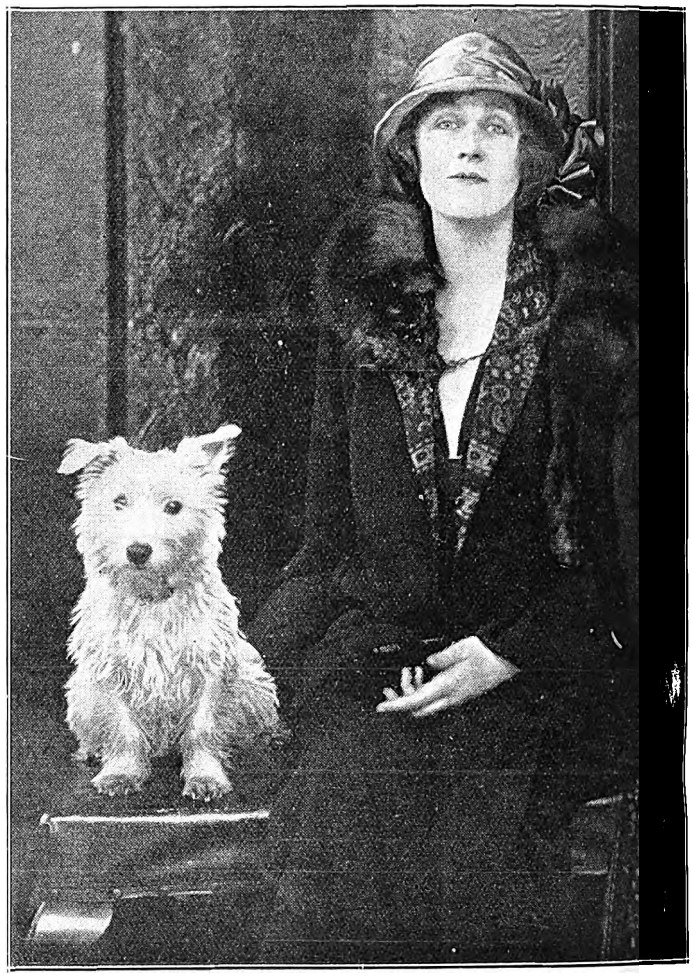

Phyllis Neilson-Terry and her dog, a lovely wee animal that the great actress simply adores.

The Dis-orderly Room.

There is one new act this week at the Johannesburg Empire, and a wonderful reception it had. The programme told us this tale:—

THE DIS-ORDERLY ROOM.

Cast:

The Prisoner	W. Kent.
The Corporal	J. Grant.
The Sergeaent	S. Wallace.
The Officer	Dan Booker.

Written and conceived in France during the Great War, and first played in the Trenches in 1916. A Musical Burlesque of a trial by a young officer of a poor unsuspecting Tommy. It is typical of the lighter side of the Great Tragedy.

The audience on Monday evening certainly enjoyed the sketch immensely, and it bids fair to become a riot. All the old war songs were incorporated with great effect, and the characters well taken. Special mention, of course, falls to Dan Booker, a dapper little officer, who was excellent, and to the Sergeant, S. Wallace. Mr. Booker sang better than we have yet heard him and carried the plot along gaily.

The Ashley Sisters open at the Empire, Johannesburg, on December 26th.

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Marie Douglas, the pretty partner of Arthur Klein.

(Continued from page 8.)

This latest escapade of Mrs. Pat's has caused great amusement in London.

I hear that previous to Zena Dare making her appearance in "The Flying Squad," on tour, she is to appear in the West End early in the New Year, playing the leading woman part in a piece from America, called "The Second Man." Therefore, "The Flying Squad" must wait until after the run of this new play.

"The Second Man" was an enormous success in America, and it is not to be doubted since Zena Dare, Noel Coward, Ursula Jeans and Raymond Massey comprise the whole cast, that it will be equally successful in London.

Noel Coward has not acted in London since the first three weeks of "The Constant Nymph," and Zena Dare, after living for some time in retirement, has lately been appearing in "The Last of Mrs. Cheyney."

PAMELA TRAVERS.

Claudia Alba.

Samson may have knocked down one or two temples and public buildings; he may have, and probably did, build other buildings with his own hands, but I feel very doubtful as to whether he could have picked up a full-sized cannon in his teeth, or caught a torpedo case on the back of his neck. Other things than this, however, Claudia Alba can do. She can hang by her teeth from a trapeze and, without other support, juggle with a couple of 25-pound cannon balls.

"Behind the Front" comes to the Orpheum, Johannesburg, on December 26th. It's a special feature.

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"if your face wants to smile, just let it," sings Amy and Cal Carter, one of the most popular turns who have been seen at the Johannesburg Empire for many a day.

Next Week's Calls.

PROVISIONAL TOUR LIST FOR WEEK COMMENCING DECEMBER 26TH, 1927.

Tivoli, Capetown.—(Opening Wednesday, December 28th) Cabaret Kittens, Barclay, Four Phillips, Butler and Barnes, Constance Evans and Monty Woolf.

Empire, Johannesburg.—Edith Clifford, Wm. Burr and Daphne Hope and Assistant, Shishtl's Marionettes, Ashley Sisters, Jerry and Company, Fynch and Payne, Amy and Cal Carter, Frank and Betty Boston.

Orpheum, Johannesburg.—Handers and Milliss, Blake and Hazeldean.

Grand, Pretoria.—Arthur Klein and Marie Douglas, Meazza and Adrienne.

Criterion, Benoni.—Rowan and Gardner.

Rinko, Maritzburg.—Fordham Brothers, Wendling and Molloy.

Criterion, Durban.—Byron and Byron, Willie Rouse, Claudia Alba.

Vaudette, Bloemfontein.—(Monday, Tuesday and Wednesday) Jones and Raines, Terry and Yorke.

Vaudette, Kimberley.—(Thursday, Friday and Saturday) Jones and Raines, Terry and Yorke.

Apollo, Germiston.—Jack and Jill, Bruno Sarti.

His Majesty's Theatre, Johannesburg.—"Puss in Boots" Pantomime.

Opera House, Capetown.—Phyllis Neilson-Terry and Co.

City Hall, East London.—Percy Hutchison and Co.

(Continued from page 4.)

Indian. A rope is thrown up into the air, and it suddenly becomes taut and straight. Up it a boy climbs and, when he gets to the end, disappears into space.

One cannot imagine a staid and solemn English person being able to perform this illusion. But wait, I must revise that statement. One could not describe Captain Clive Maskelyne as staid and solemn, English though he is. He is, as a matter of fact, one of the foremost of our magicians, and, although he does not do the rope illusion, I have not the least doubt that, were he able to devote time and attention to the perfecting of it, he would be able to perform it.

South Africans will remember that Captain Clive Maskelyne was here two and a half years ago, therefore he needs no introduction from me. All I have to tell you is that he will visit your shores again early in 1928, and has stored away the material for dozens of new wizardries and illusions.

DRINK RED DAISY TEA—IT IS THE BEST.

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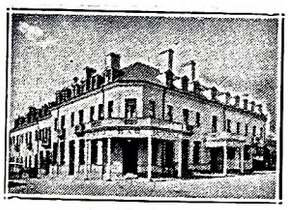
DRINK LYONS' TEA IT IS ALWAYS THE BEST.

STAGE, CINEMA & LISTENER-IN

With which is Incorporated the South African Pictorial

VOL. XX., No. 648] JOHANNESBURG, DECEMBER 28TH, 1927. [Registered at G.P.O. as a Newspaper PRICE 6D.

HOTEL METROPOLE



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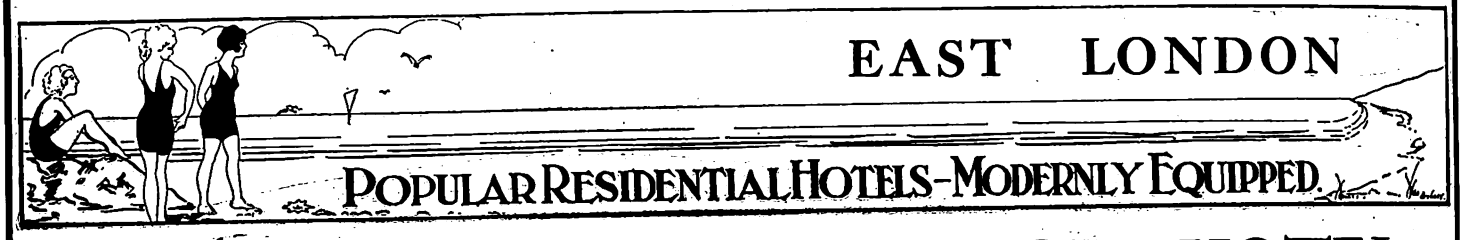

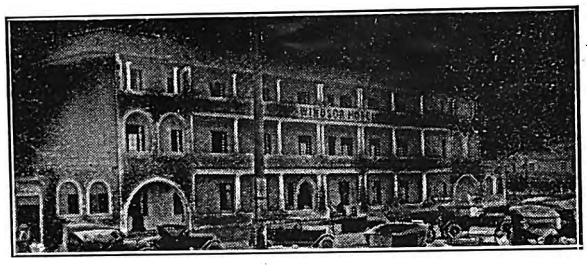

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"PUSS IN BOOTS."

I first saw the pantomime under the very happiest of auspices: His Majesty's Theatre, Johannesburg, was packed from roof to floor with a happy, cheering crowd of youngsters.

"Master, I can speak," says the Cat—and how they cheered.

There were moments of breathless silence, when the "Ogre" turned himself into an Elephant, and then into a Mouse—and the Cat ate him! You could have heard a pin drop, and then—storms of applause.

The "Cat" (Leslie Hatton) before the days of the fairy tale.

[*Photo: Jane Plotz.*

They loved every minute of it, did the little orphans gathered together by the African Theatres, Ltd., as their annual treat. They applauded impartially, the Ogre, the Queen, the King, the wee Babies, and they are not alone in that, for everyone has been applauding them ever since.

A pantomime critique is a different thing entirely to anything one writes about a legitimate show or even of musical comedy, for it is the spirit of the thing that matters much more than the finest acting. A pantomime artist must feel like Christmas (even with the thermometer here at an unbelievable figure), and so, with fun and jollity, bring mirth and gladness with them.

And this is the reason of the wonderful success of "Puss in Boots," and one again hands a bouquet to Mr. Philip D. Levard, the producer; a bouquet to Mr. Lyell Taylor, to whom the production owes so much musically, and a bouquet to each artist; and one must not forget Miss Benjamin's really gorgeous costumes (it's her eighth pantomime, by the way), and the scenic work of Marjorie Tyars, Howard Glover and Hedley Churchward; the electrical effects by——well, bouquets to just everyone!

What scene does one like best? The Mill? The Royal Kitchen? The Cornfield? The Throne Room? The Golden Casket, where one sees the most elaborate of settings and costumes—all glittering, shining gold? I am sure I don't know. It was all so interesting, so entertaining; it was—well, it was *Pantomime*. From the minute you begin your evening "on the tiles" (Oh! fie, for shame) to the end it's amusement with a capital A.

Let us begin with Royalty first. Jimmy Taylor and Edgar Stanmore make a most attractive "King" and "Queen," By the way, my fair readers, the lady's gowns are well worth seeing. The "King" is very sad and sorry—misery seems to ooze out of the teapot spout of his crown, and the "Queen" is bold and managing. As I said before, a large bouquet to each.

Marjorie Fulton is surprising everyone with her work as principal boy; she looks good, sings well and carries the pantomime briskly along, aided and abetted by "Billie" (Leslie Hatton, at his very best). It's a great pantomime performance they both give.

Diana Maxwell, as a "Princess" should, is sweet and charming; we hand her a posy of roses, I think. Peggy Whiteside sings delightfully as the much-spangled "Fairy Queen," and George Wallett is an impressive "Bubastes."

Basil Osborne deserves special mention for his "Ogre," very fine indeed and most terrifying. "Carolus" and "Caleb" (Phil and John Rallis) are responsible for much mirth; Justus Gerrard is an aged, though active, notary, and the chorus work better than ever.

Just a word, too, of Ivy Conmee, who dances exceedingly well; Johannesburg is very proud of her—one of her children.

And the Babies!

You must see them, and—why, here's the end of the page, and I've hardly begun.

C.R.

HENRY TREISMAN MAKES BEAUTIFUL FAMILY AND WEDDING GROUPS. NEL'S RUST BUILDINGS, JOUBERT STREET.

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The sad and sorry "King" (Jimmy Taylor) and the merry "Queen" (Edgar Stanmore) in "Puss in Boots."

[*Photo: African Film Productions, Ltd.*

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On With The Dance.

Visitors from London are constantly expressing their surprise at the dearth of dance competitions in South Africa. As far as England is concerned, not only in London, but in the provinces as well, the dance competition has become almost indispensable, while on the Continent dancers are taking to it with the greatest enthusiasm, so much so, in fact, that the World's Dancing Championships are no longer held in London, but in Paris. But in South Africa the dance competition is practically unknown, and the few attempts that have been made to popularise the idea have, almost without exception, ended in failure.

The fault, of course, lies with the dancing public itself, for it is the failure of the average dancer to show any interest at all in dance competitions that is responsible for their almost complete absence. South African dancers "can't be bothered" to go in for competitions, and so, of course, they are very rarely organised.

This is a greater pity than is generally realised, for there is not the slightest doubt that dancing competitions are a quicker and more effectual means than any yet discovered for raising the general standard of ballroom dancing; and few people will be prepared to say that ballroom dancing in South Africa is of so high a standard that no improvement is needed.

"What dance competitions have done for dancing in London and in the provinces in England, they could do for dancing in South Africa" a prominent London dancer, visiting South Africa recently told me, "they could improve the general standard of dancing here, by fifty per cent."

Morry Blake and Ena Hazeldean.
[*Photo: Jane Plotz.*

The evolution of the foxtrot was an example of what competitions can do towards improving the steps and styles of a dance, as well as their execution by the dancers. In its early stages the foxtrot was a slovenly dance, much given to shufflings and lurches, and performed haphazardly and with little thought to grace or style. Then the craze for foxtrot competitions began, and almost at once there was a tightening up in the technique of the dance, while dancers began to attempt to perform the movements with more grace and with greater neatness. The word "style" as applied to ballroom dancing took on an added significance, and dancers for the first time began to realise that ballroom dancing could be something more than just a pastime; that it could, in its highest form, be even regarded as an art.

And the outcome of all this was the birth of the "competition" foxtrot, the dance that to this day has maintained its position as the highest form to which ballroom dancing can attain. Its simple, graceful movements have for nearly five years been recognised as the most aesthetically perfect interpretation of the world's most popular rhythm, and there is every prospect that even in five years' time the smooth, flowing movements of the "competition" foxtrot will still maintain it in the exalted position it fills to-day. This, in itself, is all the justification necessary for the complete vindication of the dance competition, for had not those early competitions been held it is certain that this, the most graceful of all modern ball-room dances, would never have been evolved.

And so, as I have said, it is a pity that dance competitions find so little popularity in South Africa, for the standard of our ballroom dancing is probably lower at the present time than it has been for some years past. We've had a gay old time with Charleston and Blackbottom, but now our dancing is showing all the symptoms of the "morning after" feeling, and is just about as ragged and styleless as it is (Heaven be thanked) ever likely to be. A few big dance competitions, with the consequent increase in public interest and the tightening up of ballroom style, would do us all the good in the world.

Whether we shall get them or not is another matter. Experience has taught that those who try to organise such competitions are apt to get their fingers burnt. It is, however, interesting to note that the newly formed ballroom section of the South African Dancing Teachers' Association, have expressly provided for dance competitions in their rules, and there is thus every possibility that this body may take it upon themselves to come to the assistance of dancing in an effort to improve its standard by the re-introduction of the dance competition idea.

Should they decide to do this, it is probable that another of their schemes will be put into operation—that of obtaining judges from other centres than the one in which the competition is held. One of the greatest difficulties in the judging of competitions in the past has been that local teachers were usually called upon to judge in competitions in which, in all probability, several of their own pupils were competitors. Naturally, this placed them in rather an invidious position, yet one which it was hard to avoid. The new body of ballroom dancing teachers has certainly laid its plans on an ambitious scale, for in their anxiety to avoid this difficulty they are prepared, if necessary, to obtain their judges from distant parts of the Union, or even from overseas, should the competitions be of a size sufficient to warrant it. The new organisation does not, apparently, anticipate lacking funds, and I hear that a number of functions in this connection will shortly be organised. As the whole object of the ballroom section of this Association is to improve the standard and increase the enjoyment of ballroom dancing in South Africa, I should not imagine that their efforts would be lacking for public support.

THE BALLROOM SHEIK.

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Bits about People.

Contrary to all expectation, "The Garden of Eden," at the Lyric Theatre, is having a run. This is probably due to the fact that Tallulah Bankhead is playing the lead.

Miss Bankhead has an enormous following in London. When one hears of the kindly, generous things she does, one is not in the least surprised. Recently, when she was working on a film, Tallulah Bankhead came into contact with one of the workers in the studio. This woman had never seen a theatre in her life, though she has lived within a few miles of London for many years. The film in the course of production was "His House in Order" and, seeing Miss Bankhead burst into tears during the filming of one of the scenes, the ingenuous studio worker, not realising that it was only acting, tried to comfort her. That is how Miss Bankhead came to know of the number of people who, though living close to the theatre world, have never stepped inside it.

So it came to pass that Miss Bankhead's car was sent out into the suburbs and brought the studio worker and her husband to see "The Garden of Eden." The lucky woman was taken into Miss Bankhead's dressing-room after the show, and there she sipped her first glass of champagne. Then she rolled home again in the great limousine, having spent the happiest evening of her life.

It is deeds such as this that make members of the theatrical profession so beloved by the public.

Evelyn Laye's name has come to be synonymous with high salary. It is averred that she is the highest paid artiste on the English stage to-day. Whether this be so or not, I cannot say, but I do know that she receives a colossal salary whenever she plays in musical comedy, and also when she appears in films. She has just signed a contract to star in two more films. Her work in "The Luck of the Navy" has shown that she is as good a film actress as she is a musical comedy star.

People in Paris are grumbling at the critical condition of the drama in that city. The theatres are accused of charging high prices for uncomfortable seats at entertainments which consist almost as much of intervals as performance. I myself, having recently been to Paris, am thoroughly in agreement with this movement. The seats in all the drama theatres are almost as uncomfortable as hard boards, and the play has to be particularly good to make one wish to sit on hard boards for three hours in the evening. On the other hand, the music halls give a full programme and padded chair for far less money. That is why people are flocking to the Moulin Rouge, Casino de Paris, Folies Bergeres, the Empire, and many other well-known music halls, whilst the drama theatres are very sparsely populated.

Everyone, who has read Anita Loos' book, "Gentlemen Prefer Blondes," will be interested to hear that, in addition to dramatising this inimitable burlesque, the authoress has written a sequel, "But They Marry Brunettes." I hear that "Gentlemen Prefer Blondes" is being made into a film, under the directorship of Anita Loos and her husband, John Emerson, and also that the stage production will be seen in London some time next year. The book itself has been translated into all languages except Chinese and Japanese. This, I think, creates a record for a burlesque.

Those South Africans who follow London affairs closely will probably remember the famous Bywaters-Thompson murder case. Frank Vosper, one of the cleverest of our English actors, and a budding dramatist to boot, has written a play round the theme of this murder, and has called it "Spellbound." This was suppressed in London, but has recently been produced in New York. Miss Pauline Lord, who was seen in London some years ago in "Anna Christie," played the leading part in Frank Vosper's play.

George Bernard Shaw is the latest person to make a gramophone record. This has been done for the future benefit of language students of good English. Paradoxically, the best speakers of English are the Irish, and Mr. Shaw is no exception to this rule. In these days, when our language is developing along the lines of American slang, it will be pleasant to be able to turn on the Shaw record and hear English spoken as it really should be.

Pauline Frederick, the famous film star, who has been spending some time in London, went back to New York a disappointed woman, for she had to return without the play for which she had searched for months. I understand, however, that she will return to Europe next April, when she will make two new pictures in Germany, and when she hopes to persuade Miles Malleson, the clever author of "The Fanatics," to write a play for her.

(*Continued on page 15.*)

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Beauty Secrets of a Film Star.

BY LYA MARA.

Training and concentration can change the breath of life into the breath of beauty, and next to deep breathing, food is important in developing our best qualities.

If you eat too much you notice a distressed feeling and a depression of spirits. Which is better, deny your appetite a bit or indulge and be unhappy?

Oh, it is easy enough to say, but doing things conducive to our health is not so simple. For instance, deep breaths taken for five minutes every morning and careful breathing during the day's work will help dispel inertia.

Every morning, stand before an open window, stand with head back, raise the arms above the head, taking deep a breath and hold fully five seconds; then slowly lower arms and exhale.

This prepares you for breakfast. If it will not bore you, I will gladly submit a weekly diet that I consider varied and interesting enough and will probably keep you in as good physical condition as it does me.

Sunday, breakfast—A baked apple or stewed prunes, a slice of toast and a glass of milk or two glass of buttermilk.

Sunday, luncheon—One egg, a slice of crisp bacon, a small baked potato and a few olives.

Sunday, dinner—A thin vegetable soup, spinach or turnips, peas or asparagus, gelatine with strawberries or pineapple.

Monday, breakfast—An orange, a dish of dry flaked cereal, a slice of thinly buttered toast and a cup of cereal coffee.

Monday, luncheon—A Bermuda onion, raw or stewed, dried or smoked fish, a dish of brussel sprouts or turnips, figs.

Monday, dinner—Light vegetable soup, cold chicken or chipped beef, squash, carrots or cabbage, and orange gelatine.

Tuesday, breakfast—Cantaloupe, or berries, buttered zwiebach, a glass of milk.

Tuesday, luncheon—Vegetable soup, broiled fish, a small baked potato, a glass of skimmed milk.

(Continued on page 32.)

A scene from "My Old Dutch," at the Grand, Capetown, on January 2nd.

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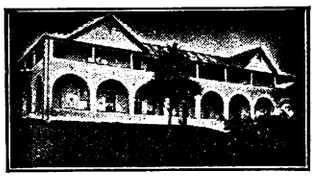

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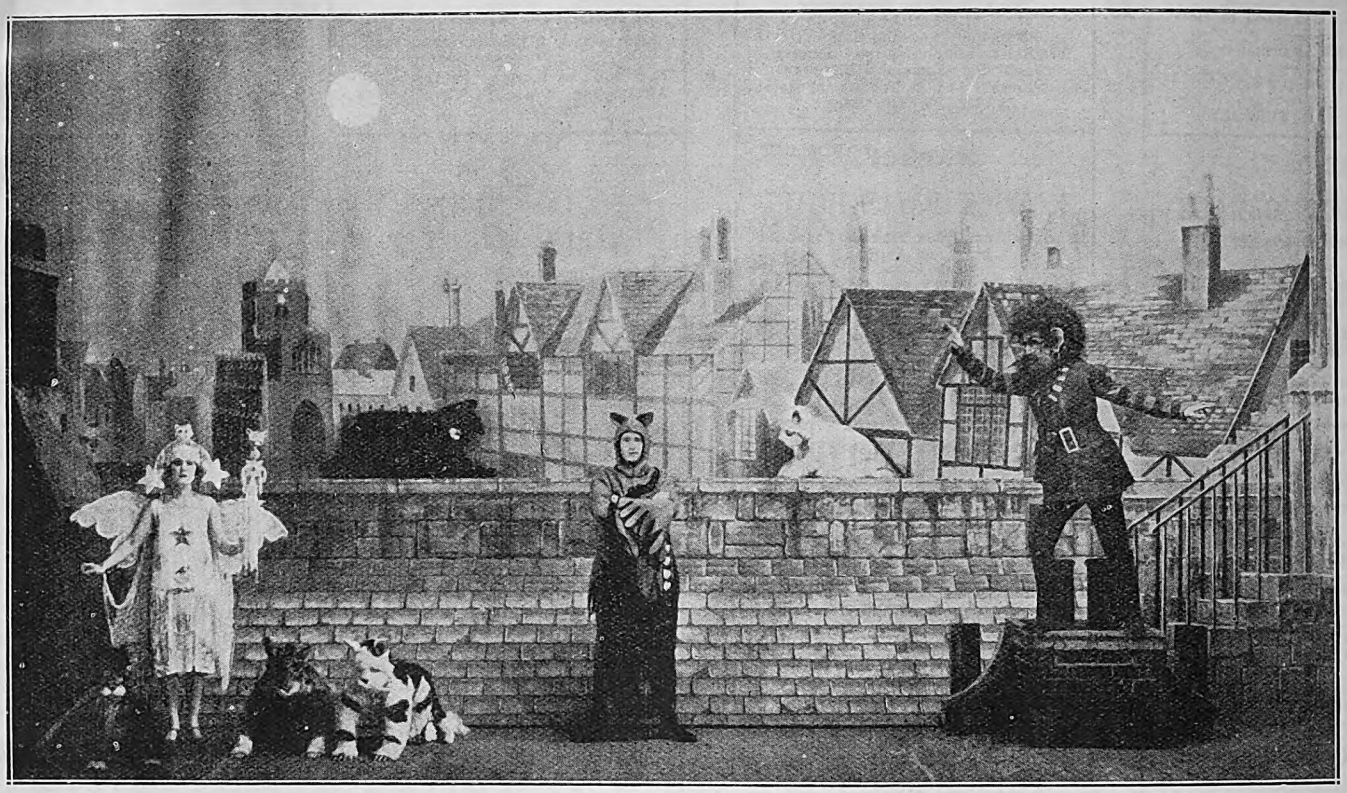
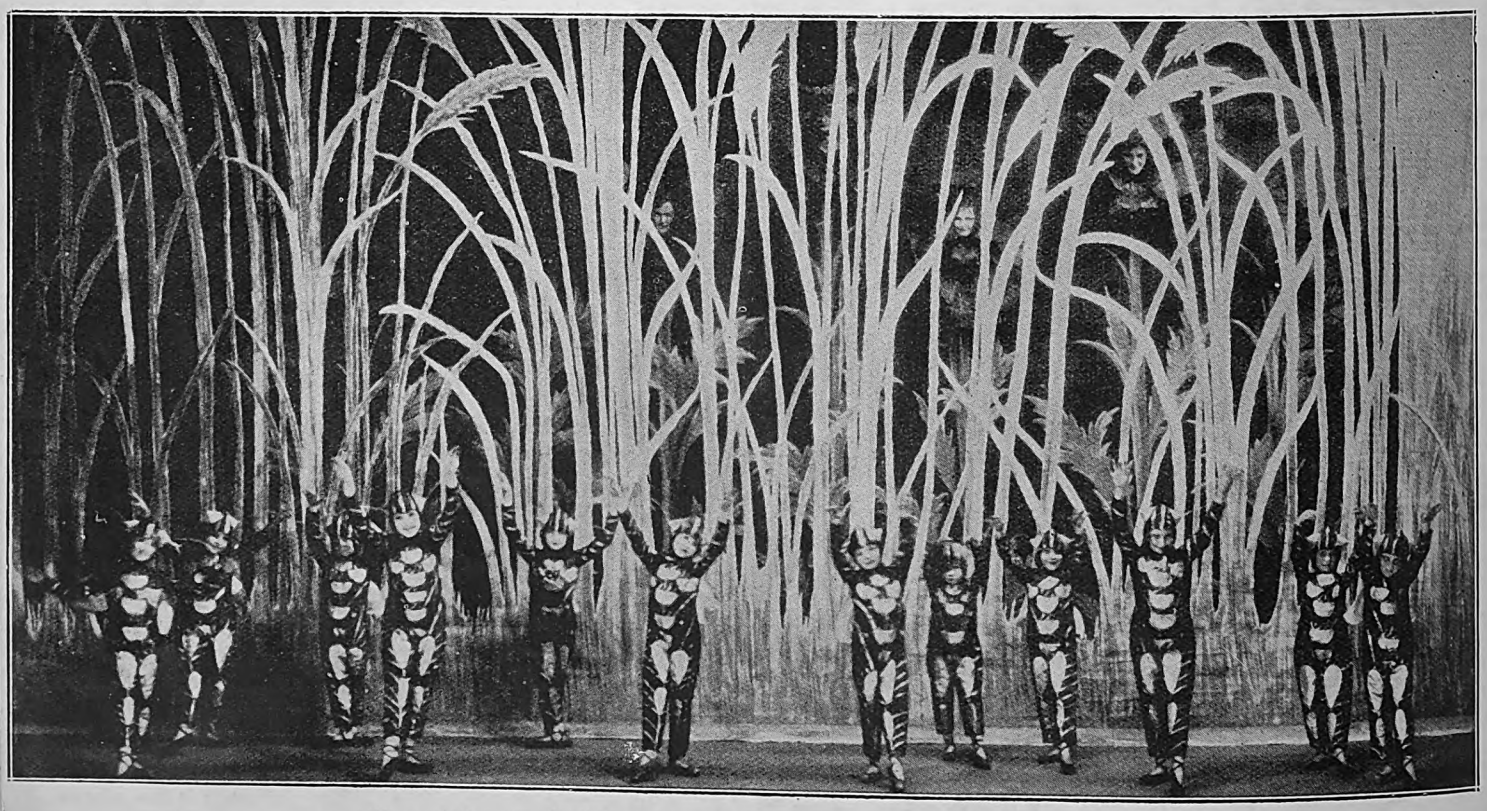


"On the Tiles": "Queen Felina" (Peggy Whiteside), "Bubastes," King of the Cats (George Wallett) and the "Ogre" (Basil Osborne) in the opening scene.



One of the wonderful spectacular scenes—the poppies among the corn.

[*Photo: African Film Productions, Ltd.*

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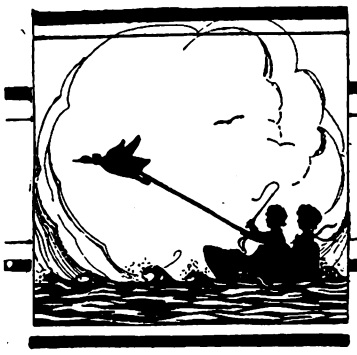

Our Childrens Column

Old Santa Claus.

(By Carrie Rothkugel.)

It was Christmas Eve.

In Santa Claus's wonderful home under the snowflakes all was hurry and bustle.

The long, low-roofed cavern was brilliantly lighted up, in direct contrast to the snow-covered world outside, over which the shades of night were beginning to fall.

Long tables were ranged down each side of the cave, laden with toys of all kinds, from a five-guinea doll from Paris to a penny tin-whistle; while the shelves above them were so full of new treasures that not a vestige of the walls could be seen.

Hither and thither ran countless little gnomes, dressed in brown cloth tunics trimmed with white fur, and wearing long hose of the finest silken gossamer ever seen. They had quaint, wrinkled faces, and long white beards that seemed to be a source of constant annoyance to their owners, for they frequently tripped and fell headlong over them.

One tiny gnome was strutting about, with a very important air, superintending the sorting and arranging of the toys, but doing nothing at all himself. He seemed to be a personage of considerable importance among his companions, who all treated him with great respect, for he was Snapdragon, the head of the workpeople, and next to Santa Claus himself in rank. He appeared to move in an atmosphere of flames, for his dress looked as if it were on fire; yet he seemed in no wise disconcerted with it.

At the innermost end of the cavern was a small door which led into the store-room, where all the sweets he gives to the children on Christmas Eve are made and packed in pretty boxes, packets, and fancy stockings.

In one corner stood five huge cauldrons, from which rose the most appetising odour imaginable. Big boxes were being filled by busy little beings; and chocolate animals, bon-bons of all sizes and shapes, as well as preserved fruit, lay all around in dozens; which were no sooner put away than more came, as if by magic, from the cauldrons.

Suddenly a trumpet sounded, the cavern door was thrown open, and in drove Santa Claus in his sledge of forest pine, drawn by eight wonderful white flying wolves with silver trappings.

Then a loud cry arose from each little throat: "Hurrah! hurrah! Father Christmas has come! Santa Claus is here!"

Throwing aside his warm deer wraps, Father Christmas leaped out and looked smilingly around on his loving subjects, who all crowded eagerly about him. Then, escorted by Snapdragon, he went all over his workshop, and inspected the presents already being loaded on his sledge by willing hands.

When all was finished, and not a single thing left out, he mounted on it and, turning, addressed the gnomes.

"My much-beloved people," he said, "right well have you done your duty; and I thank you for all the help you have given me, which will, I know, be much appreciated by the little ones whose presents you have this night so carefully packed. Now, dear friends, farewell, farewell!"

At these words the gnomes cried: "Farewell, farewell," until the sound echoed and re-echoed again.

"Sleep, then, sleep," said Father Christmas, waving his hands. And at once all the workers sank into a deep sleep, from which they will awaken once more when next Yule-tide comes. But Santa pulled the reins, and the sledge flew out into the midnight air with only the twinkling stars to see it and the moon to guide it with her soft radiant light.

The world below looked very peaceful, for all its inhabitants were fast asleep, save a few late folk returning from a ball or a concert; but soon all the lights were put out and the world lay in inky darkness. Then, only then, did Santa Claus descend, and, going into the houses, filled up the stockings of each little dreamer.

From the shores of old England to sunny South Africa, from the bleak Lapland coast to the mighty dominion of Canada, the sledge flew as if borne on the wings of the wind, and everywhere its owner left traces of his visit in the shape of expensive toys and beautiful sweets.

At last, when the night grew into dawn, Santa Claus's mission for that year was over; and, if he needed any reward for his labour, he had it in the joy in the Children's faces when they looked at the presents he had brought them.

DRINK RED DAISY TEA—IT IS THE BEST.

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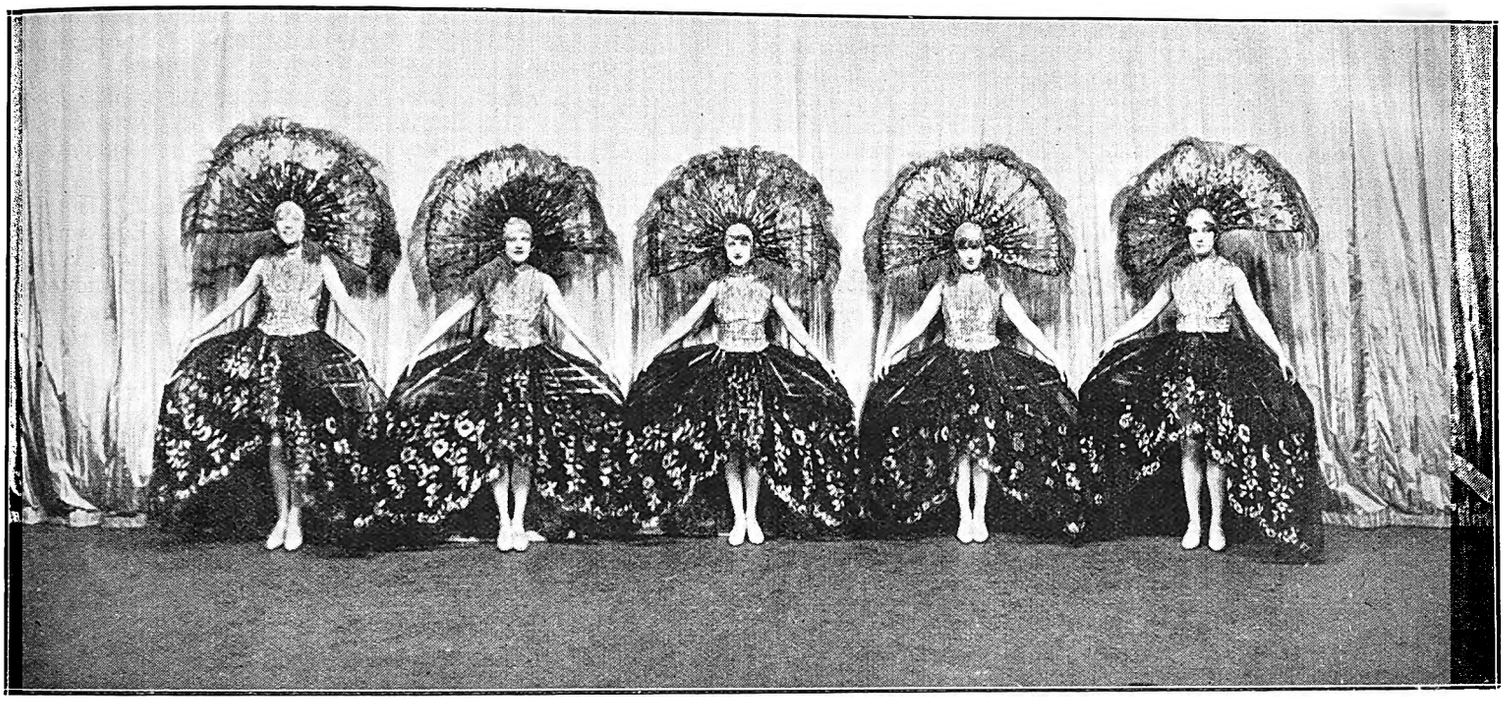


LONDON THEATRES.

The most important event of this week has been the production of "Sirocco," by Noel Coward. This play, as is usual with dramas from the pen of this young dramatist, was looked forward to with extraordinary enthusiasm. Everyone said to everybody else, "The man's a genius; he has actually written another play."

I do not know whether this is the sixth or seventh play that Noel Coward has produced, but, any way, I know that the list is an amazingly long one when one considers the dramatist's age.

"Sirocco" had a very bad first night. A noisy crowd in the pit laughed and booed all the way through the second and third act. As someone very aptly said, "the pit was three rows of rows."

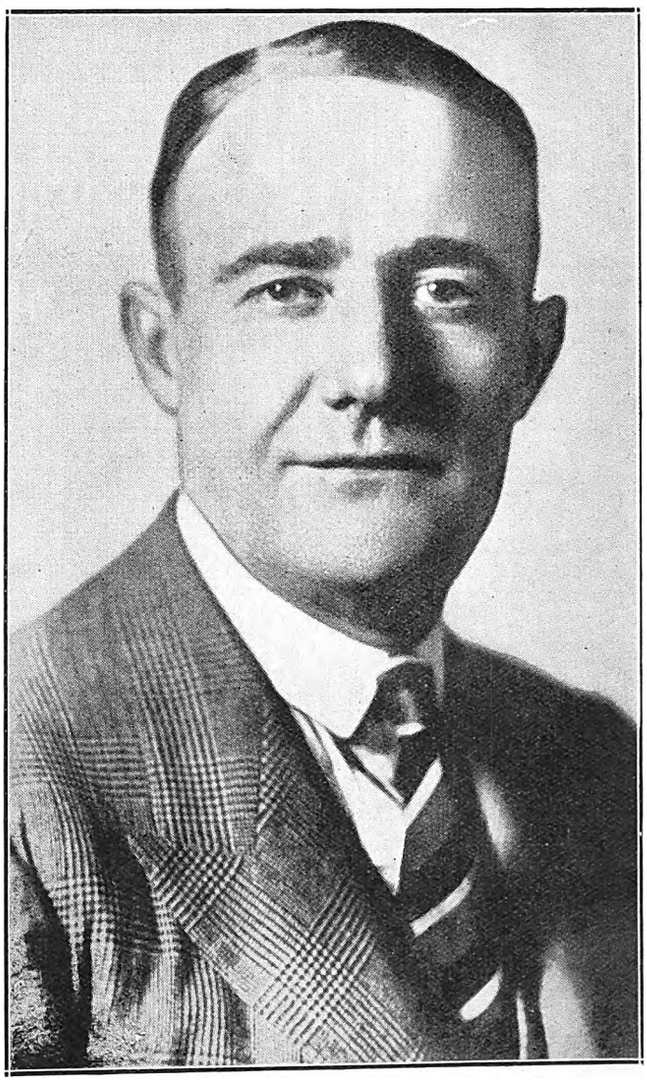
The story deals with the desire of a young wife, whose husband is extraordinarily dull, for romance and the gaieties of life. Actuated by this desire, she leaves her dull, solid, but very good, husband for a lover, who might be termed a permanent inhabitant of the lower shores of Bohemia. Then comes disillusionment. The young wife finds that romantic love in Bohemia is not nearly as fine as she had thought it; as a matter of fact, she is thoroughly disgusted with her adventure, and is only too glad to return to the arms of the dull husband.

Frances Doble, a young and beautiful actress who is still slightly lacking in experience, played the part of the young wife fairly well. Ivor Novello, whose acting has improved enormously, was the Bohemian lover, and the husband was played by David Hawthorne.

Since the first night, "Sirocco" has settled down considerably and, although the production has given rise to a great deal of sarcastic and enthusiastic comment, it looks as if this same comment would assist towards assuring the play a fairly good run.

I say again, as I have said many times before, that, if Noel Coward would take two full years away from playwriting and do a little thinking, he would, at the end of those two years, give us a really worth-while play.

At a Sunday night performance at the Strand Theatre, Dennis Neilson-Terry, brother of Phyllis Neilson-Terry, who is at present delighting audiences in South Africa, gave an excellent performance of a haunted man in "Fear," the latest drama from the pen of Lord Lathom. I hear that one actor after another threw up the part because it was such a difficult one, and it remained for Mr. Neilson-Terry to tackle it.



Ronald Squire.

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In the last act this actor had to speak for more than 10 minutes on an absolutely empty stage. His long monologue expressed the crescendo of his fears. He was shut up in a haunted room, where the supposed terrors were to make themselves visible. It turned out, however, that there were no ghosts other than those in his own imagination. These, however, were amazingly potent, for they killed him in the end.

Mr. Neilson-Terry dominated the whole audience during that long and terrible scene and had to take many curtain calls at the end.

What a gifted family the Terrys are! I do not know of any other family in which the fire of theatrical genius burns so generously.

The Arts Theatre Club, whose members comprise a number of people who act and a number of others who are intensely interested in matters theatrical, produced a new entertainment last Sunday. This was an amazing farce, called "First Class Passengers Only," and was written by Osbert and Sacheverell Sitwell. Cocktails, a dinner, a party —with Sitwellian interludes on a megaphone—and a grand finale, these comprised the main points of the entertainment. Since it comes from the pen of the Sitwells, you will realise that the play was full of wit and burlesque and absurdities.

It was an amusing and rather cruel trifle, but I fancy that it would have been more successful had it been played in a drawing-room before an audience whose members all knew one another intimately. Some of the allusions were lost by the audience of the Arts Theatre Club. On the other hand, we had a chance of seeing the amazing Sitwells acting themselves, and Sybil Arundale and Esmé Percy gave two excellent pieces of acting.

These Sunday shows are becoming more and more popular in London, and it looks as if the Lord Chamberlain would eventually licence ordinary theatres on Sundays as well as week days, as is the case in Paris.

I have mentioned the Gaiety production of "The Girl from Cook's" several times in this column. Last week it was decided that the piece would be withdrawn, as the management was losing money. The principals, however, unable to bear the idea of turning off so many small part people and members of the chorus before the festive time of Christmas, have decided to carry on the show on a co-operative basis. Any money which comes in will be used first for the payment of the chorus girls and small part people and theatre staff, and if anything is left over, this residue will be divided amongst the principals. This, I think, is another instance of the kindness and generosity that abounds in the theatrical world.

And now we are come to the best news of all. We at last have a new play from the pen of P. G. Wodehouse, and, better still, we have Ernest Truex acting the leading part. The play, whose advent I prophesied a week ago, is "Good Morning, Bill," and the whole farce ripples with kindly laughter. The humour is harmless and gentle and of the kind that chuckles contentedly, and it was no wonder that the audience cheered at the end of the performance. The

This scene in "Bow-Wows," the Co-optimist-cum-Pierrot show at the Prince of Wales' Theatre, London, shows four stalwart caricatures offering presents to four beautiful ladies. Their gestures of refusal are, I fancy, not very definite, and I feel sure that as soon as the picture was snapped they grabbed the presents eagerly. [Photo: Stage Photo Co.

NEXT TIME BUY GOODYEAR TYRES

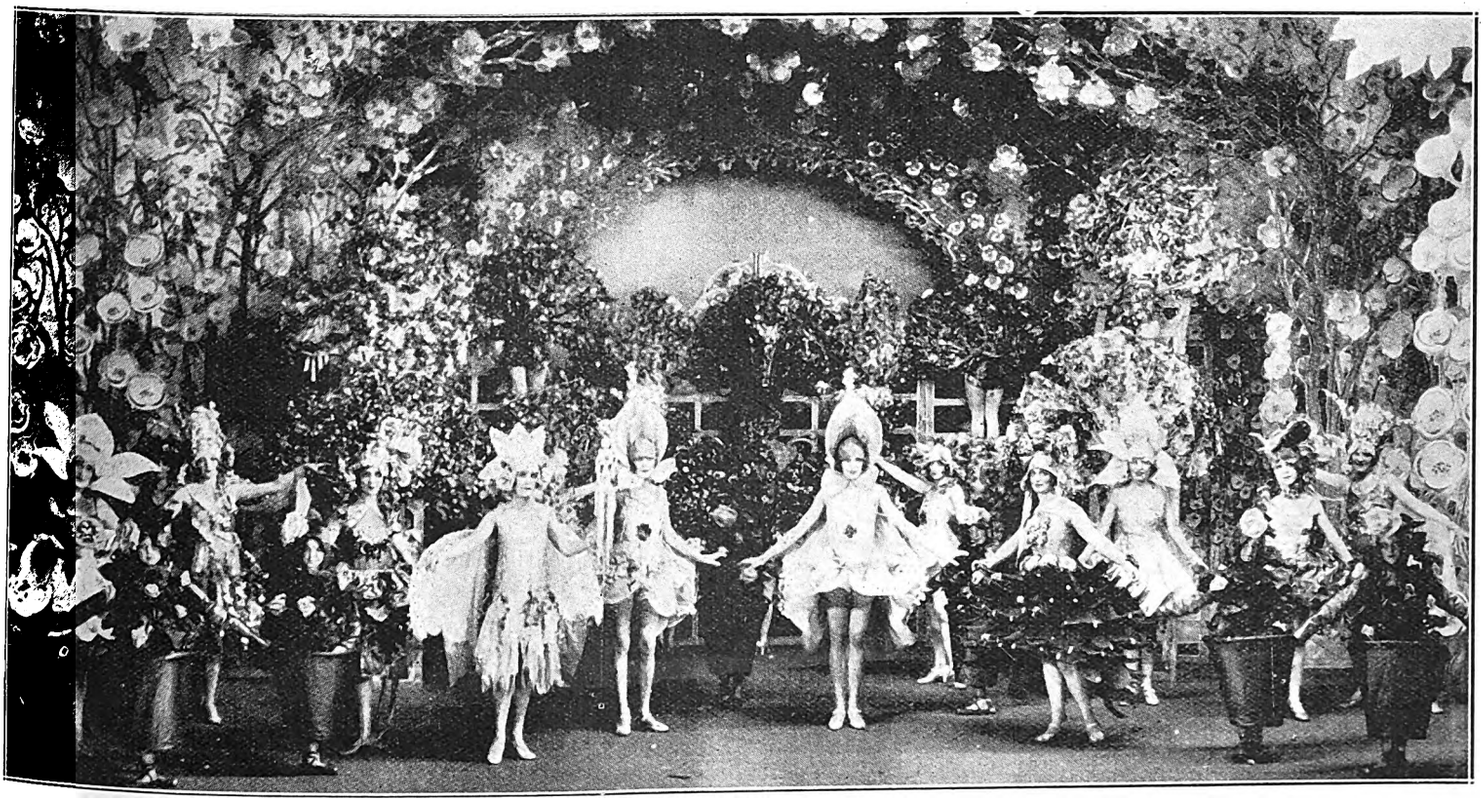
Vera Lennox, as she appeared recently in "Anne—One Hundred." She is now playing in "Good Morning, Bill." [*Photo: Nethersole.*

acting, too, was excellent. Mr. Truex was at his best. Vera Lennox was the woman doctor, with whom "Bill" falls in love. Frank Cellier was delicious as a doddering old uncle, whose sole aim in life is to be a good golfer. Dorothy Minto and Lawrence Grossmith completed this excellent cast.

I went to see "On Approval" again the other night, and found this farce more delightful than ever. It is amazing that a play with only four people should have such a very strong appeal for an audience. "On Approval," as you know, is from the pen of Frederick Lonsdale, who wrote "The High Road" and "Spring Cleaning." Ellis Jeffreys and Valerie Taylor are the two women in the cast, and Ronald Squire, that excellent actor, has a part eminently suited to his gifts. I first saw Ronald Squire when he played with Margaret Bannerman in "Our Betters." Since then his work has become better and better, until now one cannot imagine a society play being written without a part for him.

South Africa will be specially interested in the news that George Robey, together with Marie Blanche, is to be seen again in London. He is at the moment rehearsing a new revue, called "The Same Old Game," which will be produced at the Princes' Theatre on December 3rd. If Mr. Robey had racked his brains for years thinking of a good Christmas present to give us in 1927, he could not have discovered a better one than the present of his own inimitable humour.

Pamela Travers.



The magnificent flora scena in "Puss in Boots." [*Photo: African Film Productions, Ltd.*

BALLOON, HIGH PRESSURE OR MOTOR CYCLE

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(*Continued from page 5.*)

Many people who have read "The Green Hat," "The London Adventure," and "The Romantic Lady," will be sorry to hear that their author, Michael Arlen, is ill. The New York failure of his play "The Zoo," disappointed him keenly. However, there is some compensation for him, even if he never puts pen to paper again, as all his books have brought him in a very goodly income.

Gwen Ffrangcon-Davies, one of our best actresses, is at the moment playing in London's tiniest theatre, the Gate Theatre Studio. This little theatre is so tiny that it consists of one room only, and this room itself is but a loft above an old stable. Its tininess, however, does not prevent its being filled to capacity every night by enthusiasts of the intellectual drama. The play "Maya," which has been roundly condemned by the censor, comprises the Gate Theatre programme at the moment. Since this tiny place of entertainment does not come under the jurisdiction of the Lord Chamberlain, it is in the happy position of not having to ask his permission before producing plays. Many productions, which would otherwise never have been given in London, have seen the light of day at the Gate Theatre Studio.

"Carolus" (Phil Rallis) and "Caleb" (John Rallis) in "Puss in Boots."

[*Photo: African Film Productions, Ltd.*

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WIRELESS NEWS.

Pretoria 320 Metres. Capetown 375 Metres. Durban 400 Metres. Johannesburg 443·5 Metres.

African Broadcasting Company, Limited, Johannesburg.

Announcer ... ... Mr. LAGO CLIFFORD.
Musical Director ... ... Mr. J. SCHULMAN.

All Programmes are subject to re-arrangement and alteration.

"JB" PROGRAMMES FOR WEEK COMMENCING MONDAY, JANUARY 2nd, 1928.

12.0—2.0 p.m. daily, except Tuesday and Sunday: Music by **"JB" Studio Orchestra.**

12.0—1.20 p.m., Tuesday: Music by **"JB" Studio Orchestra.**

1.20—1.50 p.m., Tuesday: Lunch Hour Organ Recital, by **Mr. John Connell, F.R.C.O.,** Town Organist, relayed from Town Hall by permission of the Town Council.

3.30 n.m., Woensdag: Ons Kleinspanse Gesellige Half Uurtjie (deur **Oom Tommie).**

4.0 p.m. daily, except Monday and Sunday: Weather Forecast, followed by Women's Half-hour (arranged by **Mrs. C. Rothkugel).**

4.30 p.m. daily, except Monday and Sunday: Musical Half-hour.

5.0 p.m., Monday and Friday: Children's Hour (arranged by **Uncle Joe).**

5.0 p.m., Wednesday: Teens' Hour (arranged by **Uncle Joe).**

5.0 p.m., Tuesday, Thursday and Saturday: Children's Hour (arranged by **Aunt Alice).**

6.0 p.m. daily, except Monday and Sunday: Market, Stock, Share and Grain Reports (in English and Afrikaans).

6.15 p.m., Saturday: Weekly Advice Leaflet (issued by the Department of Agriculture), in English and Afrikaans.

6.30 p.m. daily, except Monday and Sunday: Close down.

7.0 p.m. daily, except Sunday: Music by **"JB" Studio Orchestra.**

1.0 p.m., 5.0 p.m., 8 p.m.: Time Signal.

9.0 p.m.: General News Service. Announcements.

MONDAY, JANUARY 2nd, 1928.

SPECIAL HOLIDAY PROGRAMME.

FIRST SESSION.

12.0 noon—2.0 p.m. Music by **"JB" Studio Orchestra.**

SECOND SESSION.

4.0—5.0 p.m. Musical Programme.

5.0—6.0 p.m. Children's Hour (arranged by **Uncle Joe).**

6.0 p.m.—Close down.

THIRD SESSION.

7.0 p.m. Dinner Music by **"JB" Studio Orchestra.**

FOURTH SESSION.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.

8.10— 2. Weekly Sports Talk by **Mr. W. D. Powell:** "Sport in 1928."

8.25— 3. **"JB" Studio Orchestra.**

8.35— 4. Baritone:
(a) "The Wreckers of Dunraven" ... ... Pugh Evans.
(b) "The Call" ... ... Herbert Oliver.
(c) "The Gay Highway" ... ... F. Drummond.
Mr. D. M. Williams.

8.45— 5. **"JB" Studio Orchestra.**

9.0 — 6. **General News Service. Announcements.**

9.10— 7. Jazz: **"JB" Studio Orchestra.**

9.20— 8. Recitations:
(a) "The Ballad of the Splendid Silence."
(b) "The Hunt."
(c) "The Man and the Maid."
Miss Edyth McCurdie.

9.30— 9. **"JB" Studio Orchestra.**

9.45—10. Baritone:
(a) "The Sea makes a Man a Man" ... ... Blackman.
(b) "The Showman." ... ... W. G. James.
(c) "An Old World Garden" ... ... S. Crompton.
Mr. D. M. Williams.

9.55—11. **"JB" Studio Orchestra.**

10.5 —12. Baritone:
(a) "He fell among Thieves."
(b) "The Sting."
(c) "The Fool."
Miss Edyth McCurdie.

10.15—13. **"JB" Studio Orchestra.**

10.30—Close down.

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TUESDAY, JANUARY 3rd, 1928.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Fortnightly Talk on Hygiene," by **Dr. A. J. Milne.**
8.25— 3. **"JB" Studio Orchestra.**
8.35— 4. Contralto:
(a) "Danny Boy" ... ... Weatherley.
(b) "Hawthorne" (from "By Road and River") —May Brahe.
(c) "Three Green Bonnets" ... ... Guy d'Hardelot.
Miss Susie M. Everett.
8.45— 5. Jazz: **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Bass:
(a) "The Cobbler's Song" ... ... Norton.
(b) "Bells of the Sea" ... ... A. Solman.
(c) "The Blind Ploughman" ... ... R. C. Clarke.
Mr. W. Gainsford.
9.10— 8. **Vaudeville Act,** relayed from Empire Theatre.
9.25— 9. **"JB" Studio Orchestra.**
9.35—10. Contralto:
(a) "In Norley Wood" (from "By Road and River") —May Brahe.
(b) "My Heart's Desire" ... ... R. Coningsby Clarke.
(c) "O, Western Wind" (from "By Road and River") —May Brahe.
Miss Susie M. Everett.
9.45—11. Item by **Mr. Lago Clifford.**
9.55—12. Jazz: **"JB" Studio Orchestra.**
10.10—13. Bass:
(a) "Off to Philadelphia" ... ... Nelson.
(b) "The Windmill" ... ... Nelson.
Mr. W. Gainsford.
10.20—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

WEDNESDAY, JANUARY 4th, 1928.

OLD FOLK'S NIGHT.

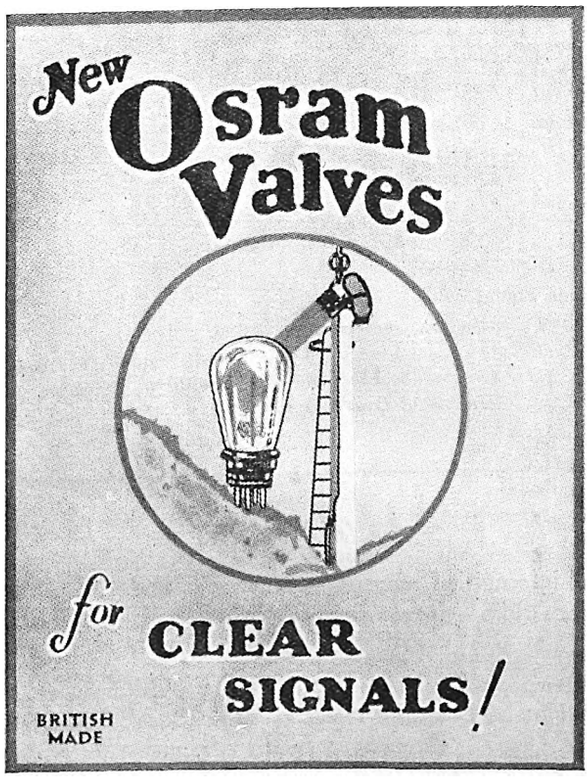
8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Afrikaans Talk by **Mr. Tommie Beckley.**
8.25— 3. **"JB" Studio Orchestra.**
8.35— 4. Bass: **Mr. A. W. Hutchings.**
8.45— 5. **"JB" Studio Orchestra.**
8.50— 6. **General News Service. Announcements.**
RELAYED TO DURBAN:
9.0 — 7. Songs:
(a) "Mary" (by request) (from "The Orchid").
(b) "Fancy Dress" (from "The Orchid").
Miss Kathleen Johnson.
9.10— 8. **Vaudeville Act,** relayed from Orpheum Theatre.
9.25— 9. "Serenade" ... ... Toselli.
"JB" Studio Orchestra.
9.30—10. "Experiences of an Ex-Police Officer" (Third Series), No. 8.
9.45—11. Bass: **Mr. A. W. Hutchings.**
9.55—12. Jazz: **"JB" Studio Orchestra.**
10.5 —13. Songs
(a) "Come along with me" (from "The Orchid").
(b) "La Belle Parisienne" (from "The Belle of New York") ... ... Kerker.
Miss Kathleen Johnson.
10.15—14. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

THURSDAY, JANUARY 5th, 1928.

8.0.—EVENING PROGRAMME.

1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. A Talk on Eugenics, arranged by the Pretoria Eugenic Society: "Eugenics and its Need in South Africa," **Dr. A. J. T. Janse.**
8.25— 3. **"JB" Studio Orchestra.**
8.35— 4. Tenor: **Mr. T. Smillie.**



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8.45— 5. **"JB" Studio Orchestra.**
9.0 — 6. **General News Service. Announcements.**
9.10— 7. Mezzo:
(a) "Ring, Bells, Ring" ... ... M. C. Day.
(b) "My Dearest Heart" ... ... Sullivan.
Miss Marie Mundelle.
9.20— 8. **"JB" Studio Orchestra.**
9.30— 9. **Vaudeville Act,** relayed from Empire Theatre.
9.45—10. Tenor: **Mr. T. Smillie.**
9.55—11. **"JB" Studio Orchestra.**
10.10—12. Mezzo:
(a) "Break o' Day" ... ... Sanderson.
(b) "Were I a Moth" ... ... Montague Phillips.
Miss Marie Mundelle.
10.20—13. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

FRIDAY, JANUARY 6th, 1928.
TWELFTH NIGHT.
8.0.—EVENING PROGRAMME.
1. **Bijou Orchestra,** relayed from Bijou Theatre.
8.10— 2. Piano Solo: **Miss Margaret Williams.**
8.17— 3. **"JB" Studio Orchestra.**
8.27— 4. Baritone:
(a) "Reuben Ranzo" ... ... Coates.
(b) "The Skipper of the 'Mary Jane'" ... Richards.
Mr. William Matthews.
8.37— 5. Saxophone Solo: **Mr. G. E. Spencer.**
8.45— 6. Jazz: **"JB" Studio Orchestra.**
8.50— 7. **General News Service. Announcements.**
9.0 — 8. Scenes from "Twelfth Night," **"JB" Studio Dramatic Company.**
10.0 — 9. **"JB" Studio Orchestra.**
10.10—10. Baritone:
(a) "The Longshoreman" ... ... Chesham.
(b) "Cheerily, Yo Ho" ... ... Lyall Phillips.
Mr. William Matthews.
10.20—11. Jazz: **"JB" Studio Orchestra.**
10.30—Close down.

SATURDAY, JANUARY 7th, 1928.
8.0.—EVENING. PROGRAMME.
1. **General News Service. Announcements.**
8.10—2. **Bijou Orchestra,** relayed from Bijou Theatre.
8.30—3. **Dance Programme,** relayed from St. James' Restaurant and Carlton Hotel.
11.45 p.m.—Close down.

SUNDAY, JANUARY 8th, 1928.
7.30 p.m. Relay of St. George's Presbyterian Church Service.
1. Introit.
2. Invocation.
3. Praise: "Now thank we all our God."
4. Evening Prayers.
5. Praise: Psalm 148.
6. Scripture Lesson.
7. Anthem.
8. The Lord's Prayer.
9. Intimations.
10. Offering.
11. Dedication.
12. Hymn: "Jesus calls us."
13. Sermon: The Many Questions and the Sufficient Answer." **Rev. J. B. Gardiner.**
14. Hymn: "O Saviour, bless us ere we go."
15. Benediction.
16. Vesper.
8.45—1. **"JB" Studio Orchestra.**
8.55—2. Tenor: **Mr. C. H. Olivier.**
9.5 —3. **"JB" Studio Orchestra.**
9.20—4. Trumpet Solo: **Mr. T. Jones.**
9.27—5. **"JB" Studio Orchestra.**
9.35—6. Tenor: **Mr. C. H. Olivier.**
9.45—7. **"JB" Studio Orchestra.**
10.0—Close down.

Durban Programme.

All programmes are subject to alteration and re-arrangement at the discretion of the Management.

Announcer ... ... Mr. GEORGE R. MONTFORD.
Studio 'Phone Number, Central 2928.

MONDAY, JANUARY 2nd, 1928.
12.30 **Lunch Hour Session:—**
Mrs. Schnoor (Mezzo).
Elvia Rayner (Pianoforte).
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** Light Music.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
5.0 **Children's Corner:** A Little Story, by **Aunt Janet** of the Library. Songs by **Aunt Isobel** and Piano Solos by **Uncle Fred.** Birthday Greetings and a News Bulletin.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:—**
'Cello:
(a) "Berceuse de Joycelyn" ... ... Godard.
(b) "Harlequin" ... ... Popper.
Mr. Amon Bilmark.
Light Music.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 **Travel Talk,** No. 5: "With the Head Hunters of the Torres Straits," Part 2, **Mr. Harold F. Dunning.**
8.25 **"Thirty Minutes of Grand Opera":—**
Aria: "When the Stars were brightly Shining" ("La

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Tosca ") ... ... Puccini.

Rene De La Rue (Tenor).

Duet: " The Moon hath raised her Lamp Above " (" Lily of Killarney ") ... ... Benedict.

Rene De La Rue (Tenor) and **William Llewellyn** (Baritone).

Aria: " Salve Dinora " (" Faust ") ... ... Gounod.

Rene De La Rue (Tenor).

Aria: " Mephisto's Serenade " (" Faust ") ... ... Gounod.

William Llewellyn (Baritone).

Duet: " Be Mine the Delight " (" Faust ") ... ... Gounod.

Rene De La Rue (Tenor) and **William Llewellyn** (Baritone).

8.55 **General and Local News.**

9.0 Pianoforte:—

(a) " Nocturne in F." ... ... Chopin.

(b) " Gigue in G." ... ... Bach.

Miss Dulcie Goodwin, A.R.C.M.

9.10 **Mezzo:—**

(a) " Farewell to Summer " ... ... Johnson.

(b) " Thoughts have Wings " ... ... Lehmann.

Miss Jessie Stuart.

9.20 **Dance Music and Carnival Noises,** relayed from the Kenilworth, Ocean Beach.

George Cracknell and his Band in attendance.

9.40 Pianoforte:—

(a) " Liebe's Walzer " ... ... Moszkowski.

(b) " Reverie " ... ... Martin.

Miss Dulcie Goodwin, A.R.C.M.

9.50 Mezzo:—

(a) " A Song of Thanks Giving " ... ... Allitsen.

(b) " A String of Pearls " ... ... Phillips.

Miss Jessie Stuart.

10.0 Close down.

TUESDAY, JANUARY 3rd, 1928.

12.30 **Lunch Hour Session:—**

Contralto:

(a) " Flower Song " (" Faust ") ... ... Gounod.

(b) " Because I Love You " ... ... Bowers.

Miss Mary McFarlane.

Baritone:

(a) " Why " ... ... Evans.

(b) " The Joy Bird " ... ... Barnes.

Mr. Hamilton Simons.

Light Music.

2.0 Close down.

4.0 **Afternoon Session:** Relay from Prince's Theatre.

4.7 **Light Music.**

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**

5.0 **Children's Corner: Aunt Isobel** will tell you about the Brownie who thought he was clever and how he found out he wasn't. Songs and Recitations by **Wireless Cousins.** Birthday Greetings and Riddles.

5.45 Close down.

7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.

7.5 **Dinner Hour Session:—**

Tenor:

(a) " I'll sing thee Songs of Araby " ... ... Clay.

(b) " Take a pair of Sparkling Eyes " ... ... Sullivan.

Mr. Val Wright.

" Special Request " Gramophone Records.

7.50 **Excerpts from " A London Letter "** (with acknowledgments to " Sunday Times ").

8.0 **Time Signal.**

Prince's Orchestra, relayed from Prince's Theatre.

8.10 Mezzo:—

(a) " Softly Awakes my Heart " (" Samson and Delilah ") —Saint-Saens.

(b) " In an Old Fashioned Town " ... ... Squire.

Miss Florence Wells.

8.20 Baritone:—

(a) " Shepherd, see thy Horse's Foaming Mane "...Korbay.

(b) " Sea Gypsy " ... ... Michael Head.

Mr. Keppoch MacDonald.

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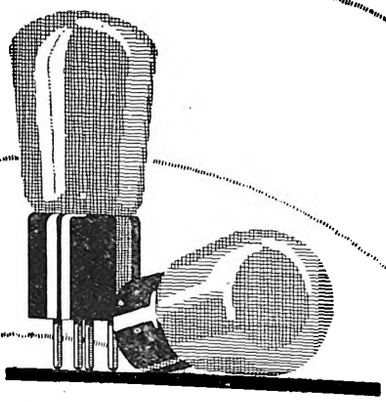

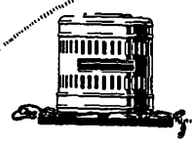

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8.30 **A Duologue: "Jerry and a Sunbeam,"** by **Cosmo Hamilton.**
Characters: "Jerry Corbet," Mr. George R. Montford; "Mary Bellasis," Miss Isobel Niven.

Scene: An ordinary room, badly furnished.
"Jerry Corbet" discovered sitting at table, sprawling over it. A pile of books is in front of him, against which another very much larger one is propped. His head is resting between his hands, and his elbows are on the table. There is a small bust of some legal dignitary near the books (as a matter of fact, Coleridge). There is a window, fireplace, chair covered with books, on the top of all being a sketch book. Whisky bottle and churchwarden pipe on "Jerry's" table, writing paper, quill pens and envelopes. "Jerry" wears an old blazer, torn at the left elbow.

8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

WEDNESDAY, JANUARY 4th, 1928.

12.30 **Lunch Hour Session:—**
Hazel Smith (Mezzo).
Elvia Rayner (Pianoforte).
Light Music.
2.0 Close down.
4.0 **Afternoon Session:** Light Music.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
5.0 **Children's Corner:** A Chat with **Uncle Monty.**
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Recital on the Brunswick "Prismatone" (supplied by Brunswick (S.A.), Ltd., of 434, West Street).
7.13 Soprano:—
(a) "Coolan Dhu" ... ... Leoni.
(b) "Cabbage Roses" ... ... McGeoch.
Miss Elsie Smith.
7.31 **Literary Talk,** by **"Bookworm,"** of the "Natal Advertiser."

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7.50 Soprano:—
(a) "O Ship of My Delight" ... ... Phillips.
(b) "Jeunesse" ... ... Barry.
Miss Elsie Smith.
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.10 Contralto:—
(a) "Allah" ... ... Willeby.
(b) "Homing" ... ... Del Riego.
Miss Sybil Whitlock.
8.18 **Vernon Keith** (Baritone) in some light popular numbers.
8.28 Pianoforte: "Polonaise," Opus 21 ... ... Chopin.
Miss Elvia Rayner.
8.32 Contralto:—
(a) "Love's Old Sweet Song" ... ... Molloy.
(b) "The Stars Have Eyes" ... ... Sanderson.
Miss Sybil Whitlock.
8.40 **Vernon Keith** (Baritone).
8.50 **General and Local News.**
9.0 **Relay from "JB."**
10.0 Close down.

THURSDAY, JANUARY 5th, 1928.

12.30 **Lunch Hour Session:—**
Soprano:
(a) "Sleepy Hollow Tune" ... ... Kountz.
(b) "Dawn Skies" ... ... Drummond.
Miss Ettie Chambers.
The "Pruchner" Piano Player.
Light Music.
2.0 Close down.
4.0 **Afternoon Session:—**
Soprano:
(a) "The Persian Dawn Song" ... ... Vaynan.
(b) "If you were in my Garden" ... ... Benyon.
Miss Mollie Rennie.
Light Music.
4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
5.0 **Children's Corner: Uncle Beverley** will tell you about Binkle's Tail—the story of a silly guinea pig. A Chat with **Aunt Isobel.** Birthday Greetings and lots of Fun and Frolic.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** "Famous Artistes" ("His Master's Voice" Gramophone, supplied by Messrs. Mackay Bros. and McMahon, of West Street).
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.15 **The Durban Municipal Orchestra,** relayed from the Pavilion.
"A LIGHT CLASSICAL PROGRAMME."
March from "Tannhauser" ... ... Wagner.
Overture: "Ruy Blas" ... ... Mendelssohn.
Scenes from "La Boheme" ... ... Puccini.
'Cello: "Le Cygne" ... ... Saint-Saens.
Mr. Pledwell Wood.
Airs from "Rienzi" ... ... Wagner.
9.5 (approx.) **General and Local News.**
"Two Movements from Symphony No. 4 in F. Minor" —Tschaikowsky.
(a) "Pizzicato Ostinato."
(b) "Allegro con Fuoco."
Euphonium: "The Two Grenadiers" ... ... Schumann.
Mr. F. J. Beswick.
"Prelude in C. Sharp Minor" ... ... Rachmaninoff.
"Two Hungarian Dances" ... ... Brahms.
10.0 Close down.

FRIDAY, JANUARY 6th, 1928.

12.30 **Lunch-Hour Session:** The Wireless Orchestra.
2.0 Close down.
4.0 **Afternoon Session: The Studio Orchestra.**

Use ROYAL CORD TYRES

4.30 **Women's Session:** Arranged by **Miss Isobel Niven.**
4.45 **The Studio Orchestra.**
5.0 **Children's Corner:** Fun and Frolic with the Uncles.
5.45 Close down.
7.0 **Reports:** Weather Report, Shipping Intelligence, Stock and Share Report.
7.5 **Dinner Hour Session:** Light Music.
7.13 **Sports Talk,** by **"Natalian."**
7.30 **The Studio Orchestra.**
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.7 **Two Short Sympathetic Stories:** "The Hidden Splendour" and "Cherry Ripe," by **B. Northling Swemmer, M.I.S.A.** (Told by Author.)

8.25—"A POPULAR PROGRAMME."

Selection: "Bubbly" ... ... Braham.

The Studio Orchestra.

8.35 Soprano:—
(a) "Lass with the delicate Air" ... ... Arne.
(b) "Murmuring Breezes" ... ... Jensen.

Miss Lucie Schoentjes.

8.45 **General and Local News.**
8.55 Valse: "New Wine" ... ... Strauss.
Suite: "La Feria" ... ... Lacombe.
9.5 Violin: "Romance" ... ... Svensden.

Mr. Stanislan Mikosz.

9.10 **Harold Cleverley** and **Jack Kempner** in popular numbers from their repertoire.
9.20 Intermezzo: "Hiawatha" ... ... Moret.
"Country Sketches" ... ... Howgill.
9.30 **Humorous Item.**
9.34 Soprano:—
(a) "Cavatine de Leila" ... ... Bizet.
(b) "Land of the Sky Blue Water" ... ... Cadman.

Miss Lucie Schoentjes.

9.44 **Orchestral Item.**
9.48 **Harold Cleverley** and **Jack Kempner.**
9.58 **Jazz Item.**
10.0 Close down.

SATURDAY, JANUARY 7th, 1928.

11.15 **Morning Concert:** The Durban Municipal Orchestra, relayed from Summer Palace.
12.30 Close down.
7.15 **Reports:** Weather Report, Shipping Intelligence and Wool Report
7.20 **Dinner Hour Session:** Recital on the Columbia "Grafonola" (supplied by Messrs. H. Polliack & Co., of West Street).
8.0 **Time Signal.**
Prince's Orchestra, relayed from Prince's Theatre.
8.5 **Light Music.**
8.15 **The Durban Municipal Orchestra,** relayed from the Summer Palace:—
March: "The Gladiators" ... ... Fucik.
Valse: "Jeunesse d'orie" ... ... Waldteufel.
Contralto: "The Promise of Life" ... ... Cowen.

Miss Ethel Coppard.

Overture: "Morning, Noon and Night" ... ... Suppe
8.50 **General and Local News and Sporting Results.**
9.0 **Relay from "JB."**
10.0 **Relay from Criterion Theatre.**
10.20 **Famous Dance Orchestras.** Groups of three dance numbers will be transmitted, interpersed with vocal and instrumental items.
11.0 Close down.

SUNDAY, JANUARY 8th, 1928.

3.30 **Afternoon Concert:** The Durban Municipal Orchestra, relayed from the Summer Palace.
4.30 **Children's Corner:** The Family will entertain us.
5.15 Close down.
6.45 **"The Bells of St. Paul's."**
7.0 **Evening Service,** relayed from **St. Cyprian's Church.** Preacher, **The Rev. Harry Gibbons.**
8.30 **"A Popular Concert,"** relayed from the Summer Palace.

Tenor:—
(a) "When other Lips" ... ... Balfe.
(b) "Come into the Garden Maud" ... ... Balfe.

Rene De La Rue.

In conjunction with the **Durban Municipal Orchestra.**
Conductor, **Mr. T. H. Huddle.**
(Full details will be announced later.)

10.0 Close down.

Items from the Durban Studio.

1928 is with us. Let us look forward to another year of successful radio entertainment and achievement. Radio science is as yet in its infancy. Many branches remain to be perfected and explored. Perhaps the most interesting for the "Man in the Street," is the avenue of "Television." May, 1928, see it brought within the possibilities of perfection; to add its quoto of enjoyment to the now indispensible means of communication, the art of "Telephony."

Programme.

Monday evening's broadcast fare should prove of extreme interest to listeners. The artists who will make their bow to the microphone include Mr. Harold F. Dunning, in one of his interesting talks, Mr. William Llewellyn (Baritone), who combines with Mr. Rene de la Rue (Tenor), in "Thirty minutes of Grand Opera," Miss Dulcie Goodwin (Pianoforte) and Miss Jessie Stuart (Mezzo). During the evening, dance music and carnival gaiety will be relayed from the Kenilworth, Ocean Beach.

Two popular artists will broadcast from the Studio on Tuesday evening. They are Miss Florence Wells (Mezzo) and Mr. Keppoch Macdonald (Baritone), who has been doing such good work in the musical play "Betty," at the Theatre Royal.

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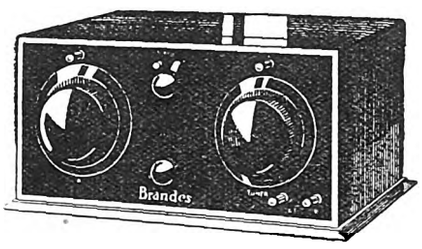

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Vernon Keith, in some light numbers, and Miss Sybil Whitlock (Contralto), are sure to find favour with listeners on Wednesday evening. At 9.0 o'clock we will again spend an hour with "J.B." artists.

Thursday's fare is of a light classical nature, and will be relayed from the Pavilion with the Durban Orchestra in attendance.

To broadcast on Friday evening, are Mr. B. Northling Swemmer, Miss Lucie Schoentjes (Soprano), Messrs. Cleverley and Kemper (Duets), and the programme "Popular."

The Sunday evening concert is to be relayed from the Summer Palace, with Mr. Rene de la Rue (Tenor) as the vocalist. The Durban Orchestra will play an interesting selection of music.

Lights Out.

Tragedy in the shape of darkness beset us on Wednesday evening last, during transmission from the Studio. Without warning all the lights failed. A stump of a candle was procured from somewhere and with its meagre flickering did vocalist, accompanist and announcer have to "carry on." No break was noticeable in the transmission, but it was with a feeling of thankfulness that some half-hour later, the Studio was again restored to its accustomed brilliance.

This week's yarn:—

Too Canny.

A Scotchman bought a crystal set, and not wishing to get his first evening's entertainment as a "pirate," called at the post office for an interim licence.

Unfortunately, the same evening his broadcasting station broke down temporarily for two and a half hours, and the Scotsman, low in spirits, but high in temper, called at the post office again the next morning and asked to have his newly-acquired licence post-dated one day!

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A clever little elocutionist who was heard over the air this week from "JB"—Marjorie Shirley, of Johannesburg.

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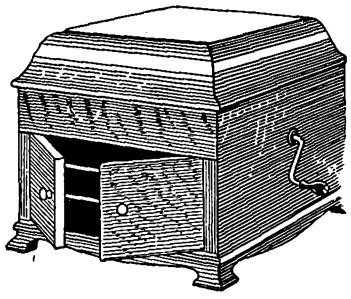

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To SWAKOPMUND. From stations in South-West Africa one day each week during January and February, 1928.

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This is, you will agree with me, a very charming photograph of Phyllis Neilson-Terry.

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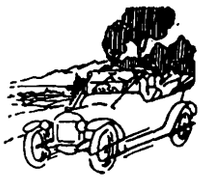
All the Year Round



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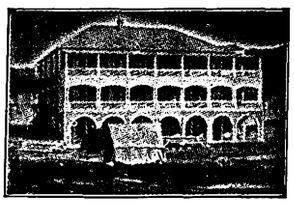

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Here is Amy Carter, who believes that "if your face wants to smile—well, let it."

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And here is Cal Carter, complete with smile.

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Cheerio! everybody.

Betty Compson.

Charlotte Merriam.

Anna May Wong.

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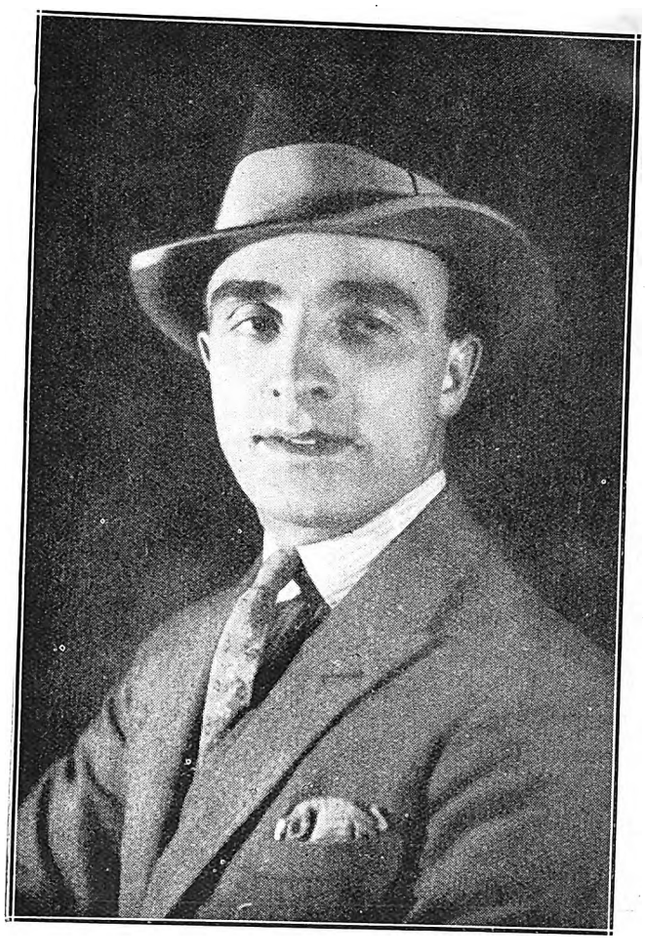
Jack and Jill, at the Empire, Johannesburg, on January 2nd.



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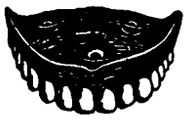

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Alma Rubens.

Alice Terry.

Zena Dare.

The names of Phyllis and Zena Dare are familiar to the whole world. I remember loving the photographs of these two young beauties who were taking London by storm. And Zena and Phyllis Dare have been, for me, symbolical of the beauty of English women.

It is Zena, however, of whom I wish to speak, for she will be seen in South Africa some time next year. This actress, who has contributed so much beauty to the English stage, began her career as a Babe in the Wood—the boy Babe. I can imagine how she must have looked in her velvet suit, and her dark, flopping curls. But soon Zena became too tall to be a Babe any longer, and she was shortly appearing with Mr. Seymour Hicks in his musical comedy, "An English Daisy," playing the title rôle. I feel certain that Zena Dare must have fitted this part as a glove fits a hand.

In many hearts of pantomime enthusiasts, Zena Dare is enshrined as the most perfect of all "Cinderellas." No other "Cinderella" has ever got so perfectly that eager joy of the girl in the fairy tale who went to the "Prince's" ball in the coach made of a pumpkin and drawn by twelve white mice.

Another part that must have fitted her perfectly as "Beauty," in "Beauty and the Beast." After this came her engagement by George Edwards for the title rôle in "Lady Madcap."

Zena Dare has always been cast for beautiful parts. One of her greatest successes was in the name part in "The Beauty of Bath."

One of the most amusing adventures of her career, she says, was when she accompanied Seymour Hicks on a "flying matinee" tour, playing in one-act plays.

After a round of further successes, Zena Dare lost her love for the stage in a newly-discovered love. She married the Hon. Maurice Brett, the second son of Lord Esher, and retired from the stage.

Since then she has returned to the stage at intervals, her last tour being in Gladys Cooper's part in "The Last of Mrs. Cheyney."

When she is not acting, Zena Dare, like the "Princess" in "Sleeping Beauty," immures herself in Chilston, her home in the Windsor Forest, Berks, to which she is devoted. The thought of a trip to South Africa is, as Miss Dare declares, very tempting, and it will be a delight for her to compare that wild, wild country with her own quieter Berkshire woods.

Capetown Broadcasting.

We regret that the Capetown Broadcasting Programme has not come to hand in time to be included in this issue.

December 30th.

Don't forget the Annual Ball of the African Theatres Staff Social Club, at the Wanderers, Johannesburg. All the theatrical people will be there and a really jolly night is assured. Get your tickets at the Carlton Booking Office, or at any of the theatres, 10s. 6d. each, including supper.

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Handers and Milliss, comedians, who offer a "different" act and are a riot wherever they appear.

"ROSES OF PICARDIE."

"Roses of Picardy," coming to the Alhambra, Capetown, on January 2nd, is a presentation of boldly drawn character studies amazingly real and human, each expressing a vital problem individual and intimate, yet common to whole classes of men and women involved in the War.

There is "Madeleine," a Flemish tenant-farmer's daughter, urged by the implacable spirit of generations symbolised in "The Spanish Farm" which has withstood the bloody wars of more than two centuries in the cockpit of Europe. The war, to Madeleine, is a problem of preservation of home—or compensation in lieu—and the survival of her lover.

Up the stairs.

To Skene, a young British officer, the war means, at first an adventure, then a serious business—a job to be done and, afterwards, a memory of murder and muddied manners and morals, to be preserved as an object lesson for all time.

For Madeleine's father the war makes sacred the memory of a son; for her lover, D'Archeville, it is an opportunity to ride for the honour of France without regard for Madeleine or her claims upon him; and finally, there is old Baron D'Archeville—who resents his handicap of age in the struggle against the Boche, but, nevertheless, "goes down fighting"—and the Baroness, his wife, whose concern with the War is centred in the fate of her son.

All these people live, and the working out of their destinies is as much the concern of the audience as of the characters themselves.

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Why Gentlemen Prefer Blondes.

When you have seen Edith Clifford, the clever singing comedienne at the Johannesburg Empire, you will at once realize the reason. Miss Clifford is a blonde with a pair of eyes that have gained for her in all quarters of the world the title "The Girl with the Naughty Eyes." She possesses a very attractive personality that is felt in every part of the theatre. From the moment when she actually steps upon the stage until she leaves it 45 minutes later, she holds and dominates her audience, There are no gestures, not attempts at histrionics, no striving after effect; she stands there and sings delightful songs in a delightful manner and does devastating work with her eyes.

MILKA & VELMA SUCHARD'S CHOCOLATE

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(Continued from page 6.)

Tuesday, dinner—Celery or lettuce and young carrots or squash, a square of bread and a cup of thin cocoa.

Wednesday, breakfast—A ripe banana, a small portion of whole wheat bread, hominy simmered overnight, served with butter.

Wednesday, luncheon—Spinach with egg, peas or lima beans and a dish of applesauce.

Wednesday, dinner—Celery with a few nut meats, carrots, beats or stewed pumpkin, a small omelet, glass of buttermilk.

Thursday, breakfast—One baked apple, two eggs and a slice of toast.

Thursday, luncheon—A glass of milk, lettuce or celery salad without oil, ear of corn.

Thursday, dinner—A slice of whole wheat bread, spinach, baked chicken and grape juice.

Friday, breakfast—Prunes or baked apple without cream or sugar. Two bran muffins and a glass of warm milk.

Friday, luncheon—Turkey, chicken or fish, a leafy salad with any non-oil dressing, carrots, turnips or beets.

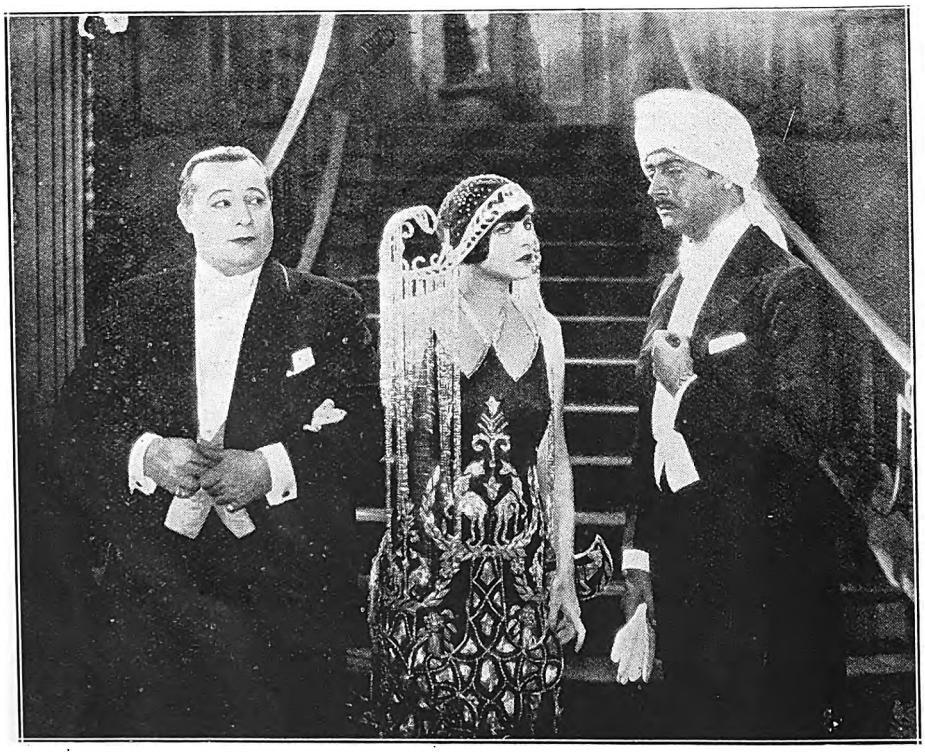
Friday, dinner—Spinach with egg, lima beans, peas or carrots and gelatine.

Saturday, breakfast—A ripe pear or an orange, one egg, steam poached, a slice of toast.

Saturday, luncheon—Broiled fish, a salad with green peppers and a slice of whole wheat bread.

Saturday, dinner—Cream of celery soup, boiled ham, kale, brussel sprouts or cabbage and fresh fruit.

Willie Rouse opens at the Rinko, Maritzburg, on January 2nd.



A scene from the lovely film, "Mdlle. Modiste," which is to be shown at the Orpheum, Johannesburg, on January 5th, 6th and 7th.

Tent City Erected on Desert.

In all, slightly more than 726,000 yards of canvas was required for the 54 tents put up for the Paramount location camp near Guadalupe, California, where desert scenes for "Beau Sabreur" were filmed.

In these tents, the 1,500 actors, technicians and others engaged in making the production, resided for an entire month.

Carpenters built and laid 135,000 feet of lumber in constructing these living quarters. Thirty of the tents were 25 feet square, while the other 24 were larger, being 200 feet on each of their four sides. For the side boards of all the 54 tents, 81,600 feet of lumber were required, and for the floors 53,400 feet of boards were used.

It took a Los Angeles timber company three days and nights, working at capacity, to turn out the order, so that the 1,500 persons could live in cheerful quarters.

Each tent was equipped with shower baths, having hot and cold water, together with other modern conveniences.

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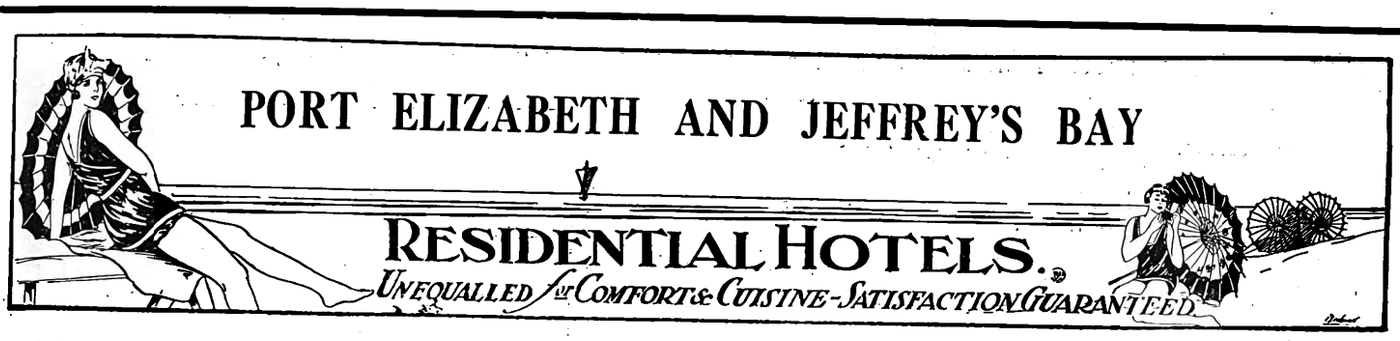

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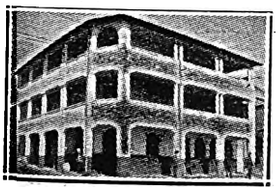

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